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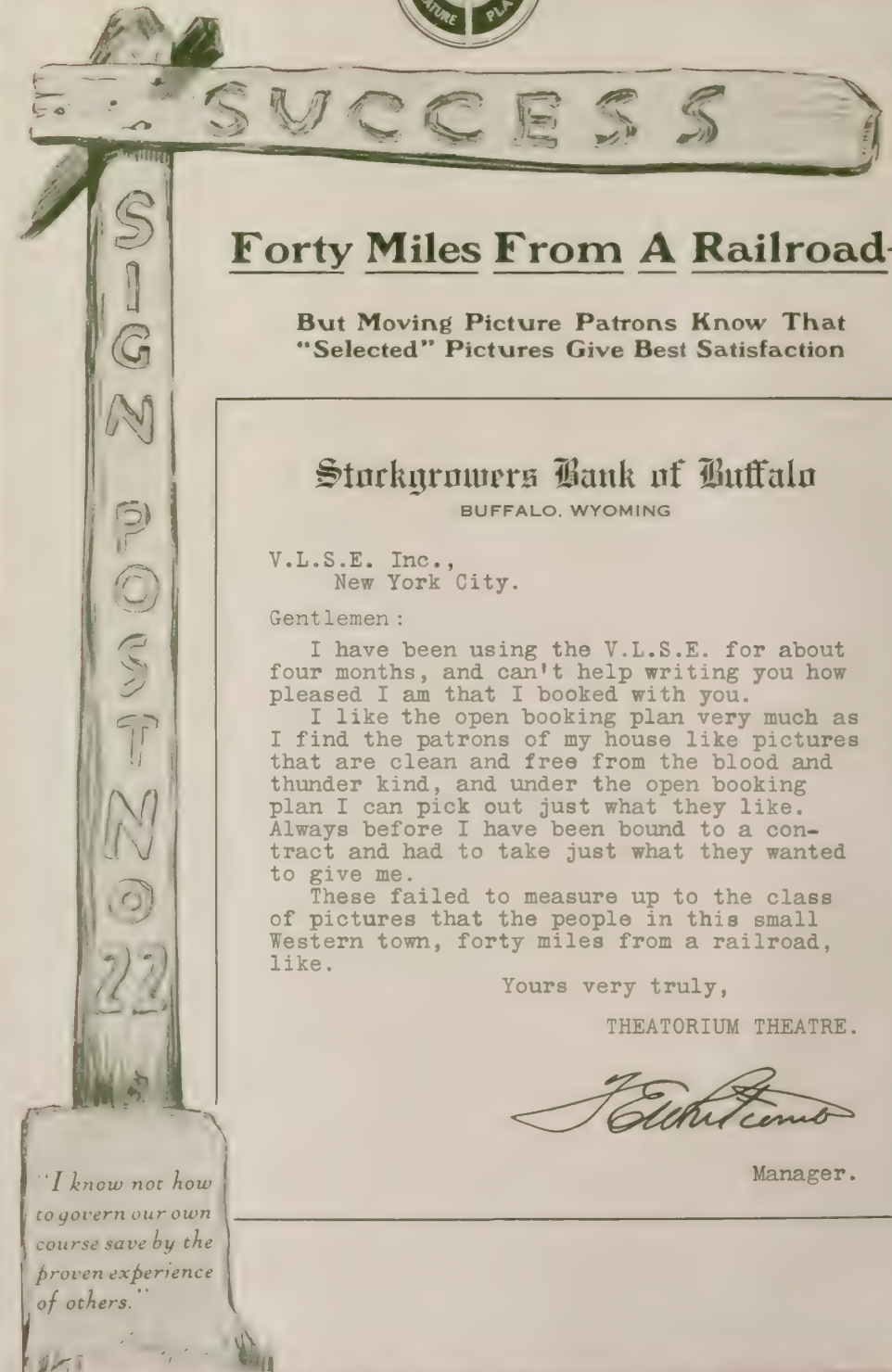

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UNLUCKY LUKE
THE UNTAMED
UNTIL DEATH
UP AGAINST IT
THE VENGEANCE OF SAMPSON
VERONA, ITALY
VICE VERSA
THE VIEWPOINT
VIEWS OF CAPE HATTERAS
WAGES OF SIN
THE WAIF'S DREAM
THE WATER CURE
THE WAY SHE TOOK
WELL REPRESENTED
WHAT ABRAHAM LINCOLN DID
WHAT HAPPENED TO EARLY
WHAT HE WENT TO SEE
WHAT THE DOCTOR ORDERED
WHAT THE STARS FORETELL
WHAT WILL BE THE OUTCOME
WHEN THE MINSTRELS CAME TO TOWN
WHICH WAY
THE WHIP
THE WHITE MESSIAH
WHO'S BOSS?
WHO'S WHO?
THE WILDERNESS CREED
WINNING HIS CASE
WITH THE AEROPLANES
THE WOMAN DESIRED, OR THE SHULEMITE
WON BY A FOWL
WOOD'S DOGS
THE WORLD TO COME
THE WORTHLESS HERO
WOUNDED FEELINGS
A YEAR OF GRACE
THE YOUNGEST IN THE FAMILY
YOU WANTED SOMETHING
BLACK ORCHIDS
CHALICE OF SORROW

To Exhibitors

Watch for the release dates and advance notices of the plays listed here. They constitute without a single doubt the most extraordinary collection of varied stories, plays, etc., ever known since the inception of the film business. Your nearest Universal Exchange will give you more facts and figures.

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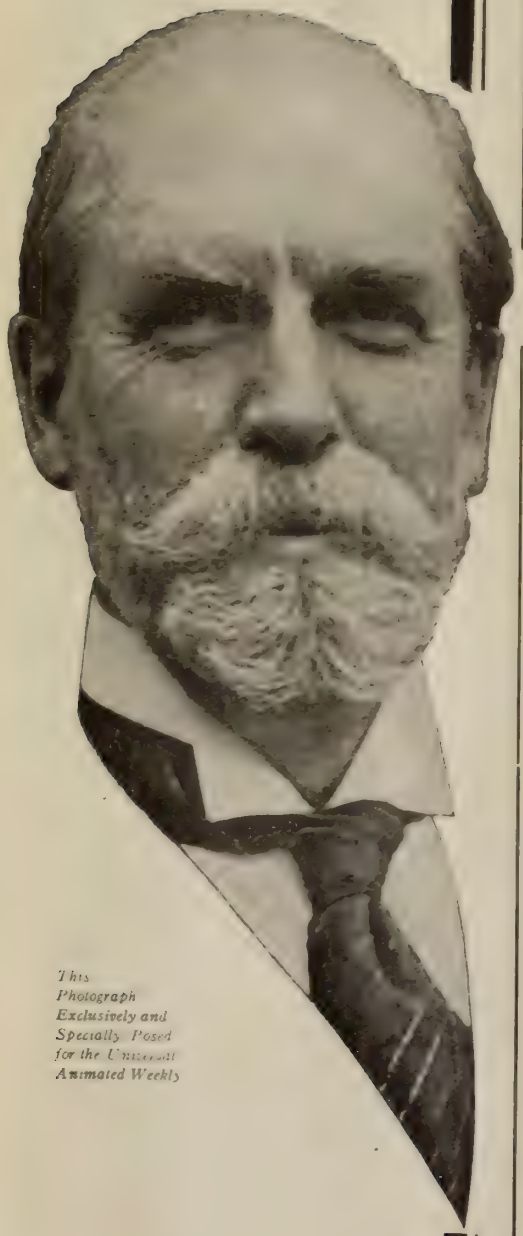

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Now the Universal presents to the American public the first moving picture in news form of Charles E. Hughes, Republican Candidate for President. The first picture was taken in Washington on Sunday morning, June 11th, 1916, showing the Justice going to Church with his family. Next, we scooped them all by securing and showing first the very first specially posed picture of him at the Hotel Astor on Monday morning, June 12th. Secured exclusively by the

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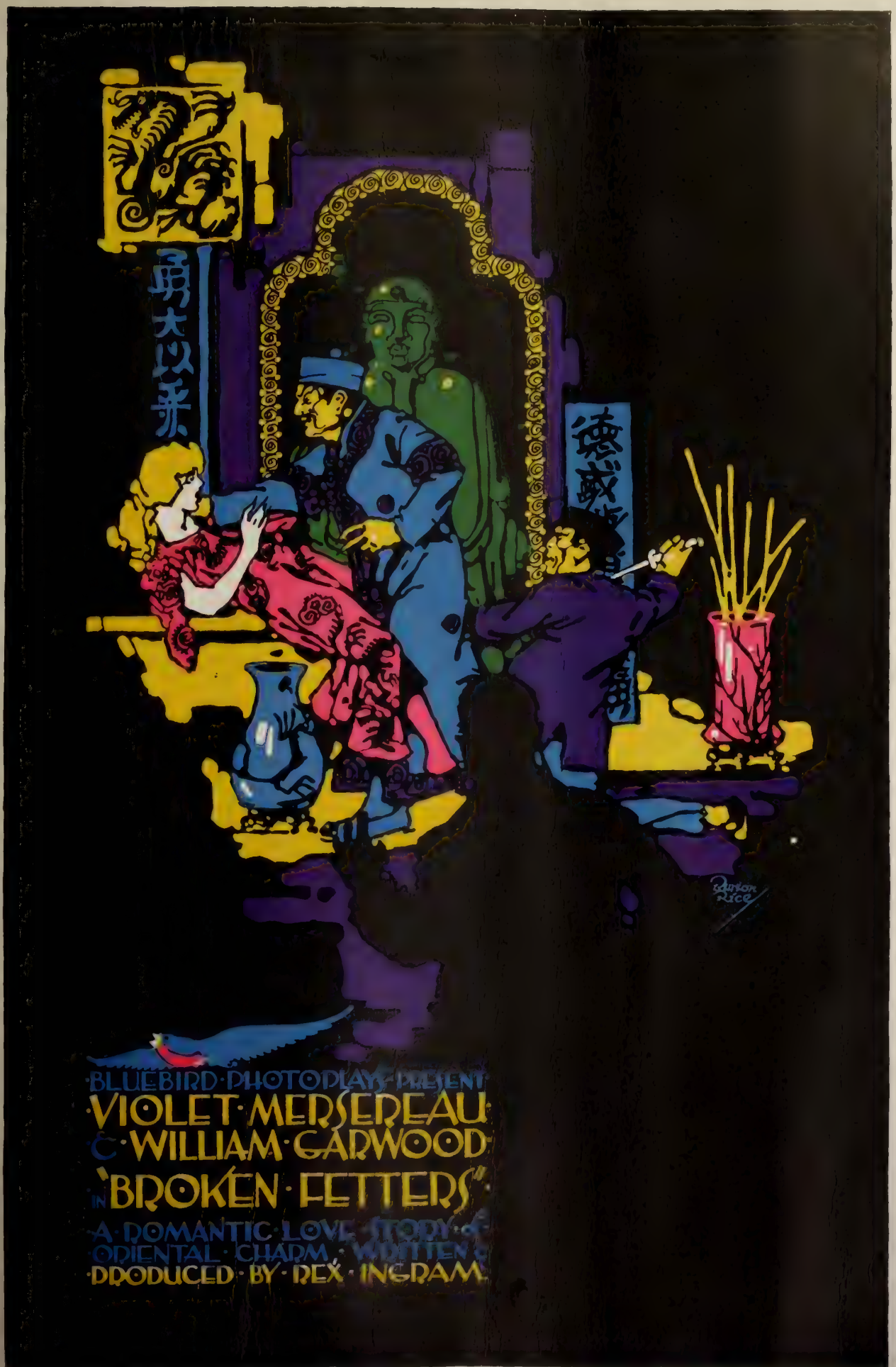
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In a stirring picturization of E. Phillips Oppenheim's thrilling story,

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IN

"THE AMERICAN BEAUTY"

RELEASED JUNE 29th

ON THE PARAMOUNT PROGRAM

PALLAS PICTURES *are Paramount*

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Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

You attracted many people to your theatre by advertising that feature you played last week. It was a good picture and pleased everybody.

How many of these new patrons have you driven away by showing a poor picture the next time they came to your theatre?

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Specially arranged music for each feature beginning with release of April 3, 1916, is available at a small rental. Whether you have a full orchestra or only a piano, this specially arranged music will add greatly to the effectiveness of each feature.

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Daniel Frohman presents
ANN PENNINGTON in SUSIE SNOWFLAKE
produced by
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Jesse L. Lasky presents
VICTOR MOORE in THE CLOWN
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PARAMOUNT PICTOGRAPHS NO. 20
Preparedness—Destruction of the American Fleet—Henry Reuterdahl.
Better Babies—Physical Independence.
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The Trend of Your Mind—Hugo Munsterberg.
He Has a Good Job—He Puts the Sand in Spinach.
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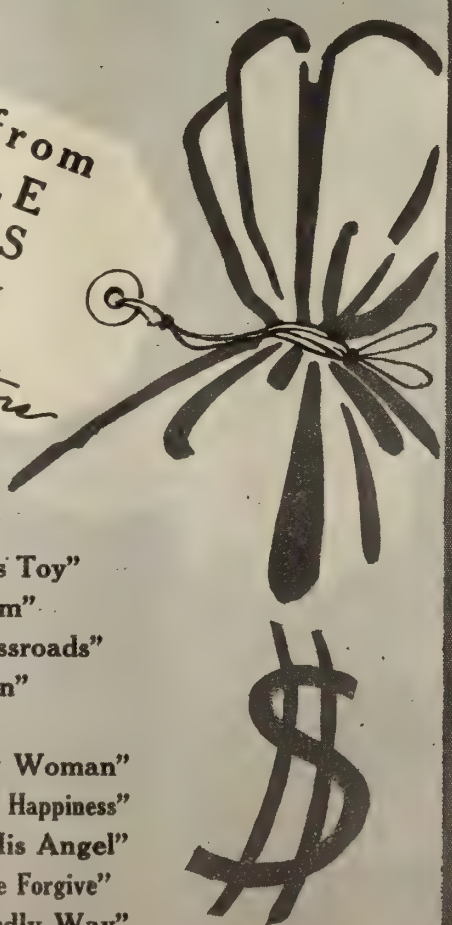
Signed: Hundreds of Exhibitors



HELEN WARE . . . in "The Price"
ADELE BLOOD . . . in "The Devil's Toy"
JULIA DEAN . . . in "The Ransom"
MARIE EMPRESS . . . in "Love's Crossroads"
MARGARITA FISHER . in "The Dragon"
CLARA KIMBALL YOUNG . in "Trilby"
LENORE ULRICH . . in "The Better Woman"
MARY BOLAND . . . in "The Price of Happiness"
JANE GREY . . . . in "Man and His Angel"
LILLIAN LORRAINE . in "Should a Wife Forgive"
FLORENCE REED . . in "The Cowardly Way"

EQUITABLE MOTION PICTURES CORPORATION
RELEASING THROUGH
WORLD FILM CORPORATION

¶ THE MYSTERIES OF MYRA is now in its eighth week. Bookings on this feature series continue to pour into our exchanges.

The story of THE MYSTERIES OF MYRA grows stronger with each episode and the dramatic situations intensify with each release. You are missing an opportunity if you do not book it.

¶ WITH THE AMERICAN ARMY IN MEXICO is the title of the only authentic Mexican pictures. This single reel feature was taken by Tracy Mathewson, staff photographer now with the Punitive Expedition in Mexico. Tracy Mathewson is the only authorized photographer with this expedition.

¶ MAUD THE MULE by F. Opper, will make millions laugh, beginning June 20th.

A SAD AWAKENING is the name of a Krazy Kat cartoon by George W. Herriman. Book this cartoon feature.

¶ THE HEARST INTERNATIONAL NEWS PICTORIAL is a newspaper in pictures in the full sense of the word. It contains a news section—a war section—a fashion section—and puts the interesting events of the world before your eyes. Two releases every week.

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INTERNATIONAL
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2 COLUMBUS CIRCLE · NEW YORK City

The pictures Magazine

5¢ a copy

ALABAMA THEATRE

COMING EVENTS

MONDAY

MARY PICKFORD in
"RAGS"
DREW COMEDY

TUESDAY

FRANCIS X. BUSHMAN and
BEVERLY BAYNE
"THE WALL BETWEEN"

WEDNESDAY

MARGUERITE CLARKE
in
"THE BLOWGUN"

THURSDAY

GEORGE BEBAN
in
"THE TERROR OF TOPHET"

FRIDAY

MME. PETROVA
in
"THE SOUL MARKET"

SATURDAY

EDMUND BREESE
in
"THE SOUL BEREFT"

ALABAMA THEATRE

FRANCIS X. BUSHMAN AND BEVERLY BAYNE
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Over One Million Circulation—Over Five Million Interested Readers

ONE Eager Hands

Reach out to the motion picture exhibitor each week for

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Your Business Holder.
Your answer to the dull day problem.

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cost is trifling to you as the exhibitor.

gives you a house publication of your own, and one that you uldn't duplicate for ten times the price.

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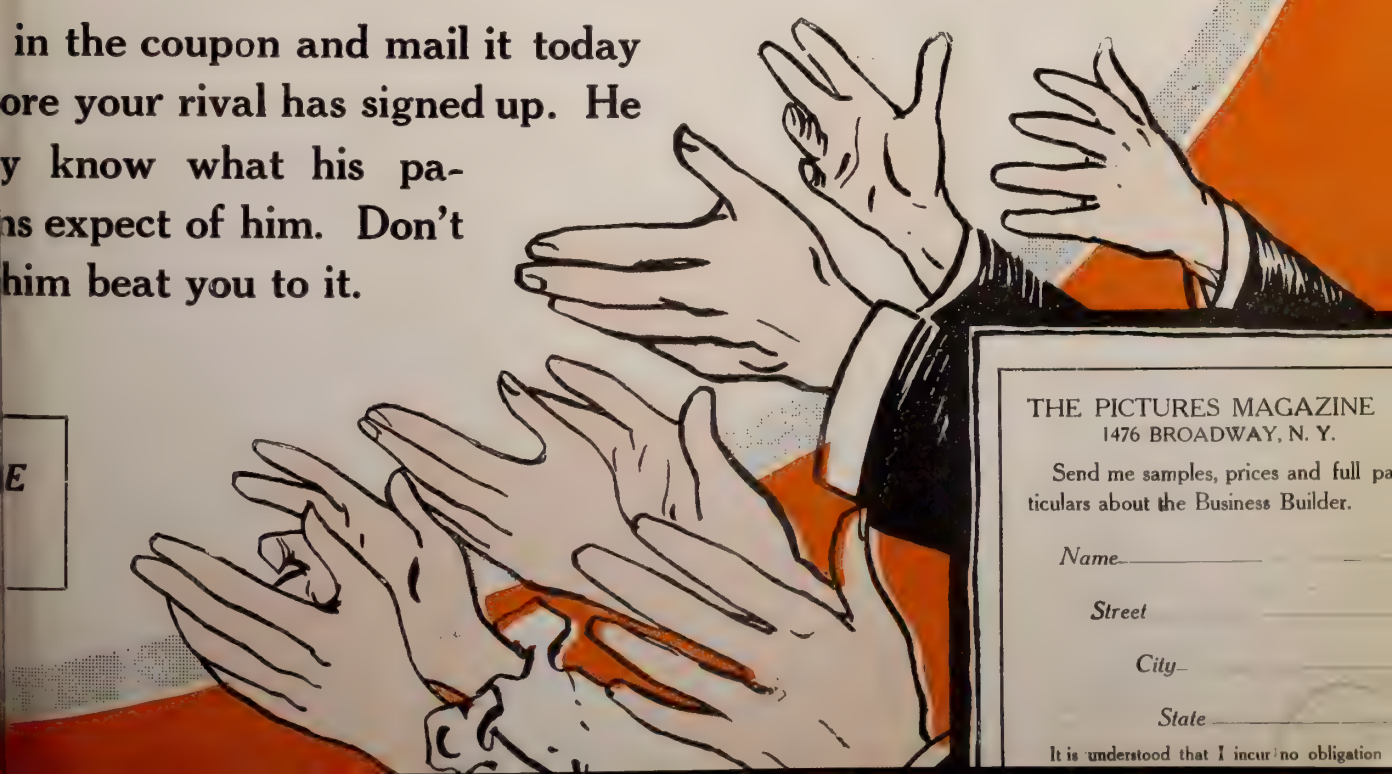
member, the Pictures Magazine is produced by the best pub- ing brains and experience. Be ready when your patrons de- nd it of you.

in the coupon and mail it today ore your rival has signed up. He y know what his pa- ns expect of him. Don't him beat you to it.



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Produced by Balboa

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THE IRON
Has everyone talking —
The theatre manager's greatest
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"'THE IRON CLAW' deserves the strongest commendation I can give it; it is with agreeable surprise that I heard of its extension to 20 episodes."

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20 EPISODES —
Produced by
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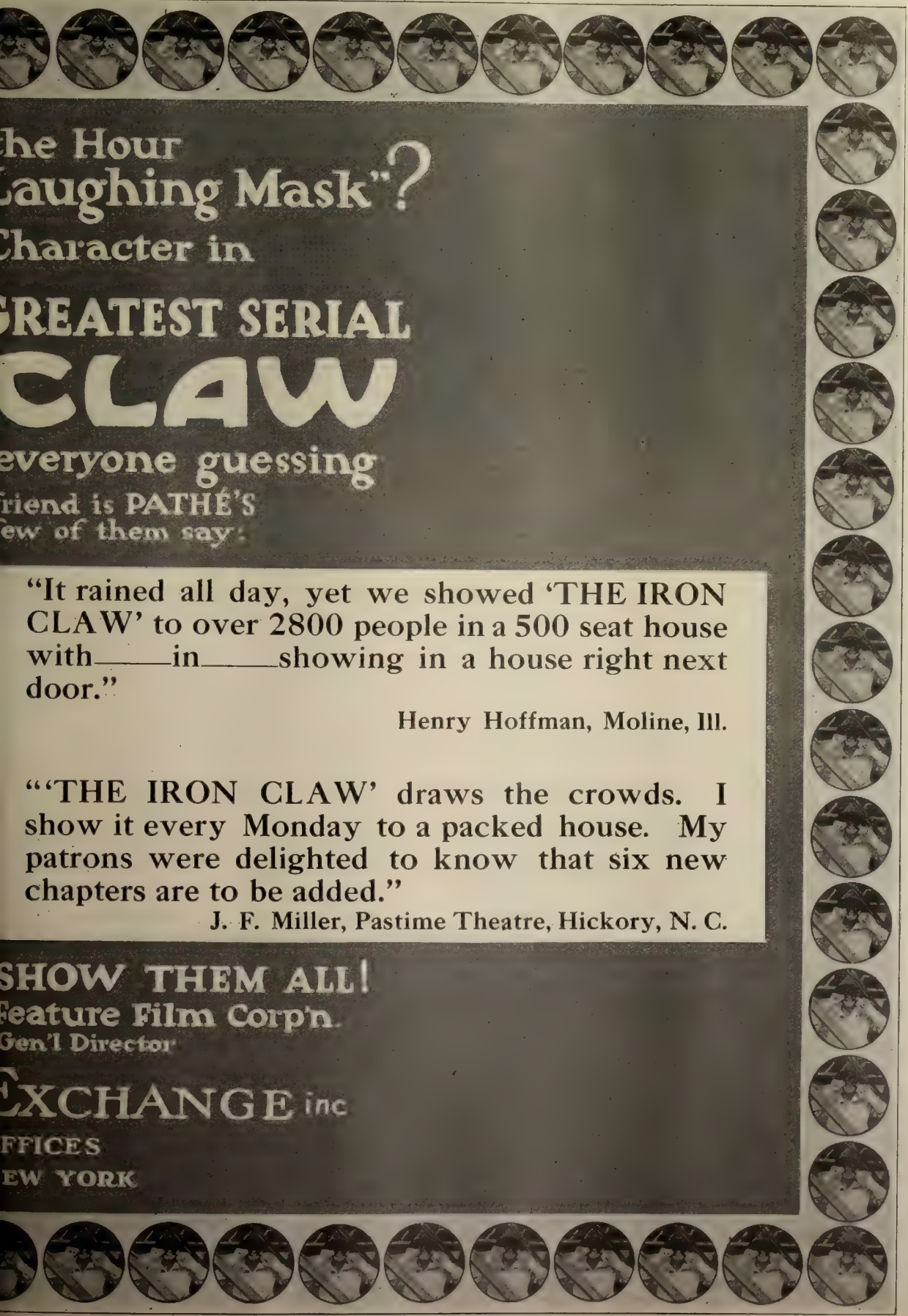
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Character in
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CLAW
everyone guessing
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"'THE IRON CLAW' draws the crowds. I show it every Monday to a packed house. My patrons were delighted to know that six new chapters are to be added."
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Syracuse, N. Y. .....Journal	Oklahoma City, Okla..... The Oklahoman
Elmira, N. Y. .....Daily Advertiser	Drumright, Okla. .....Daily Derrick
Troy, N. Y. .....Budget	Shawnee, Okla. .....News Herald
Atlanta, Ga. .....Atlanta Journal	Henryetta, Okla. .....Standard
Boston, Mass. ....Boston Traveler	Nowata, Okla. ....Star
Providence, R. I. .....Tribune	Teague, Texas. .....The Times
Milford, Mass. ....Daily News	Shamrock, Okla. .....Blarney
Webster, Mass. .....Times	Des Moines, Iowa. .....Register
Buffalo, N. Y. ....News	Cedar Rapids, Iowa..Republican and Times
Rochester, N. Y. .....Photoplay News	Magnoketa, Iowa. .....Jackson Sentinel
Chicago, Ill. ....Herald	Detroit, Mich. .....Detroit Times
Springfield, Ill. .....Illinois State Journal	Romeo, Mich. .....Observer
Cincinnati, Ohio. .....Times-Star	Williamston, Mich. .....Williamston News
Columbus, Ohio. .....Ohio State Journal	Indianapolis, Ind. .....Star
Louisville, Ky. .....Louisville Herald	Wichita, Kansas. .....Eagle
Dallas, Texas. .....News	Los Angeles, Cal. .....Record
Galveston, Texas. .....News	Milwaukee, Wis. .....Evening Wisconsin

40 newspapers a day are

These newspapers, together with the
pictures, are packing the houses

Produced b

The PATHÉ

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25 WEST 45th S

that ever ran a photoplay
stories of the great

SERIES

GUILTY?

of them:

Madison, Wis.....Daily Democrat	Altoona, Pa.....Tribune
Rahway, N. J.....Record	Portland, Ore.....Telegram
New Orleans, La.....The Item	Salt Lake City, Utah.....Tribune
New York City.....The Evening World	Oakland, Cal.....Tribune
New York City.The Jewish Daily Warheit	Sacramento, Cal.....Union
Bridgeport, Conn.....Post Telegram	St. Louis, Mo.....Times
Bayonne, N. J.....Times	Owensboro, Ky.....Inquirer
Rockaway Beach, N. Y.....The Argus	Washington, D. C.....Herald
Ossining, N. Y.....Ossining Citizen	Wilmington, Del.....Morning News
Tarrytown, N. Y...Tarrytown Daily News	Richmond, Va.....Times-Despatch
Omaha, Nebr.....World-Herald	Baltimore, Md.....American
Philadelphia, Pa....The North American	Lancaster, Pa.....Examiner
Harrisburg, Pa.....Patriot	Hagerstown, Md.....Daily Globe
Wilkes-Barre, Pa.....Evening News	San Diego, Cal.....San Diego Sun
Mauch Chunk, Pa.....Daily Times	Creighton, Nebr.....The Liberal
Reading, Pa.....Reading Telegram	Flushing, L. I.....Flushing Daily Times
Atlantic City, N. J.....Press	Greenpoint, N. Y...Greenpoint Home News
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A Master Plot in
Fourteen Chapters

Showing the real side of Humanity

Featuring

Jackie Saunders and Roland Bottomley

In every way a worthy successor to

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A powerful, visionary photoplay based on the theme that "no man, who admits he is a coward for a principle, is one." Anna Little, Frank Borzage and Jack Richardson are the principles in this virile story of land and sea—a two-reel "Mustang." Directed by Frank Borzage. Released June 30th.

The Sign of The Spade

Helene Rosson and Alan Forest in a five-part masterpicture of society and underworld intrigue. Directed by Murdock J. MacQuarrie. Released June 26th.

The Fate of The Dolphin

A strong two-part "Flying A" story of the sea, featuring Edward Coxen, George Field and Lizette Thorne—and a ship wrecked during one of the most violent electric storms ever filmed. Directed by Thos. Ricketts. Released June 29th.

Tangeled Skeins

A three-part "Flying A" domestic drama, with Vivian Rich, Beverly Juneau, Alfred Vosburgh and George Periolat in the important parts. Directed by E. Mason Hopper. Released June 29th.

When Adam Had 'Em

One-part "Beauty" comedy with John Sheehan and Carol Halloway. Directed by Archer McMackin. Released June 28th.

The Gink From Kankikee

Orral Humphrey is "the Gink" in this one-reel "Beauty" comedy. Released July 2nd.

These subjects present the American Film Company's popular stars in powerful plots and action—with ideal scenery and photography

BOOK THEM FOR ASSURED SUCCESS

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

American Film Co. Inc.

SAMUEL S. HUTCHINSON
President
Chicago, Illinois

MUTUAL SP
Sea
Blown Up By A Mine!!
In Chapter Five of "The Secret of the Submarine" spies attempt to run the U. S. Channel, but their boat is blown to atoms by a floating mine. Hope and Cleo risk enormous dangers at sea when Mahlin captures the light house and turns out the light!
Big scenes that amaze big crowds!

L FEATURE

Terrors!!

'he raging, tempestuous scenes of "The Secret of the Submarine" are con-nued in another pulsating two-act chapter—Chapter Six, released June 26th. The brilliant eauty of the great seascapes is in powerful dramatic contrast to the terrors of the treach-ous waters filled with floating mines—where the Americans and foreign spies strive for mastery!! *gain*—Thomas Chatterton and Juanita Hansen in tremendous adventures! ***Again***—a chapter of *igantic drawing-power!!*

American Film Company, Inc., Presents

The SECRET of the SUBMARINE

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The Film Novel of the Hour!

Crowds Blockade Streets!

khibitors send glowing reports of success! Read this letter—

Richmond, Ind., May 29, 1916

Today was our opening day for "THE SECRET OF THE SUBMARINE." We had "a regular ." Before opening time (1:15 in the afternoon) our side of Main street was blocked, and those hing to pass were compelled to take the other side. Regardless of inclement weather and six er high class features being shown at other houses today, we enjoyed a capacity business un-1:00 o'clock tonight. Considering that our audience changed on an average of once every y minutes (as we were running but three reels today) will show you what "THE SECRET THE SUBMARINE" can do for box-office receipts. Any exhibitor who neglects this op-tunity is overlooking a mighty good chance.

THEATORIUM,
C. E. HOFFMAN, Manager.

Book Big Business!!

or fifteen weeks with "The Secret of the Submarine." ***A chapter eek.*** Make ***big*** money! Show to ***big*** crowds! Rush your reservation ***today.*** ch this ***money-making opportunity.***

ly to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

merican Film Company, Inc.

IUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

CIAL! Over 1000 newspapers are publishing Powell's great novelization of "The Secret of the Submarine," including—

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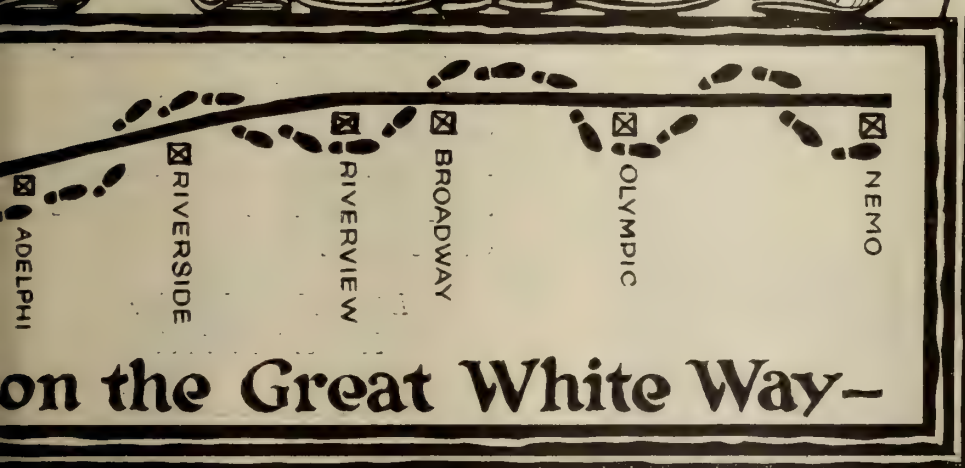

on the Great White Way—

On Broadway, New York, between 41st and 110th Streets

CHARLIE CHAPLIN

in the latest Mutual Chaplin Special

THE FIREMAN

was played as ***the feature attraction,*** first run, in ***14 theatres***—all but one of the big first class theatres in that section! This strip of "main street" is picked out merely for the sake of ready illustration. Every other section made a like showing—the town went Chaplin mad. Reports coming in from all over the country read the same—crowds turned away and patrons warmly enthusiastic in their praise of star and picture.

No such record smashing success has ever been known—every part of the world is clamoring for the Mutual-Chaplin pictures—for there never was such a sure thing investment. No speculation—just look up the business done in the thousands of houses that showed The Floorwalker and The Fireman and get in in time for the next Mutual Chaplin.

THE VAGABOND

Released July 10.

MUTUAL PICTURES

A Safe Loss

A snappy, highly amusing, melodramatic burlesque—with the incomparable Rube Miller and strong supporting cast of VOGUE comedians.

Directed by Rube Miller
Released June 27th

JUST FOR A KID

Your sides will ache with laughter when you see Ben Turpin and Paddy McQuire exhibit kidnapped babies in an effort to secure the prize money at a baby show.

Directed by Jack Dillon
Released July 2nd

Slapstick With a Reason

VOGUE COMEDIES

There's no argument. VOGUE Comedies are the Exhibitors' standby!! Book these two today, and join the VOGUE van of money-makers.

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THE GREATEST MAGAZINE IN FILMDOM

"Reel Life"

The Mutual Film Magazine

The whole wide world is searched for entertaining pictures. The mountains of Georgia, the valley of the Nile and the Louisiana marshes contribute to "Reel Life" for July 2. Be sure to book this one-reel **feature** every week.

JULY 2 No. 9

GREAT GRANDMOTHERS' METHODS—Carding, spinning and weaving wool.

MONUMENTS OF ANCIENT EGYPT—Pyramids, Temples and Tombs.

GAUMONT ANIMAL STUDIES—Bird life at close range.

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On same reel with

KARTOON KOMICS Animated reviews of current phases of life and ludicrous satires upon people and events by Harry Palmer. Popular with old and young.

THE MUTUAL WEEKLY The standard motion picture screen newspaper of America. Endorsed and used by leading New York picture theatres. Shown at the Rialto, Strand and Palace, the three leading Broadway houses using pictures. Pictures taken at West Point at 11 A. M., Tuesday, June 13, shown on Broadway the same evening. Live news only. The reel of scoops. Let your patrons see the events the world talks about.

Book "The Criminal Thumb," now showing, and "The Hidden Face," released July 6. Alexander Gaden and Iva Shepard star in both of these three-act plays.

Gaumont Co.

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WILLIAM A. BRADY
in association with
WORLD FILM CORPORATION
Presents

FRANCES NELSON

and

Arthur Ashley

IN

"What Happened at 22"

A theme, a loveable heroine in romantic adventure and beautiful settings, that drive home the responsibility of a new and developing situation.

Produced by Frohman Amusement Corporation

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William A. Brady
- in association with -
WORLD FILM CORPORATION
- will shortly present -

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House Peters

Gail Kane

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"The Crucial Test"
A mysterious drama of love and exciting adventure.
PRODUCED BY PARAGON FILMS, INC.
DIRECTED BY ROBERT THORNBY

"Friday the 13th"
The most sensational story ever written
by THOMAS W. LAWSON
DIRECTED BY EMILE CHAUTARD

Carlyle Blackwell and Muriel Ostriche

Frances Nelson

Clara Whipple

Holbrook Blinn

John Hines

"Sally in Our Alley"
A very fascinating love drama bubbling over with laughter of merry children and the happiness of life.
DIRECTED BY TRAVERS VALE

DEPENDABLE PICTURES
CLEAN WHOLESOME AND ENTERTAINING

Pleasant to Remember

BRADY-MADE

THE BIGGEST THING ON THE SKY LINE
CLARA KIMBALL YOUNG IN THE COMMON LAW
by ROBERT W. CHAMBERS
CLARA KIMBALL YOUNG FILM CORPORATION
Lewis J. Selznick, President - Seventh Avenue at Forty-ninth Street, New York City

One of the Most Consistent Box Office Record Breakers Ever Offered an Exhibitor

ESSANAY-CHAPLIN'S "BURLESQUE ON CARMEN"

"Ask the man who has played it."

T. D. FORM 2

Canadian Pacific Railway Company's Telegraph

IN CONNECTION WITH THE
COMMERCIAL CABLE CO. COMMERCIAL PACIFIC CABLE CO.
BRITISH PACIFIC CABLE BOARD
HALIFAX-BERMUDAS AND WEST INDIES CABLES
REACHES ALL PARTS OF THE WORLD

READ THE NOTICE AND AGREEMENT ON THE BACK

M. McMILLAN, Manager Telegraphs, Montreal.

Montreal, April 16th, 1916.

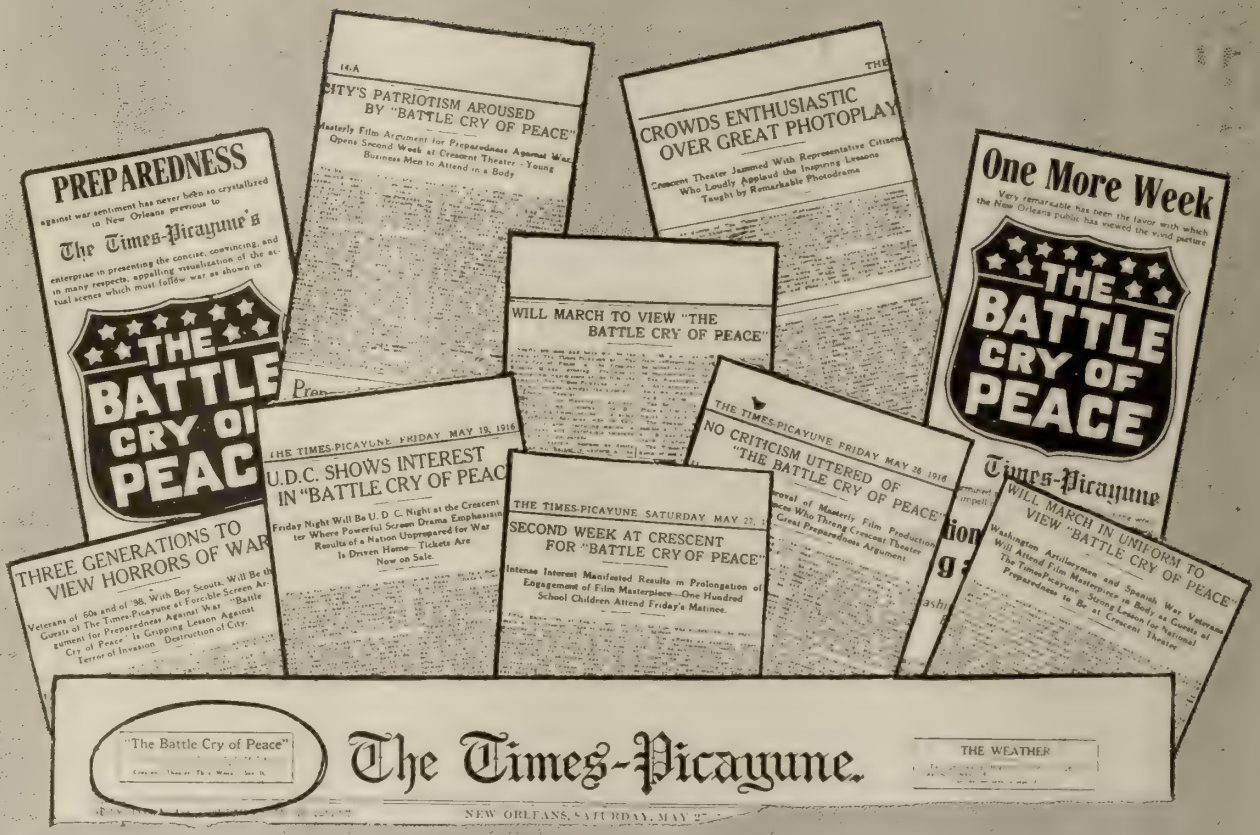
V. L. S. E. Inc., New York City.

Chaplin Burlesque on Carmen beat all records of the Imperial, Toronto, by over three hundred dollars on the first day.

H. W. Conaver, Mgr.

Released Through
VITAGRAPH LUBIN SELIG ESSANAY INC.
4 THE BIG FOUR 4

Essanay
GEORGE K SPOOR PRESIDENT


PREPAREDNESS
The Times-Picayune's
THE BATTLE CRY OF PEACE
CITY'S PATRIOTISM AROUSED BY "BATTLE CRY OF PEACE"
CROWDS ENTHUSIASTIC OVER GREAT PHOTOPLAY
WILL MARCH TO VIEW "THE BATTLE CRY OF PEACE"
One More Week
THE BATTLE CRY OF PEACE
THREE GENERATIONS TO VIEW HORRORS OF WAR
THE TIMES-PICAYUNE FRIDAY MAY 19, 1916
U.D.C. SHOWS INTEREST IN "BATTLE CRY OF PEAC
THE TIMES-PICAYUNE FRIDAY MAY 26, 1916
NO CRITICISM UTTERED OF "THE BATTLE CRY OF PEACE"
THE TIMES-PICAYUNE SATURDAY MAY 27,
SECOND WEEK AT CRESCENT FOR "BATTLE CRY OF PEACE"
WILL MARCH IN UNIFORM TO VIEW "BATTLE CRY OF PEACE"
"The Battle Cry of Peace"
The Times-Picayune.
THE WEATHER
NEW ORLEANS, SATURDAY, MAY 27

There's money for you *now* in "The Battle Cry of Peace"

Down in New Orleans, during the preparedness campaign just closed, ***The Times Picayune,*** New Orleans' foremost newspaper, featured "The Battle Cry of Peace" in its columns as the strongest argument for preparedness. The press clippings reproduced above show how this greatest of all feature films drew the crowds during its two-weeks' engagement.

From now until Election Day, the question of preparedness will be kept before the public by all political parties. Your local newspapers will devote many columns to the subject and practically every city and town will have a preparedness demonstration.

Tie up the preparedness agitation with an exhibition of

"The Battle Cry of Peace"

Newspapers and local political parties will be only too glad to cooperate with you. It's part of their campaign and they'll back you up with publicity. Here is a big chance for the live wire exhibitor.

Bookings through V-L-S-E.

VITAGRAPH

All the world's a squirrel when Daniels is a nut

You can't keep them away!

Flies fall for Tanglefoot, strap-hangers fall for flivvers; nuts get the squirrels and the laugh-loving public can't resist

FRANK DANIELS

"His face is your fortune"

For years the popular favorite on the musical-comedy stage, he is now scoring the same success on the screen. Book him in the

"Kernel Nutt Series"

"Kernel Nutt, the Janitor," "Kernel Nutt Wins a Wife," "Kernel Nutt, the Footman," "Kernel Nutt's Hundred Dollar Bill," "Kernel Nutt's Musical Shirt," "Kernel Nutt Flirts with Wifie," and the new release

Bookings through V-L-S-E

"Kernel Nutt in Mexico"

Seventh in a series of ten episodes

Released Monday, June 26th

VITAGRAPH

General Film Service

Hot Weather Reminders

Danger--

Monotony, the deadliest foe of a motion picture program, is never found where General Film Service prevails—variety is a mainstay of our program—bulwarked by the best stars.

Safety--

Box office receipts will guide you better than anything—General Film Service welcomes the test.

Ice--

You may sit on a cake of ice, jingling sleigh bells, but you're not sleighing—neither are you getting everything due you from your theatre unless you are using

General Film Service

GENERAL FILM COMPANY, (Inc.)
440 FOURTH AVENUE
NEW YORK

General Film Service

Inseparable

Stars Receipts

You are certain of both if you subscribe for

General Film Service

Stars in Short Reels

Marguerite Clayton
Helen R. Gibson
Fritzi Brunette
Mary Pickford
Jackie Saunders

Ethel Teare
Rose Melville
Kathlyn Williams
Corinne Griffith
Mabel Trunnelle

Henry Walthall
Davy Don
Mary Anderson

Tom Mix
Bryant Washburn
Dorothy Gish

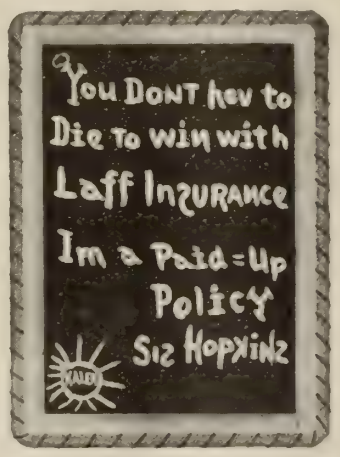
AND MANY OTHERS

GENERAL FILM COMPANY, (Inc.)
440 FOURTH AVENUE
NEW YORK

General Film Service

"MY PATRONS CAN HARDLY WAIT

for the next adventure of Helen Gibson, whom everyone likes. They are always anxious to see Ham and Bud, the best comedy on my programme. Also I cleaned up on 'Stingaree." Is it any wonder that I use all Kalems—they are great." So speaks "the man in the box office," H. L. Neice, of the Cozy Theater, Stamford, Texas. You'll say the same when you book



SIS HOPKINS

In Fifteen Minutes of Joy and Laughs

"SETTING THE FASHION"

Can you see a whole town wearing Sis Hopkins pig-tails? That's what happens when Sis sets the fashion in hair-dressing. In one of the best Sis Hopkins Comedies yet released Rose Melville is ably

Supported by Henry Murdock and Frank Minzey

Released Friday, June 30th

"Ham the Explorer"

Ham and Bud are a riot of fun on an island of cannibals and pretty maidens.

Released Tuesday, June 27th.

"When Opportunity Knocked"

Ethel Teare as a dashing, captivating artist who gets into a laughable tangle.

Released Wednesday, June 28th.

A Gripping Mystery with a Thrilling Climax:—

HELEN GIBSON in "THE ENGINEER'S HONOR"

Not till the last thrilling scene does the audience learn the solution of this enthralling mystery story. Helen Gibson in a stirring story that mounts to an overwhelming climax when she leaps from an automobile to the cow-catcher of the pursuing locomotive.

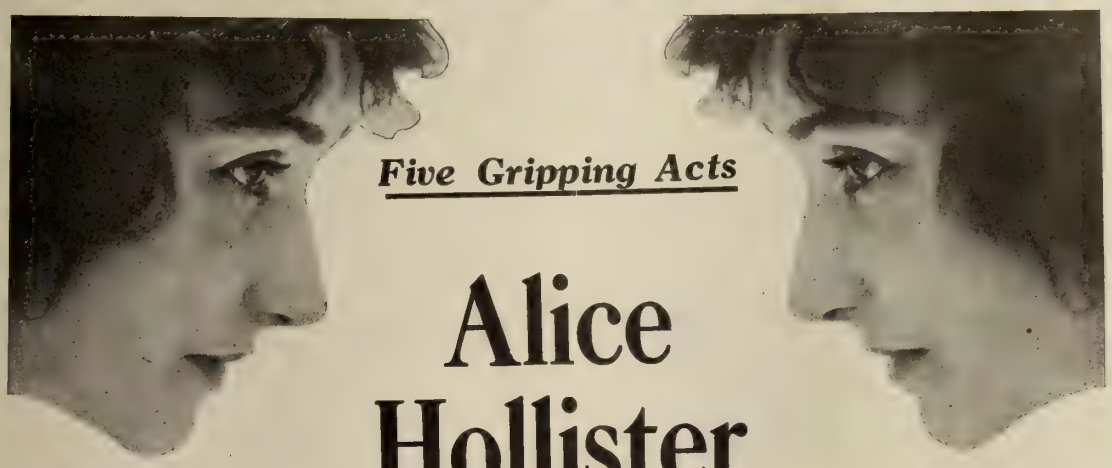
Released Saturday, July 1st.

Catchy One and Three Sheet Posters on All Kalem One Reelers.

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service



Five Gripping Acts

Alice Hollister

in

"The Lotus Woman"

RELEASED WEDNESDAY, JUNE 28TH

Throbbing drama, splendidly played and magnificently staged. A production of unforgettable strength—presenting Alice Hollister, the original vampire of the photoplay, in the emotional triumph of her career.

Book in Regular Service in the World's Biggest Programme---Heralds, Slides, Cuts, Photos and Many Sizes of Posters in the Publicity Line.

KALEM COMPANY

235-39 WEST 23d STREET NEW YORK CITY

General Film Service

A Record Jump

Actors and actresses of the screen are always prepared to take unusual risks. Jumping from roof to roof, leaping across a chasm or into a rushing river is all in the day's work. But here's a girl with a record all her own; she jumped from school teaching to motion picture acting. She plays the title role in "Letitia," the Broadway Star Feature announced below. Her name?

Miss Belle Bruce

of The Vitagraph Company.

Regular Vitagraph Releases

"The Foxy Trotters" Monday, June 26th.

A one-reel comedy, showing that the strength of a man's prejudice against dancing is only as strong as his resistance power to the charms of a pretty dancing teacher, *George Kunkel, Anne Schaefer, Carmen Phillips* and *Jack Mower* in the cast.

"Losing Weight" Friday, June 30th.

HUGHIE MACK tries to reduce his waist line, but we are very happy to report that after one reel of the most strenuous sort of treatment, Hughie is doing very nicely, thank you, and still has it with him. Hughie is supported (is it possible?) by *Jewell Hunt* and *Edward Dunn* in this sparkling comedy.

Broadway Star Feature

"Letitia" Saturday, July 1st.

A three-part drama
with CHARLES KENT, BELLE BRUCE, GORDON GRAY, THOMAS R. MILLS and CHARLES WELLESLEY.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

Will she see it through to the finish?

When rich old Samuel Dent felt that his end had come, remorse made him confess to his lawyer and physician that years before he had abandoned a little daughter. If they could only find her for him his last hours would be easier. To comfort him they induce a vaudeville dancer to impersonate the daughter. So cleverly does she deceive the old man that he recovers his health and the dancer, continuing the deception, lives on with him in luxury as his daughter.

But suddenly the old man's fortune is wiped out. Everything is swept away in the crash, and Letitia knows that she has nothing more to gain from Dent.

Will she give up the game, or will she see it through to the finish—for the old man's sake?

"LETITIA"

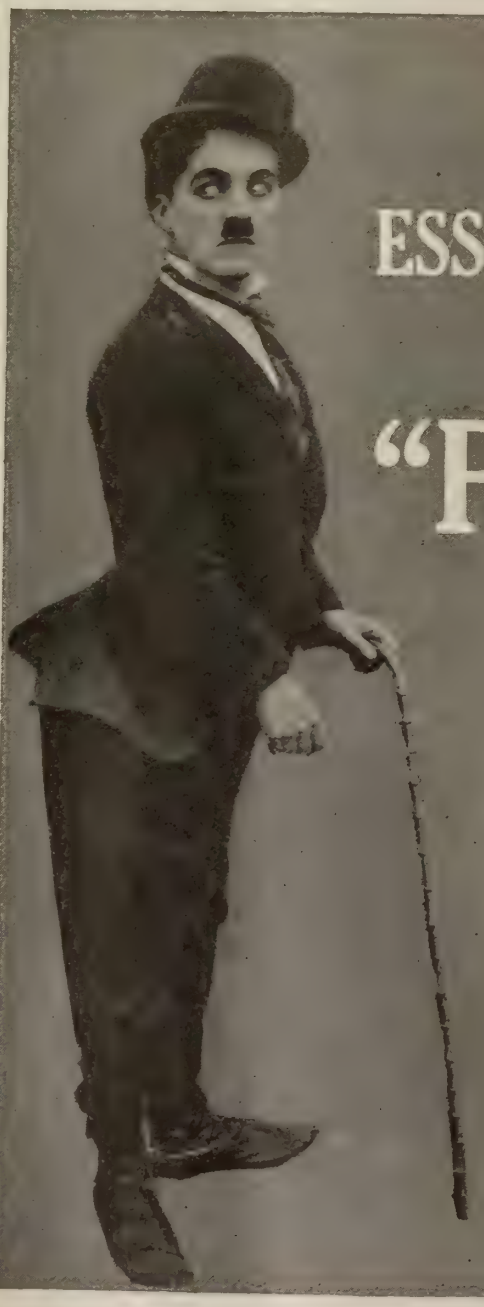
A Vitagraph three part Broadway Star Feature

with CHARLES KENT, BELLE BRUCE, GORDON GRAY, THOMAS R. MILLS and CHARLES WELLESLEY.

Released Saturday, July 1st

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service



The Latest

ESSANAY—CHAPLIN

Feature

"POLICE"

IS PACKING
ALL HOUSES

A good comedy brings them all back again. This one makes them roar with laughter. Increase your patronage and swell your box office receipts by booking it.

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

General Film Service

Essanay short subjects will pack your theatre

Essanay stars of national reputation appear in its varied program of short dramas and comedies of the highest quality

FRANCIS X. BUSHMAN
is presented in
"The Voice in the Wilderness"
2 act drama—Reissued June 27

VERNON HOWE BAILEY'S
SKETCH BOOK OF ST. LOUIS
1 Reel with scenic—June 28

WARDA HOWARD
ERNEST MAUPAIN JOHN JUNIOR
are presented in
"The Regeneration of Margaret"
A thrilling emotional drama in which a girl passes through the crucible of affliction to shining womanhood
3 act drama *July 1*

Trade Mark
Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

VIM

Comedies of quality, with real stories, played by comedians of national popularity under able direction, photographed at the famous Vim studios in Jacksonville, Florida

Thursday, July 13

SPAGHETTI

with

Plump and Runt
(Hardy and Ruge)

The food par excellence —a banquet for the gods. Incidentally a treat for your patrons, freely garnished with laughs and served smiling.

Friday, July 14

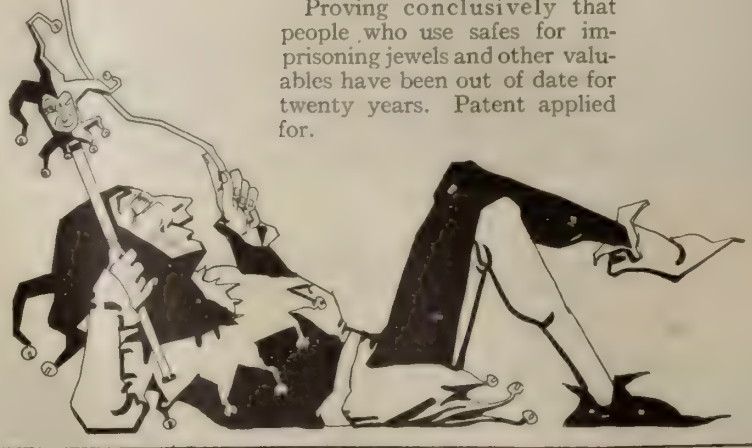
THE GREAT SAFE TANGLE

with

Pokes and Jabbs
(Burns and Stull)

Proving conclusively that people who use safes for imprisoning jewels and other valuables have been out of date for twenty years. Patent applied for.

Vim posters in the lobby mean laughter in the house



General Film Service

Wednesday
JULY 5

is the release date
of the first VIM
FEATURE COMEDY
Starring
HARRY C. MYERS
and
ROSEMARY THEBY

"HOUSEKEEPING"
A VIM FEATURE COMEDY

The highest quality of comedy
ever seen on the screen..

Announced on the most artistic
posters ever shown for comedies

General Film Service

Knickerbocker

FRANK MAYO
and
LILLIAN WEST

Star Features

offer as a sample of quality this three reel drama of American society, with its entertaining story, its swift action and picturesque setting—plus fine photography.

Released Friday, June 30

The Head of the House

Now Showing

HENRY KING IN "PAY DIRT"

A Five Reel Feature

Knickerbocker Star Features
326 Lexington Avenue, New York City

General Film Service

LUBIN

Releases Week June 26

Monday, June 26

Davy Don Comedy "No Place Like Jail"

One Act

Tuesday, June 27

"Out of The Flotsam"

Two Act Drama

Thursday, June 29

"The Return of John Boston"

Three Act Drama

Saturday, July 1

"Edison Bugg's Invention"
"Under A Barrel"

One Act Comedy

LUBIN

General Film Service

"For Gracious Sake---!"

Don't overlook the good stuff released every week by the Selig Company through Regular Service of the General Film Company

William N. Selig's policy of releasing his **best** stories, exploiting his **foremost stars,** and employing his **most versatile** Directors in regular program, has borne fruit.

The motion picture exhibitors have appreciated this policy; they have been urging other film manufacturers to go and do likewise.

But it will be some time before others can specialize in shorter length material, for the Selig Company has been quietly going ahead for months now, preparing gilt-edged picture plays to please the most exacting of photoplay critics.

"The Return," produced by T. N. Heffron, from the story written by William E. Wing, is numbered among the unusual motion picture productions, being released by the Selig Company through General Film Service. It is the kind of picture play that has caused Selig business to be trebled within the past six months. Kathlyn Williams enacts the most versatile of character roles, and she is ably supported by Guy Oliver, Wellington Playter, Vivian Reed, Sidney Smith and Harry Lonsdale.

"Some Duel" is the first of the Tom Mix Western comedies, to be released through General Film Service. Every Saturday a Mix Western funmaker, in one or more reels, will be released. Each and every one will be crowded with funnythrills.

The Selig-Tribune, the World's Greatest News Film, is released every Monday and Thursday through General Film Service. If it happens you see it first in The Selig-Tribune.

DON'T MISS THIS ONE!

Mrs. J. C. Murray, manager, Hippodrome Theatre, Springfield, Ohio, writes as follows: "We ran 'The Man Within' about two weeks ago and it was great—just **fine.** Selig pictures are all drawing cards and we take all that we can get. The ———— have been anxious for my account to prove to me that their pictures were better than those in General Film, and sent me one week's service gratis, but I ran my General Film Program even that week. Please don't think that I spend my time writing the manufacturers. You are the only people I have written to and that is because I feel you turn out the best Westerns and Wild Animal pictures of any, and we need them badly."

Selig Polyscope Company

Chicago and Everywhere

THE
NATIONAL DRAMA CORPORATION

Announces

ITS
FIRST PRODUCTION
THE
FALL OF A NATION

THOMAS DIXON

VICTOR HERBERT

TRADE PRESS REVIEWS STAMP THIS WORK AS THE MOST IMPORTANT OFFERING OF 1916-17

MOVING PICTURE WORLD

"Battle scenes prepared on a gigantic scale. Victor Herbert's stirring music probably the most appropriate score ever written for the accompaniment of a motion picture. Audiences will be carried along on a wave of patriotic emotion."

MORNING TELEGRAPH

"Tremendously effective and highly sensational. 'The Fall of a Nation' is a great advance in the art of photo-drama."

MOTION PICTURE NEWS

"'The Fall of a Nation' rises to dramatic heights. Holds the attention by brilliant examples of motion picture art. Audience cheered almost constantly."

DRAMATIC MIRROR

"A huge colorful spectacle providing many scenes of rare beauty. Thomas Dixon had a genuine inspiration when he engaged Victor Herbert to compose the orchestral score."

THE BILLBOARD

"Thomas Dixon's spectacle provides plenty of thrills with remarkable music by Victor Herbert. There is plenty of comedy and really superb photography."

Widespread Demand for Bookings

Capacity $2.00 Business at Liberty Theatre, New York

OFFICES OF THE CORPORATION : 1480 BROADWAY, NEW YORK

THE CLASS OF THEATRES
ASCHER'S
KLAND SQUARE
THEATRE
Miss Billie Burke
BILLIE BURKE
GLORIAS ROMANCE
DANCING

THE ATTRACTION

By Arrangement With F. Ziegfeld, Jr.

GEORGE KLEINE Presents

The Star Supreme

Miss

BILLIE BURKE

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs. Rupert Hughes.

Twenty Chapters—A New Feature Chapter Every Week. Now Showing at America's Biggest and Best Theatres. The only genuine feature serial ever produced with such a prominent star. For bookings apply to nearest Kleine Exchange.

THE RESULT

"ALL THE FIRE LAWS WILL PERMIT"
Interior Piedmont Theatre, Atlanta, Ga., Showing the Crowds
packing this house daily to see GLORIA'S ROMANCE.

Are You Running TRIANGLE PLAYS?

The richest man, the biggest store, the most successful merchant has from the dark ages been the one with sufficient foresight to pick out the leader in the manufacture of the articles sold over his counter, and to then tie up with this concern as its authorized representative, thereby cashing in on the value of the manufacturers' good will and trade-mark.

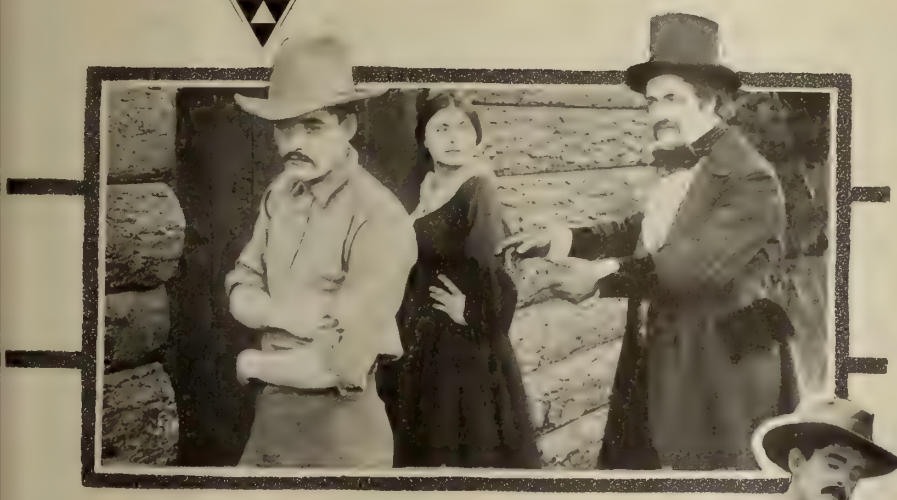
And this same rule applies to the business of exhibiting motion pictures. The most successful and prosperous theaters are the ones that tie up with the recognized leader in the production of photoplays—with the concern whose pictures have by their merit alone won a reputation for the highest quality.

This is the reason the number of Triangle theaters throughout the country has been constantly increasing. Seven months ago the exhibitor was not positive just how the public would receive Triangle productions. Now experience has proved not only that the public wants Triangle Plays, but that it is willing to pay real money to see them.

And so if you are an exhibitor and are not already running Triangle Plays, why don't you too make an effort to arrange for their presentation at your theater. A line for information regarding their presentation would be the first step in the inauguration of a good business policy which has been tried for years and never failed.

For the exhibitor who is running TRIANGLE PICTURES the two dramas released for the week of June 25th are of more than passing importance. W. S. Hart, whose following is probably larger than any other male star, appears in "The Apostle of Vengeance," while Mae Marsh and Robert Harron may be seen in "A Wild Girl of the Sierras."

"The Apostle of Vengeance" is a story much different than any other in which



Triangle Film Corporation

1457 Broadway
New York City

W. S. Hart has yet appeared. The son of Kentucky parents, but brought up in Vermont as a minister, he is brought face to face with the problem of choosing between avenging the death of his father, killed in a feud battle, and abiding by the Scriptural teaching that "To Me Belongeth Vengeance and Recompense." His decision forms the big scene of the story. His efforts to follow his life's teachings and then the final vow to have revenge for the assault on his little sister are only a few of the vital parts of this gripping story.

Then the Fine-Arts picture, Mae Marsh in "A Wild Girl of the Sierras" is a picture that is bound to appeal to every motion picture enthusiast. Fifteen years ago a child's mother was shot and killed by the Indians, and the little girl escaped to the mountains to grow up with only the beasts of the woods as her companions. The picture is so unusual, so picturesque and pleasing in its presentation that it cannot fail to make a lasting impression.

Then, of course, there are the usual Keystone Comedies, veritable hailstorms of hilarity, unequalled in their ability to make the most serious laugh, bound to send any audience home with the feeling that they have had more than their money's worth.

Don't fail to carefully consider the advantage to yourself in tying up with TRIANGLE PICTURES. A note to the home office will incur no obligation.

TRIANGLE PICTUREPLAYS

THE JOCKEY of DEATH

The thrill that made you like the circus when you were a boy---and makes you like it still; the genuine interest which is aroused in every red-blooded human being when feats of real daring are shown; the sympathetic feeling that comes from the unfolding of a sweetly simple love tale--all of these elements have been bound up together in this five-part master melodrama of the screen to give it a tremendous appeal for every type of audience. It is the "People's Picture" of the year because of its unusual play upon the emotions that are mostly simply aroused.

It is the Ideal Hot-Weather Picture

—because it's full of lively action that completely tells its story. There are no worrisome problems to solve—no complicated plots to unravel.

WE ARE SELLING STATE RIGHTS

on a plan which must appeal to every fair-minded buyer

We feel that we know conditions as they exist throughout the country. We **are confident** that there is a genuine demand for "thrillers" of the red-blooded type—the kind of pictures which formed the foundation for the success of the Motion Picture Industry. "The Jockey of Death" is just such a picture. It is our aim to make money with "The Jockey"—but we don't want to make all the money in the world and have splendid reasons of our own for desiring that every purchaser of territory make more money with this picture than with any he has ever bought before. **This means that our prices are right —we'll treat with you and we'll both make money.**

"The Jockey" is complete with flashy posters, heralds, slides, newspaper cuts, etc.

NAME YOUR TERRITORY BY WIRE !

Signet Films

J. L. KEMPNER

220 W. 42d St. (10th Floor, Candler Bldg.) **New York City**

IVAN ALL-STAR CAST

¶ The first Ivan All-Star Cast production, inaugurates our new policy of producing "better-than-program-features," with a cast each member of which would ordinarily be starred alone.

¶ Always the leader so far as dramatic value of the story is concerned, the new all-star cast policy will make the Ivan productions predominant and enhance their value as a box-office attraction.

¶ July 10th is the day eagerly awaited by the exhibitors thruout the country, for that is the release date of the first all-star cast Ivan production.

¶ Franchises as exclusive distributors of Ivan productions in several territories are now expiring.

¶ This is a GOLDEN OPPORTUNITY for live-wire exchange owners to secure options on franchises to become exclusive distributors of Ivan All-Star Cast 100 per cent. story productions—the only company releasing a REAL feature each month on the open market policy. Write or wire NOW!

IVAN FILM PRODUCTIONS

126 West 46th Street : : : : New York City

UNICORN FILM SERVICE CORPORATION

One Exhibitor's Opinion

Washington, D. C. June 3rd, 1916

1916

UNICORN FILM SERVICE CORPORATION
434 9th St. N. W.
Washington, D. C.

Gentlemen;

It is with pleasure that I express my appreciation for the drawing-power demonstrated in my Plaza Theatre where the whole of your program has been showing now several weeks. We have found a substantial increase in business since installing your service -- and furthermore the great variety of subjects seem to please the patrons of that house.

Since using your service to filling in around our features at the Garden and Strand (or picking subjects that appropriately can be used as "fillers" on a BIG program,) we are really delighted with our program -- especially since the Unicorn Service includes so many of the famous stars of today, such as Mary Pickford, Blanch Sweet, Henry Walthall, Florence Lawrence, Owen Moore, Wilfred Lucas and many others -- These pictures all being produced by D.W.Griffith are indeed a "find" for the purposes which they serve us.

We are glad to add our recommendation to the many others you have probably received for the Unicorn Service.

With thanks for the many past courtesies and with best wishes for your future success, beg to remain,

Very truly yours,

Tom Moon

Make up your mind now to investigate Unicorn Film Service, it will make money for you and please your audience.

UNICORN FILM EXCHANGES:

New York City	130 West 46th St.	H. W. Harwell
Boston	207 Pleasant St.	S. M. Moscow
Springfield	167 Dwight St.	Wm. F. O'Brien
Bangor	Eastern Trust Bldg.	W. J. Brennan
Buffalo	23 W. Swan St.	H. E. Hughes
Syracuse	565 S. Salina St.	Geo. A. Hickey
Albany	680 Broadway	William Lawrence
Philadelphia	1309 Vine St.	A. G. Steen
Wilkes-Barre,	35 S. Pennsylvania Ave.,	G. R. Wallace
Washington, D. C.,	434 9th St., N. W.	A. G. Steen
St. Louis	3628 Olive St.	Sam Werner
Omaha	Unicorn Exchange	.....
Kansas City	Gloyd Bldg.	J. W. Morgan
Wichita	Unicorn Exchange,	John Brainard
Minneapolis	Produce Exchange	W. L. Merrill
Indianapolis,	129 W. Washington St.	J. W. Cotter
Chicago	Mallers Bldg.	L. J. Schlaifer
Milwaukee	420 Manhattan Bldg.	Chas. Barolet
Cleveland	750 Prospect Ave.	L. C. Gross
Pittsburg	125 Fourth Ave.	Jack Kraemer
Detroit	183 Jefferson St.	W. D. Ward
Toledo	415 Summit St.	R. E. Peckham
Cincinnati	531 Walnut St.	Harry E. Coffey
Denver	1436 Welton St.	L. Goldstein
Western Division Manager		**J. A. Eslow**
Eastern Division Manager		**Fred B. Murphy**

To be Opened

Atlanta San Francisco Dallas Salt Lake City
Seattle Portland New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager **126-130 West 46th St., New York**

Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication.

They're All After It!

The Motion Picture Lesson to America

What Preparedness Really Means

HOW BRITAIN PREPARED

Now In Its Fourth Week at the Lyceum Theatre, New York

OTHER SHOWINGS:

Chicago, Colonial Theatre, Starting June 28th

Boston, Shubert Theatre, Opened June 19th
(To the biggest opening on record in Boston)

Providence, Opera House, Starting June 26th

Philadelphia, Pittsburg and other important cities will follow immediately

A Drama of Fact Far More Thrilling Than Fiction

THE TIMELIEST SUBJECT ON THE MARKET

United States Rights Controlled by

THE PATRIOT FILM CORPORATION

AL LICHTMAN, General Manager

729 Seventh Avenue **New York City**

The Social Pirates

THRILLS! SUSPENSE! ORIGINALITY!

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Head the all-star cast in the next powerful episode

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By George Bronson Howard

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 154)

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Saturday, July 1, 1916

Facts and Comments

THE MOVING PICTURE WORLD urges the fullest possible attendance of delegates to the National Convention of the Exhibitors' League to open at Chicago on July 11. At present the exhibiting branch in the industry is the only one with a considerable organization. The industry will soon be confronted with struggles and problems of many kinds and there will be need for a strong organization within the ranks of the industry. In the impending battles against censorship in Washington and in various states the aid of the exhibitor is indispensable. This aid can best be given by the organized exhibitor. The whole industry looks forward to the Chicago convention with great expectations. We look for much valuable constructive work.

* * *

SOME of the most interesting film news concerning America comes to us by way of France and Italy. A French contemporary informs us that "every theater in the United States whether in the big cities or in the small towns changes its program every day." An Italian contemporary records a startling discovery. It says: "Let a live Italian editor come over here (meaning the United States) and put up a sort of international journal with a schedule of advertising prices of not over Dls (sic) 25 per page with sufficient financial backing to stand a strain during the building up period and there is not much doubt as to the result." We heartily concur in the prophecy as to the result. The editor would soon be without any Dls.

* * *

IT has been suggested that the producers get together on the question of using the nude in pictures. It's not as puzzling as it may appear. The test is simple enough. When the nude is introduced merely for its own sake and in the hope that it will sell the picture in spite of its defects it is wholly objectionable. Nudity in itself is not objectionable. If the introduction of the nude is or seems a natural development of a logical and clean plot it is entirely justifiable. We have seen examples of this kind and then again there have been examples of the other kind where the nude was fairly dragged in and had no logical place. The nude on the screen is as far as we can see not much different from the nude in statuary or on canvas. The same rules apply, but we would like to see them enforced in the first instance in the studios themselves. This would lighten the work of the National Board of Review and would rob the Breitingers and the Maude Murray Millers of some of their stock in trade.

* * *

THE healthy rivalry among candidates for the presidency of the National League is a splendid sign of the vitality of the organization. It is in pleasing contrast with last year's conditions, when interest in the cause of organization was at its lowest ebb. Half a dozen candidates are in the field and all are making an active canvass and all have loyal and ardent friends. We earnestly hope that the successful candidate will have the unanimous support of all of his rivals in the administration of his office. The Exhibitors' League being at present the only organization within the ranks of the industry has a grave responsibility. In the coming state and national fights against state and national censorship and hostile legislation the League is bound to be the rallying center for all the fighting forces in the industry. Harmony therefore is the first necessity.

* * *

THERE are unmistakable signs that New York rather than Europe will in the days to come be the point of film export to Latin-America. One of the biggest buyers of film for the South American market is coming to New York from London to establish his future headquarters in this country. Within the last few weeks we have had an extraordinarily large number of Latin-Americans visiting the offices of Cine-Mundial, the Spanish edition of the MOVING PICTURE WORLD, all in search of either information or material. Latin-American capital is looking into the feasibility of establishing a special plant for the production of film with a special appeal to Latin-American taste. The American producer's golden opportunity is here.

Social Criticism

By Louis Reeves Harrison.

AMERICAN scorn of the pretentious and hypocritical first found adequate expression through Mark Twain. His keen social criticism was so kindly that we laughed at our own crudities, where Dickens, probably the most severe of social critics, gave offense through ridicule and sarcasm. We laughed first and became thoughtful afterward. The rapid advances our civilization registered were partially due to a sense of humor almost national and a strong desire to improve mingled with a generous tendency toward fellow service —we were determined that our friends should develop along with us.

Out in the common forums of daily contact we guyed one another out of many a futile fad or pernicious faith, applying the caustic with kindly intention, pruning error that truth might grow, showing up brutality that kindness might prevail, destroying the repulsive that beauty might thrive. Many a man who could not have been led out of some stupid old ancestral theory handed down from generation to generation has been stung out of it, or laughed out of it by critics, clear-eyed and unafraid, who could effectively say what they meant.

The results of what men have said to one another in plain terms, far more than newspaper evasiveness and compromise, are those we most admire in present civilization, but our ideals are far from being complete—they are just beginning to take shape. Besides, it is no longer a question of man to man, but of man to men, to women, to children. Only by reaching the whole social mind, the national conscience, can the results of careful thought and sound judgment be made effective, can careless impulses be replaced by the guidance of reason.

From the time that Ibsen used the drama to assail the inequity of law in his own country, not in a provincial way, but sounding universal notes in his indictments of divorce, race suicide and political corruption, dramatists of the more spirited kind have gone beyond mere entertainment in attempts to render social service. The modern molder of progress does not openly abandon retrospect, but he secretly does so. Playwrights and authors even invest historical fiction with modern motive. Nearly all of them who use English as a medium, whether their scenes be laid in past, present or future, strongly appeal to public opinion by holding up to public scrutiny the politically dishonest and the socially unfair.

The drift of literature, like that of superior drama, is toward making the race physically normal and mentally sane, and there is a trend of the same kind visible in superior screen portrayals. The direct individual effort of those who help all within the immediate sphere of personal influence is splendid in a small way, but it is necessarily limited. Attempts at improvement through political measures often antagonize where they should convince. But the author who can impress through this or that form of entertainment whatever tends to the preservation and perpetuation of what is good in human nature addresses a very large and receptive audience through moving pictures.

We have always known that an individual of disordered mind is a menace to the right conduct of a community, but it is just beginning to dawn on us that a government of disordered mind, especially one capable of inaugurating bloody destruction of life, property and happiness, is a menace to progressive nations and should be put away where it can do no more harm.

Therein lies enough material for hundreds of forceful screen stories, with a line of themes in full accord with our own progressive ideals. We are all perfectly aware of the ridiculousness of the autocratic claim; we have all long ago repudiated the idea that a few self-elected officers of government have some god-given superiority in their fibre not possessed by the rest of us. The claim is so rankly absurd that it scarcely seems worthy of attention, yet it is that which is setting the world on fire today.

Is it not stupidity, rather than neutrality, that contents us with stories of the lover-unfaithful-wife-deceived-husband wornout variety when we might help to laugh absolute monarchies off the face of the earth by holding up their vain pretensions to ridicule and scorn? Is it not cowardice that makes us so careful about assailing laws and methods of their administration which have ceased to serve and survive to injure? Is it not theatricalism, rather than art, which limits the output of moving pictures to reflections of what has gone stale on the stage when we might turn from the weariness of retrospect to the enthusiasm of outlook?

The more fearless of producers, those bound to win on merit rather than on political scheming and doubtful business methods, are already feeling their way into social criticism. Keeping in mind that the first and foremost requirement of a visualized story is that it shall interest mixed audiences, it is no easy matter to incorporate what shall benefit those audiences, set them into ways of right thinking and right doing, but it can be accomplished. Instead of scraping over the barren fields of the past, it might not be a bad idea to consider the future.

The future is very near in an art of rapid development. Great changes take place in a single year. It is already foreseen by men long in the business that present methods of imitation and repetition are self-destructive. Concerns of well-established reputation seem unable to cope with those new in the field because they adhere to past methods rather than readjust themselves to growing requirements. The art must keep pace with the people who support it, must follow the lines of thought and feeling manifested by those people.

The people of this country are most deeply interested in whatever makes for social improvement, not in the old skins they have cast off. Only a short time ago people were so tame that they merely existed, most of them in a condition of semi-serfdom. Today we are taking a hand in our own evolution. Throughout the length and breadth of our fair land, wherever intelligence is established and nourished, the dominant issue of the day is the maintenance of a high race standard.

Look at the moving pictures passing before our very eyes. The country itself is fertile and beautiful. Yet little children are slaving out pitiful lives in factories and mines. Our women are not given the support and protection they deserve in carrying out the mission imposed upon them by their maker. They are drawn, thousands of them, into humiliating poverty by man's greed, into sordid misery, even into criminality from no lack of kind hearts among the more fortunate, but from a lack of efficient social organization. There is rubbish to be cleared away by social criticism before we can rebuild and honor the whole world in honoring ourselves.

Constructive Exhibitors

By W. Stephen Bush.

THERE is talk of organizing a new representative film parliament to succeed the Board of Trade, which is about to pass into history as an honest but entirely unsuccessful attempt. It augurs well for the new attempt that the men back of it are unanimous in their belief that a recognition of the exhibitor on a basis of absolute equality is imperative. We confess to considerable surprise that any intelligent observer of conditions in the industry can fail to recognize the power of the exhibitor.

When we speak of the power of the exhibitor we mean not only the influence he is now able to wield within the industry, but we likewise refer to his power with people outside of the industry. Within the next three months we must be prepared to fight the common enemies of the motion picture. Better than attack and denunciation is the constructive work of arousing public sentiment in favor of the screen and enlisting it against all forms of censorship and all forms of hostile legislation. We know from experience that such work cannot be done effectively without the constant aid of the exhibitor.

While dwelling on this subject let us again call attention to the splendid constructive work being done by the organized exhibitors of Ohio under the leadership of Charles A. Megown of Cleveland.

Through intelligent co-operation between the organized exhibitors and the women of Ohio the high social and civic value of the screen has been wonderfully demonstrated. Through their work the follies of legalized censorship have been pilloried in the sight of the whole people of Ohio. Thousands of women who knew little about motion pictures and through ignorance were often led into prejudice have been converted into ardent friends of the screen and into equally ardent foes of legalized consorship. To give the readers of the MOVING PICTURE WORLD an idea of the nature and the extent of the work to which we are referring we print an excerpt from the Cleveland Plain Dealer of June 8:

"Cleveland threw away a million dollars in baby lives last year" said Miss Harriet Leete, superintendent of the Babies' Dispensary and Hospital, yesterday. "With 1,916 babies dying out of 16,144 born, Cleveland's death rate was 110 per 1,000. At least half of these deaths could have been prevented by proper food and care. At the low valuation of $1,000 per life, in future worth to the community, these baby deaths cost Cleveland $1,000,000.

"That Cleveland's infant death rate could be lowered is shown by the rates of other cities. New York City last year had 141,256 babies born, but lost only 98 to each thousand. Boston's rate was 104, Philadelphia 105, Indianapolis 89, Rochester 84, St. Louis 82, Los Angeles 67, and Seattle 53.

"We hope the film, 'The Fight for Babies' Lives,' now being shown in Cleveland, will help cut Cleveland's infant death rate. In the first place, the film should show many people how to use the facilities offered by the Babies' Dispensary and Hospital and the City Division of Child Hygiene. In the second place, it should supply funds for supplying many more nurses, hospital beds and pure milk with which to prosecute our fight against the causes of infant death."

In addition to the $574 collected in thirteen downtown theaters Monday, an incomplete count yesterday indicated $300 collections from St. Clair and other Superior avenue N. E. theaters Tuesday. Large returns are expected from last night's collections in Superior, Wade Park, Hough and Euclid avenue theaters. Collection plates are passed by Camp Fire Girls after each showing of the film. All goes to the Babies' Dispensary and Hospital, as expenses are being paid by the Motion Picture Exhibitors' League.

Please note the last words: . . . . "expenses are being paid by the Motion Picture Exhibitors' League." It seems to us that the value of this work redounds to the benefit of the entire industry, and that therefore as a matter of plain equity the expenses ought to be borne in proportion of every branch of the industry. We believe in a new film parliament if it indorses and *supports* work of this character.

In a letter to the MOVING PICTURE WORLD Mr. Megown says:

"It is hard to estimate just what this campaign will get from a purely dollar and cent proposition, but a conservative one will be that it will reach $2,500. . . . You know that heretofore the moving picture men have always been on the defensive and when they were assailed even their best friend had nothing tangible to introduce in rebuttal, but we certainly have given Mr. Public Opinion a very severe jolt and methinks I hear the referee calling 'Ten! You are out.' The very best business men of our city have been stopping us on the street, patting us on the back and shaking our hands, saying: 'This is the best thing that we have ever seen done for humanity.' While I have not covered the ground in its entirety, I believe you will see that we are still on the constructive lines and are building our fortifications on a solid foundation. When I was in New York I could not get the powers that be to give an attentive ear to the message that I had from Ohio."

We congratulate the organized exhibitors of Ohio. They are entitled to the gratitude of every friend of the motion picture; they are entitled to more: Every branch of the industry ought to give them the most substantial support.

"Slang" in Titles

THE intimate speech of the man of the street is by no means without its wit and savor. Only prudishness would condemn such speech as uniformly vulgar. Much of it is objected to by the purists merely by reason of its novelty, and in due course of time it is received into the polite society of words.

Undoubtedly many of these phrases of the speech of the street are vulgar. There is no place whatever for vulgarity on the screen. It is indefensible under any and all circumstances. Lately I regret to say I have seen plain vulgarity of language soil the screen. Some of our best producers labor under the sad delusion that all "slang" is witty. I cannot in the columns of the MOVING PICTURE WORLD mention specific instances of this vulgarity, but these instances have been noted by others as well as by myself. If the reputable newspaper bars vulgar speech from its columns as a matter of good breeding and out of respect for its readers why cannot the producer of motion pictures keep the literature of the gutter out of the titles on his films? The supposed Western and Southern and other dialects are enough of an affliction for the patrons of the motion picture theater.

The language of our titles ought to be clean and decently grammatical.

RICHARDSON'S PROJECTION TALKS IN GREAT DEMAND.

Frank H. Richardson, the projection editor of the Moving Picture World, has been invited to address the state convention of Pennsylvania Exhibitors, which will open in Pittsburg on June 26 on "Projection."

The recent addresses delivered by Mr. Richardson in various parts of the country have aroused the keenest interest of all operators and likewise of all exhibitors who realize what an important part projection plays in the proper presentation of motion pictures. His address in Madison Square Garden caused widespread favorable comment. At the recent gathering of Hudson County (N. J.) operators Mr. Richardson's audience gave him a special vote of thanks and paid him the extraordinary compliment of listening with the utmost attention from 2 a. m. to 3.30 a. m.

The exhibitors of one of the states in the middle west have invited Mr. Richardson to address them on "Projection" in the early part of the fall. Further details will be given out later.

General Film Company in No Danger of Receiver

So Declares Albert E. Smith, Who Claims Waters and Clark Represent Only Themselves in Suit Against Company—Says Preferred Stockholders Have No Interest in Matters in Question Because Their Dividends Have Been Paid—Also Says that for Most of the Time in Which Mismanagement Was Alleged Waters Was General Manager of Distributing Concern.

ALBERT E. SMITH, a director of the General Film Company, when asked about the article published exclusively in the Moving Picture World referring to the suit recently instituted by Percival L. Waters and James B. Clark against the common stockholders of the General Film Company said:

"The publication in question, while purporting to set out certain features of the bill of equity filed by Percival L. Waters and James B. Clark, is so misleading as to convey an entirely false impression to motion picture exhibitors and others as to the real facts in the case.

"In the first place, the bill is not brought by Messrs. Waters and Clark as a protective committee representing the other preferred stockholders of the General Film Company, but is brought by them as individuals and as record holders of substantially less than 800 shares of the capital stock of this company out of a total capitalization of 11,000 shares.

"This contest is the outgrowth of a contention on the part of the preferred stockholders of the General Film Company that certain large earnings of this company for the years 1910 to 1914 inclusive, over and above what was necessary to pay the dividends on the preferred stock of the company and a 12 per cent dividend upon the common stock of the company, was improperly distributed among the common stockholders because by their consent it was paid to them as the purchase price of film instead of being paid in the form of an increased dividend.

"The contention of the General Film Company and its common stockholders is that it is no concern of the preferred stockholders how it was distributed inasmuch as it belonged absolutely to the common stockholders and the preferred stockholders had no interest therein because their dividends had been fully paid.

"For these reasons the General Film Company, acting under the advice of counsel, refused to bring suit against its common stockholders to recover the earnings so distributed and hence Waters and Clark bring this suit in their own names for this purpose.

"This is the whole question at issue and all other matters contained in the bill are merely incidental thereto.

"Certain significant facts respecting this controversy are entirely overlooked in this article.

"In 1913 Richard A. Rowland, president of the Metro Pictures Corporation, an active rival of the General Film Company and a former partner of one of the plaintiffs and joint-owner with him in the preferred stock of the General Film Company, brought suit in the same court to accomplish substantially this same purpose, and upon the filing of an answer thereto by the General Film Company, setting forth the above cited facts, the bill was withdrawn and the case discontinued.

"That during most of the time covered by these payments and during which the bill of complaint alleges the company was mismanaged, Percival L. Waters, one of the plaintiffs herein, was the general manager of the General Film Company and was active in controlling its business policy and carrying into effect the very transactions of which he now complains.

"In 1915, upon a change of management, Mr. Waters resigned as general manager and at the same time was elected as a director of the company to represent the interests of one of the common stockholders against whom he is now bringing suit.

"That in the suit instituted by the United States Government against the General Film Company et al., both Waters and Clark, the present plaintiffs, were witnesses for the General Film Company and testified to the legal and proper manner in which the business of the company was conducted during the very periods covered by their present complaint.

"These facts speak for themselves and the exhibitors and the public generally may draw their own inferences therefrom.

"The motive of the publication in selecting my name from the entire group of common stockholders and directors of the General Film Company and placing it in the forefront of the article clearly indicates that the article in question is intended to do something more than convey to the motion picture industry information respecting a pending law suit.

"The business of the General Film Company is being conducted as heretofore. It still maintains its numerous branches, covering the entire United States and Canada, and supplies over 6,000 customers regularly and promptly with the product of many of the leading film manufacturers of the country and is constantly improving its facilities and its service and will continue to do so.

"When these facts are understood I am sure that the publication of the article referred to will not cause any dismay or lack of confidence in the minds of the customers of the General Film Company."

In so far as the above statement refers to the suit which has been brought by P. L. Waters and James B. Clark against the General Film Company, it is not the province of The Moving Picture World to discuss or to invite discussion of the merits of the case at this time. The salient points in the complaint were printed as a matter of news and the legal answer to that complaint or any statement that any of the defendants to the action may care to make will be printed in the regular course of events.

Regarding the inference contained in the above statement that the story printed in The Moving Picture World was misleading and not in keeping with the facts, or that it was inspired by interests unfriendly to the defendants, we wish to say that the information regarding this action upon which our story was based came into our possession from a source not unfriendly to the General Film Company or to any parties to the action, and without comment or suggestion; that a digest thereof was made dispassionately by a competent newspaperman; that neither the plaintiffs nor anyone immediately or remotely connected with them had any knowledge that the information regarding the suit was in the possession of The Moving Picture World or any of its representatives, and that no one other than the party who gave us the information and the members of the World staff had any knowledge regarding it prior to publication. Particularly does this apply to the plaintiffs and all others related to them in any capacity. Also that nothing was published in the article which appeared in The Moving Picture World which was not recited in the complaint.

The "certain significant facts" which the writer of the above statement refers to as having been overlooked in the World article do not appear in the complaint and consequently could not have been included in an unbiased statement such as the World published. Coming in a statement from Mr. Smith, they are now submitted for publication and we do not hesitate to print them, at the same time drawing attention to their significance.

Finally, the inference that the use of the name of Mr. Smith in the article in question, to wit: "Albert E. Smith and others, constituting the directors and owners of the common stock of the General Film Company," was "intended to do something more than convey to the motion picture industry information respecting a pending lawsuit," is unfair to this publication. The use was legitimate and such as is common with all newspapers under similar circumstances. Coming from The Moving Picture World, it could have no sinister significance, and we assure Mr. Smith that the name of any other of his confreres would have been so used had it appeared at the head of the list of defendants nominated in the complaint.

AUTOMATIC TICKET OPENS CHICAGO OFFICE.

The Automatic Ticket Selling and Cash Register Company has opened a suite of offices at 1432 Lytton Building, State street and Jackson boulevard, Chicago.

Assistant Secretary E. S. Bowman is temporarily in Chicago looking after the Company's interests. Arthur M. Klein will have charge of the western territory.

COHEN OPENS THEATER IN OLYPHANT.

Louis Cohen opened the Belle theater in Olyphant, on Decoration Day. The size of the house is 25 by 150, and it has a seating capacity of 500. Fireproof material has been used in its construction, and the front is faced with marble and white stucco. The lobby is finished in white and gold; the floor is of tile. The front is illuminated with a large number of incandescent and arc lights. Music is furnished by an American Photoplayer, and the operating room is equipped with two of the latest models of Power's machines. The structure conforms in every way with the law. The Belle played to 5,000 on the opening day. Thomas M. Gibbons is managing the house for Mr. Cohen.

The Motion Picture Exhibitor

CHICAGO CONVENTION AND EXPOSITION.

Interest Continues to Grow in Big Event—Many Novel Attractions are Promised at Exposition for Visitors and Public Generally.

ALL indications at the present time point to a large attendance of exhibitors at the Sixth National Convention and Exposition of the M. P. E. L. of America, to be held in Chicago from July 10 to 18. In view of this fact it should immediately appear of prime importance to manufacturers of machines and supplies and to the owners of supply houses that they should be liberally represented in their displays at the Coliseum.

It is a well known fact that during the National Exposition and Convention held in Chicago in 1912 more equipment and supplies for moving picture theaters were sold than in any three months of that year. The coming exposition and convention already give promise of being a greater success many times over than any other previously held.

During the past week twenty-three contracts for space in the Coliseum were closed and applications still keep pouring in. All firms connected with the moving picture supply business should see to it that their contracts are made as soon as possible. Owing to the plan of arrangements every position selected for displays will have a good value, although, of course, there are preferential locations.

One of the sights of the exposition will be a modern moving picture plant, which will be erected on the floor of the Coliseum, in which the public will be shown how negatives of moving pictures are taken, then the positives and their printing, development, etc., throughout the entire process. Directors, cameramen and prominent photoplayers from all the leading companies will take part in these productions, it is promised.

It has been arranged that all delegates to the convention and their visiting friends and the public will be taken in moving pictures, which will be presented to them by a prominent manufacturing concern with international reputation.

Exhibitors throughout the country, from what can be learned, are taking unusual interest in the coming exposition and convention, far greater than ever before in any event of the kind. These exhibitors have evidently learned that it is eminently necessary for them to cast aside all business cares for at least one week in the year and join in the National Convention to exchange their views, settle petty differences and to enlarge the organization; also to join with their brother exhibitors in a round of entertainments that will remain in memory for some considerable time to come.

It is understood that the various producers are all laying out their plans so as to arrange the work of their leading artists so that they may be able to be on hand during the week of the exposition and convention.

The Rothacker Film Manufacturing Company is preparing to build a complete studio on the floor of the Coliseum, which promises to be one of the chief attractions at the exposition. Watterson R. Rothacker, the president of the company, has announced his intention of taking moving pictures of the people in attendance each day at the exposition, and having them ready for exhibition the following day at one of the large modern moving picture theaters in the city.

A prominent Western manufacturer has also agreed to enter into a publicity contest with one of the leading Chicago dailies in producing a picture that will be universally commended by every mother and father who sees it. The subject has been carefully guarded, but when announced at the exposition this manufacturer's booth promises to be one of the most popular at the big show.

The lithographs advertising the Sxith National Exposition and Convention will be ready for distribution on Wednesday, June 21. The contract was let to the American Show Print Co. of Milwaukee. Many beautiful designs were submitted by the different lithographing firms, and it was a difficult task for the committee in charge to award the contract fairly.

MICHIGAN HOLDS STATE CONVENTION.

Elect Officers for Ensuing Year and Re-establish Semi-Annual Meetings.

MICHIGAN State Branch No. 4, Motion Picture Exhibitors' League of America, held its annual convention at the Hotel Wenonah, Bay City, Tuesday and Wednesday, June 13 and 14. The attendance was about fifteen exhibitors, less than ten per cent. of the membership—rather disappointing for an annual convention. However, the business sessions were interesting, and no doubt the work accomplished was well worth the time spent. One of the important things was to re-establish the semi-annual meetings; the next one takes place the second Tuesday in December, and Detroit has been selected for the convention. It was also decided to hold the annual convention in Detroit.

The following are some of the things that must be combated by the exhibitors at an early date: The $500 state tax, similar to the one defeated in Pennsylvania some time ago, taxing every exhibitor whether large or small $500 per annum.

A bill has already been drafted seeking to close every amusement place in the State of Michigan on Sunday. Only the exhibitor who runs on Sunday can realize what this bill means.

Most of the delegates arrived Tuesday morning and immediately registered with Secretary A. J. Moeller. The business session started Tuesday afternoon, with President August Kleist of Mount Clemens in the chair. Various convention committees were appointed and reports of the officers were read. These showed the organization to be in good financial standing. Tuesday evening the visitors were taken for an automobile ride about the city.

Wednesday morning officers for the ensuing year were elected as follows: President, August Kleist, Mount Clemens; vice-presidents, J. M. Neal, Lansing; S. A. Moran, Ann Arbor, and H. L. Rahn, Bay City; secretary, A. J. Moeller, Howell, and treasurer, George Thatcher, Bay City; National vice president, L. R. Simpson, Bay City. Grievance committee, Mr. Brenan of Detroit, Mr. Kleist of Mt. Clemens, Mr. Thatcher of Bay City.

A legislative committee was appointed with J. M. Neal of Lansing as chairman.

One of the important subjects discussed was a letter from Mrs. A. Victor Seydel, regent of the Sophie De Moran Chapter, D. A. R., asking the picture theater managers to discontinue playing "The Star Spangled Banner" in a medley in their theaters, and in place thereof to have played once during each performance a single stanza of the piece, and to display on their screens at the same time an American flag with the words "Where Every American Stands." The members expressed their appreciation of the suggestion and their desire to co-operate with the D. A. R., but took no action because of the limited attendance.

The afternoon session was an open one, and the feature of it was an address delivered by President Fred Herrington of the National Association. He reviewed the work of the national organization, what it had done in the past and some of the things it was trying to develop and accomplish. He spoke in opposition to censorship in any form and urged greater co-operation between the exhibitors and the exchanges as well as among the exhibitors themselves. He emphasized the fact that exhibitors must first be soundly organized before they can expect results.

Peter Jeup spoke in behalf of the state organization. He said he was in hearty accord with the utterances of President Herrington—and particularly that phase of his remarks which referred to the "opposing of censorship in any form." Mr. Jeup also called attention to what the state organization had done in preventing unfavorable legislation both at the state capitol and at Detroit.

Among those from Detroit who attended the Bay City convention were Peter Jeup, John Brennan, Jacob Wenzel and Mrs. Wenzel, August Kleist and George Hoffman, exhibitors. George Weeks, M. S. Bailey and Elton Bloom represented film exchanges.

CLEVELAND MEN FORM SCREEN CLUB.

Preliminary Organization Effected So Quietly Many Exhibitors Were Unaware of Intended Action.

QUIETLY, indeed so quietly that only a score of exhibitors, exchange men and newspaper writers were aware of it, the Cleveland Screen Club came into being on June 13. The event occurred at a luncheon, when a temporary organization modeled after similar bodies in other cities was effected. The activities of the new club are to be partly social, it is announced, but the members also plan to study problems relating to the moving picture industry and to promote closer relations between exhibitors, exchange men and manufacturers.

C. E. Shurtleff of the Cleveland V-L-S-E. Exchange, Miss Gertrude K. Smith and G. A. Gray of the Plain Dealer are credited with bringing the members of the club together for the first meeting. It is declared, however, the club is not fostered by any one manufacturer, exchange or exhibitor but is for the benefit of the entire industry in Cleveland. For the present the club will hold meetings twice a month. Permanent officers are to be elected and a regular business program outlined.

Exchange men who are charter members of the club are Paul C. Mooney and Joseph Williams of the Fox Film Corporation; J. R. Johnson, Pathe; H. A. Bandy, Triangle; C. E. Shurtleff and A. M. Holah, V-L-S-E; W. W. Culp, Bluebird; Max Milder, General Film Company; P. A. Bloch and Irwin H. Hirsch, World Film, and W. E. Lusk, Mutual.

Exhibitors who are listed as charter members are Benjamin J. Sawyer, president of the Northeastern Ohio Exhibitors' League; Mark Greenbaum and Jack Greenbaum, of the Alhambra theater; Joe Grossman of the Standard; David Adler, Strand theater; F. P. Woda, Orpheum; W. J. Freedman, Metropolitan; E. N. Downs and M. Printz, Knickerbocker; Harry J. Bailey, Doan theater, and W. C. Kasper, Fairyland. Mr. Sawyer and other officers of the Exhibitors' League were not present at the birth of the club, however, and Mr. Sawyer declared he had no knowledge of the purposes of the organization.

Film manufacturing companies represented were the Reserve Photoplay Company, Johnny Ray and Robert H. McLaughlin; Sunbeam Film Corporation, J. D. Raridan; Midland Film Manufacturing Company, James A. Fitzgerald. Newspaper writers present were John DeKoven, the Cleveland Leader; M. A. Malaney, Ohio Motion Picture Bulletin; George R. Davis, Cleveland Press, and Gertrude K. Smith and G. A. Gray, the Plain Dealer.

Mr. Shurtleff was chosen as temporary president, with Miss Smith as temporary secretary. A temporary executive committee was named, composed of Messrs. Mooney, Shurtleff, Downs, Lusk, Malaney, DeKoven and Miss Smith.

SPEDON ORGANIZING SPECIAL TRAIN.

Vitagraph General Representative Outlines Plans for Comfort of New Yorkers Attending Exposition.

FOR the accommodation and greater comfort of those New York State exhibitors who will attend the Sixth National Exposition and Convention of the Motion Picture Exhibitors' League of America at Chicago, a special train will be provided over the New York Central Railroad, announces Samuel Spedon, in charge of transportation. On Saturday, July 8, the train will leave New York (Grand Central Terminal) at 1 P. M., Albany 4.25, Schenectady 4.57, Utica 6.47, Syracuse 8.15. Rochester 10.04, Buffalo (Sunday) 12.02 A. M., arriving at Chicago 11.50 A. M.

In a circular letter Mr. Spedon announces:

"This train will have club and dining cars, and the schedule will enable up-state members to avail themselves of this train and join the convention party. The round trip railroad fare is: From New York, $40.30; Albany, $32.20; Schenectady, $31.50; Utica, $28.40; Syracuse, $26.30; Rochester, $23; Buffalo, $21.

"Railroad tickets at fare quoted are good on any train returning excepting the Twentieth Century Limited. They are limited for return to reach original starting point not later than July 19. We must have one hundred in the party to secure a special train; otherwise, special cars will be attached to New York Central train No. 41 leaving at the same time.

"The advantages of special arrangements above outlined must be apparent to all, principal among which are the pleasure of traveling together and the opportunity to discuss matters of mutual interest en route. To co-operate, send your request for reservation together with check covering railroad and pullman charges to W. V. Lifsey, A. G. P. A., New York Central Railroad, 1216 Broadway, New York City, who will also be glad to give any further information desired."

PENNSYLVANIA EXHIBITORS' CONVENTION.

In a Leter to the World President Ben Zerr Appeals for Co-operation of Theater Men.

To the Moving Picture World:

Lest you forget! It is for the many benefits, too numerous to mention at this time, the reason why you should be a member of the M. P. E. L. The only way to get these benefits is to be a member. The Motion Picture Exhibitors' League of America has done one thing for the exhibitor which perhaps you have forgotten, the "graduated war tax." This tax, if you remember, was to be $100 to large and small theaters alike.

The M. P. E. L. thought this an injustice to the small theater and asked for a graduated tax and obtained it, thereby saving about 75 per cent. of the exhibitors in America enough in only one year to pay a life membership in the league.

This tax is again due, and may refresh your memory to the fact that the M. P. E. L. has been and will continue to be a friend and help to the exhibitor.

I hope I will have the pleasure of meeting you at Pittsburgh June 26, 27 and 28.

If it is impossible to come, send your check for $5 (admission dues) thereby affiliating yourself with the league.

There will be something doing at this, our fifth annual convention. Every exhibitor will be welcomed, it makes no difference what state he is from. Come and help make this great state gathering greater with your presence.

Sincerely yours, BEN H. ZERR,
President M. P. E. L. of Pa.

Reading, June 16, 1916.

BROOKLYN EXHIBITORS MEET.

Seelye of Pathe Makes a Stirring Speech on the Importance of the Organized Exhibitor.

THE Exhibitors' Association of Brooklyn held a well attended meeting on the night of Thursday, June 15, in their usual meeting place, the Triangle theater. President John Manheimer was in the chair. It was one of the open meetings to which not only exhibitors, but also exchange men and manufacturers and, indeed, all friends of the motion picture are invited. These open meetings have been productive of much good and have resulted in a large growth of membership.

At the meeting Thursday there were present, beside a full attendance of exhibitors, C. R. Seelye, of Pathe; Richard MacFarland, Arthur S. Abells, John A. Hammel, also of Pathe; George Schaefer, of World Film; S. B. Kramer, S. Zeller and H. Guinsburg, of the Universal, and Walter W. Irwin, general manager of the V-L-S-E.

The speech of the night was made by Mr. Seelye, who expatiated on the policy of Pathe, which he said had uniformly been friendly to the exhibitor. He spoke of the growing power of the exhibitor and emphasized his growing responsibility. He expressed the hope that the organized exhibitor would always have the proper leadership which is essential to the success of any organization. His remarks were followed with great interest, and when he sat down the audience broke into prolonged applause. The other speaker of the evening was Mr. Irwin, who is the chairman of the committee appointed at the Delmonico Conference at which Mr. Irwin presided. He spoke of the need of union, harmony and co-operation between manufacturer and exhibitor and expressed the hope that the new organization, which is to succeed the expiring Board of Trade, will accomplish the ends for which the Board of Trade had been incorporated.

OHIOANS DISCUSSING STATE CONVENTION.

Cleveland exhibitors and other members of the Northeastern Ohio Motion Picture Exhibitors' League are discussing plans for a state convention, which it is proposed to hold before the national convention opens in Chicago.

Mansfield, Canton, Cincinnati and Cleveland are mentioned as seeking the state meeting, but there is as yet no indication of where it will be held. LaMotte Smith, president of the Ohio League, is expected to issue the call in the near future.

Exhibitors are also talking of tentative slates for the state and local organization elections.

BAY CITY MEN VISIT U CITY.

C. W. Midgley, owner of the Franklin theater, Oakland, and James Beatty, owner of the Liberty theater, San Jose, were recent visitors at Universal City and spent an afternoon on the big stages familiarizing themselves with the production of features.

McClure Interests Sue Paramount Stockholders.

Statement of Frederick L. Collins, President of Publishing Concern, Claims Owners of Distributing Company Now Repudiate Agreement to Sell Their Holdings—Declaration by Paramount.

FOLLOWING closely upon the heels of the displacement of W. W. Hodkinson as president of the Paramount Pictures Corporation and the election of Hiram Abrams to succeed him, comes the announcement, emanating from the office of Frederick L. Collins, president of the McClure Publications, Inc., to the effect that the McClure interests had purchased or were about to purchase the Paramount Corporation. It was intimated in the statement of Mr. Collins that a suit was about to be brought to enforce a contract of sale entered into between McClure's and certain Paramount stockholders.

Inquiry made by the Moving Picture World brought to light the fact that the action referred to had been started and that the papers in the case were served upon the attorney for the defendants, Eldon Bisbee, on Tuesday, June 20, who accepted service for the defendants.

At the office of the attorneys for the plaintiffs, Duell, Warfield & Duell, it was learned that the action, which had been instituted in the Supreme Court, New York county, named as defendants the Paramount Pictures Corporation, Walter E. Green, Frank J. Marion, Alice M. Long as administratrix of the estate of Samuel Long, deceased; William W. Hodkinson, Hiram Abrams, James Steele, William L. Sherry and Raymond Pawley, individually and as trustees for themselves.

It is alleged that these defendants had agreed to sell and deliver their stock to Mr. Collins and that now they sought to repudiate that agreement, which was the basis of the suit. These holdings constituted a majority of the Paramount stock. It has also been intimated that the minority stockholders have signified a willingness to sell their stock, but this has not been confirmed.

The statement issued on June 20 and emanating from Mr. Collins' office is as follows:

McCLURE'S BUYS PARAMOUNT.

At last there is something doing in the moving picture merger situation. The Paramount Pictures Corporation, the big distributing organization that handles the product of the Famous Players, Lasky, Morosco, Pallas and other companies, has been sold, or is about to be sold, to Frederick L. Collins, publisher of McClure's Magazine and The Ladies' World, who is said to be acting for important financial and publishing interests. The purchase price involves several million dollars in cash and securities in a corporation to be formed by the buyer for the purpose of taking over Paramount and other film companies. This is, in a general way, the plan that has formerly been credited to Benjamin B. Hampton, vice president of the American Tobacco Company. It can be stated definitely, however, that Mr. Hampton has nothing to do with the present plans.

The purchase of Paramount stock is disclosed in a suit, instituted yesterday in the Supreme Court, New York county, against certain stockholders in the Paramount Company, asking the court to enforce the specific performance of a contract of sale, alleged to have been signed by these parties but now disputed by them. The action also involves injunction proceedings to prevent the sale of these blocks of stock to anyone else pending the court's decision.

This suit, together with the sudden resignation of W. W. Hodkinson, founder, and until Tuesday last, president of the Paramount company, is taken to indicate that interests outside of Paramount are attempting to block the proposed sale. In this connection it is recalled that the proposed merger of Triangle interests with the Famous Players and Lasky companies has been held up by the existence of twenty-five year contracts between the latter companies and the Paramount Corporation. The result is awaited with much interest by moving picture men.

Mr. Collins, who is president of the McClure Publications, Inc., and of the McClure Book Company, was unwilling to discuss this situation in detail. He confined himself to this statement: "We know nothing of moving picture politics and have no interest in them. We are publishers of magazines, books, and, of late years, moving pictures. We needed a distributing agency for our McClure Pictures, so we arranged to buy the best we could find. I expect all the Paramount stockholders to stand by their signatures on our contract."

The McClure company's connection with motion pictures extends over a period of five years. They invented and produced, in connection with Thomas A. Edison, Incorporated, the first motion picture serial, "What Happened to Mary." This was the first time that one moving picture had ever been connected in title and theme with another, and the first time that publishers of magazines and newspapers co-operated in production work. The custom is now general. The McClure company's more recent affiliations have been with the Essanay Company of Chicago. McClure's and Essanay are now engaged on a big serial, "The Strange Case of Mary Page."

After learning of the institution of the suit, inquiry was made by Mr. Abrams, president of the Paramount Company, and one of the controlling stockholders, who referred the inquirer to Messrs. Rushmore, Bisbee & Stern, of 61 Broadway; the attorneys for the majority stockholders. Mr. Bisbee, of that firm, stated that the stock control of the Paramount Pictures Corporation is held by four gentlemen, who are clients of his firm; that they have not parted with their stock, and that they have no intention of so doing; that the majority stock interests had lately assumed the executive management of the company and propose to continue in control of such management.

Mr. Bisbee further stated that he had no desire to discuss the details or merits of any suit which Mr. Collins had brought or intended to bring, as he preferred to say in court anything which was necessary in that connection.

When Mr. Collins' statement was called to the attention of Mr. Zukor, president of the Famous Players, he confined his remarks to the opinion that he could not recognize any reason for referring to the Famous Players Film Company in the McClure statement other than as one of the producing companies releasing through Paramount.

FREULER FAVORS FILM ORGANIZATION.

Mutual's President Says All Interests Should Make Common Cause.

PRESIDENT JOHN R. FREULER of the Mutual Film Corporation is distinctly in favor of an organization or association of the motion picture interests including every ramification of the business, from the manufacturer to the exhibitor. Discussing the movement which began with the recent meeting of motion picture men at Delmonico's in New York Mr. Freuler remarked:

"That such an association is necessary, vitally necessary, to the continued success and prosperity of the industry ought to be self-evident. Never has the history of American business seen so great an industry as the motion picture development with so little organization, so little co-operation of the interests which should be allied in a common cause.

"There are certain conditions and problems which are identical and equally important to manufacturer, distributor and exhibitor. There is no reason whatever save inefficiency within ourselves which can keep us from working on the common problems for the common good. We have only to evolve a way in which it gives adequate and equitable shares in representation and responsibility to each branch of the business.

"The exhibitor should recognize the bigness of his interest in this movement. He should recognize, too, his important position as the man who controls the screen, which is the most powerful medium of addressing the public that the arts of expression have ever devised. The motion picture is made for the motion picture theater and its patrons. Every problem of the business is in a very definite sense an exhibitor's problem."

EXHIBITORS DIFFER ON SUMMER CLOSING.

Cleveland Men to Hold Referendum to Decide the Whole Question.

The sentiment of Cleveland picture theater owners on the summer closing proposal fathered by Sam Bullock is to be taken in a referendum to be conducted from the office of the Northeastern Ohio Motion Picture Exhibitors' League. A resolution introduced by Mr. Bullock at a recent meeting of the league and adopted after some sharp tilts on the floor provides that three plans for closing all picture theaters in the city for a certain period in July shall be submitted to the theater owners. The plans are identical except as to the length of the closed period and the dates.

Members of the league differ as to the advisibility of closing, some declaring such a plan will stimulate the patronage and others asserting that they would be the losers in the long run if their houses closed for even a short period during the summer. It is not believed the downtown exhibitors will consent to close.

A debate on the closing plan which was to have been held at the league headquarters was called off.

PLAN FOR NEW FILM ORGANIZATION.

A meeting of the Committee of Twelve appointed in pursuance of the action of the recent Delmonico conference was held on Thursday, June 15, in the office of Walter W. Irwin, the general manager of the V-L-S-E. The meeting was attended by Jesse L. Lasky, Arthur Friend, W. W. Irwin, Lee A. Ochs, L. A. Levine, John J. Wittman, William M. Seabury, J. H. Hallberg, William A. Johnston, Tracy Lewis and W. Stephen Bush. Sub-committees on by-laws and on budget were appointed as follows: Budget, William A. Johnston, Lee A. Ochs, J. H. Hallberg and W. W. Irwin; by-laws, Arthur Friend, L. A. Levine, William M. Seabury and W. Stephen Bush.

Richardson Visits New Bedford

Projection Man Finds the Olympia a Whale of a Theater in the Old Seaport—Hearty Reception in Providence.

By F. H. Richardson.

AFTER a strenuous ride of 126 miles along the shore road from New Haven, part of the way doing a bump-the-bump stunt and totally "busting" all known speed regulations, I arrived in the beautiful city of New Bedford (population 110,000) at about 4 P. M. Entering Purchase street a warm glow or radiance was in evidence in front of the Parker House. This unusual illumination had me puzzled for the moment, until discovery was made that it emanated from the smiling countenances of Walter O. Smith, secretary, and E. J. Sims, president of Local Union No. 334, the same constituting the committee of "Here's-the-keys, welcome to our city."

Being duly installed in the Parker House, and having removed six or seven of the eight or ten layers of Connecticut-Rhode Island-Massachusetts dust, I was escorted to the sidewalk, my attention directed across the street, and the committee proudly exclaimed "lucket that," and I did, too, for the "that" was the really beautiful and imposing front of the Olympia theater, New Bedford's latest addition to its list of playhouses; and right in the beginning I want to say the Olympia is the best planned, best equipped theater it has ever been my pleasure to inspect, bar none. I don't know of anything in New York as complete and well designed and the curious part of it is that the Olympia was designed by Architect W. L. Mowll of Boston, who never before in all his more or less unsophisticated young life designed a theater. More power to him, he is some designer, even though he did commit the usual error, not to say blunder, in operating room location.

To begin with, the front of the Olympia, while severe and imposing, is still most pleasing to the eye. The house is managed by William E. Spragg, who is, of course, very proud both of the theater and its installation. You could see that sticking out all over as he showed me through the premises, and by golly, I don't blame him one bit. I wouldn't give a wormy apple for a man who didn't get chesty over a plant of that kind.

The theater seats twenty-eight hundred. It runs a combination bill of vaudeville and feature pictures, and the moving picture end of it, strange to say, is by no means slighted. Barring the location of the operating room at the top of the gallery, the one and only unfortunate circumstance in the whole plant, the projection installation is absolutely, taking everything into consideration, the most complete I have ever seen. The operating room is 24 feet long, 9 feet deep and has a 9-foot ceiling. The walls are painted a dark color. The observation ports are perhaps a trifle narrower

View of Operating Room.

than I would have liked them, but not sufficiently so to be very much criticised.

The air comes into the operating room through the front wall of the theater, at the floor line, and is exhausted through an 18-inch vent flue by a Sturtevant exhaust fan. The projection equipment consists of two Power's Six Bs, a Power's dissolver and a spotlight. The machines are motor-driven and the arcs are handled by two arc controllers.

As will be seen from the view, the angle of projection is steep, and that, of course, means distortion; also, I may say the distortion is considerable, though the keystone effect has been entirely eliminated by the filling in of the apertures. The distance of projection is 131 feet, with an 18-foot picture. The illumination is excellent, current being supplied by a Westinghouse 90-ampere motor generator set, located in the basement, with a "remote control."

In addition to the motor generator there are five Fort Wayne compensarcs, one for each propector lamp, one for each dissolver lamp, one for the spotlight lamp, for use in case anything should happen to the motor generator set. I would like to have a bird's eye view of the countenance of some managers I know if asked to install that kind of an emergency equipment. It would be one well worth looking at. The operating room switchboard by means of which the motor generator and emergency compensarcs are interconnected is the most complete thing of the kind I have even seen in an operating room; it represents a cost more than equal to the entire cost of some operating room emergency installations that are looked upon as being quite complete.

Just to the right of the spotlight lamphouse is seen the ballast resistance, which is for the purpose of breaking down the 75 volts, which the generator delivers, to arc voltage, that being approximately 60—a high voltage arc indicating the use of a covered lower carbon.

The plant is in charge of Brother Denault, and he is not only very proud of it, but is delivering the goods on the screen. However, lest Brother Denault become unduly puffed up, I will hand him a little jolt. He ought to cut out the cored lower carbon and use a carefully selected solid However, Brother Denault is by no means alone in committing this error. About four operators out of five, yes, nine out of ten, use cored lower carbons for D. C., which is an extremely inefficient set. It has but one thing to commend it, viz., it is easier to handle. It is a lazy man's way of doing it, though that is not meant for a slam at Denault. A core in the lower carbon makes the arc easier to handle because the core produces lots of gas and therefore creates a heavy gas stream, which is a very good conductor, hence stabilizes the arc, but that mass of gas forms a curtain right square in front of the crater, and that curtain not only absorbs a portion of the light but injures the quality of that which passes through. The cored upper, solid lower for D. C., is harder to handle, but is very much more efficient.

But to get back to our subject. There is a very complete switchboard goes with the motor generator set. It includes a voltmeter and ammeter, so arranged that by changing a plug Brother Denault can take readings across the arc of either machine, or of the voltage of the line. The ammeter is arranged so that it takes a reading of all current passing to the arc, and it can be cut in or out at will.

In the basement installation, with the "remote control," is the switchboard and the motor generator set. This board is also supplied with a hand starter, so that the motor generator set may be handled either from the operating room or in the basement.

A visitor will notice how everything is marked. The generator is marked "D. C. 70 volts." The bus bars on the board are all marked with their voltage, which is 600 and 220. The motor of the motor generator set is a 600 volt-motor. This same scheme has been carried out all through the house. Everything electrical is marked plainly, either white letters on black, or black letters on copper. The ventilation plant is very, very complete. The intake is through an airshaft. The fan pulls the air in through heat coils and an air washer, and forces it into the auditorium through approximately 1,000 mushroom ventilators located under the seats.

It was not only the completeness of the plant which struck me but also its extreme accessibility. You don't have to crawl through a rathole or get yourself all torn to pieces as you inspect this plant. It is, as I said in the beginning, the very best piece of theater planning it has ever been my good fortune to view.

The basement is taken up with fifteen commodious, well lighted dressing rooms, not cubby holes, but real dressing rooms. In addition to this there is a musicians' room, an organist's room, the manager's office, the stage hands' room, etc. Each one of these rooms is so arranged that the turning of the key in the doorlock automatically extinguishes all lights in the room. And so I could go on at great length describing the excellence of the plant, and would be glad to do it, too, did space permit.

I would strongly recommend to New England managers who contemplate the erection of a high class theater a visit to and careful inspection of the Olympia in New Bedford. Mr. Spragg, I am sure, will be glad to display his plant to visiting managers or theater owners, and you can take it from me

who have examined a great many installations of all kinds and descriptions, it is well worth looking at, particularly to him who contemplates building a high class house.

The Olympia, I am sorry to say, was the only New Bedford theater visited. After riding 126 miles between 10.15 A. M. and 4 P. M., negotiating two run-once-an-hour ferries with a two-hour speech at midnight yet to be pulled off, I did not feel able to get around and look at any more of the New Bedford houses.

After 11 P. M. the managers and operators gathered at the Parker house, the best hotel in the city, when a banquet was staged by Local Union No. 334, I. A., in honor of the guest. The affair was very nice indeed and we all regretted our inability to get a photograph of it because the management would not let us muss up the decorations with flashlight smoke. After the eats had gone the way all good eats go, President Sims introduced the writer, and for two hours the audience was attentive. Afterward a number of operators and managers expressed themselves not only surprised but exceedingly well pleased with the whole thing, and that, too, in view of the fact that I handed them what must have been in some spots a pretty warm bundle.

It cost the operators of the New Bedford local approximately $4 each, but after it was done I was told by members of the union they were thoroughly satisfied; it was worth even more than that to them, they said, and I am, of course, pleased to know they were satisfied.

Later.—I am in receipt of a letter from the local requesting that I return to New Bedford as soon as time can be spared, and deliver a second lecture. The union offers to defray expenses of the second trip. I fear, however, it cannot be done before next fall. The summer is pretty well and thoroughly taken up.

Providence, Rhode Island.

From New Bedford to Providence, via Fall River, is thirty-three miles, and, barring the Fall River cobble stones (some cobbles, my boy, some cobbles), Nancy Hanks No. 3, the Go-Devil, negotiated it in record time, only to run into a terrific jam in Providence, where a "preparedness parade" was in full swing, with the main streets of the city sealed up tight as a drum. At last, with temper within .002 of a degree of exploding point, I hunted up a sergeant of police and literally bullied him into letting me through.

At the Crown Hotel Brother P. Sugarman, chairman of the committee appointed by Local Union 223 to arrange the details of our visit, and S. Taylor, a member of the committee, were waiting. Others had waited until 1 o'clock and then been compelled to retire into the depths of their respective fireproof rooms and shoot snapshot photographs at the screen.

Being duly installed in most comfortable quarters at the Crown I insisted on resting until evening. At 7 o'clock Brother Sugarman came, as per arrangement, also Brother C. J. Duffy, accompanied by his Buick gasoline destroyer, and we, together with Brother John Ford, visited theaters in Pawtucket and Providence. In the first named city calls were made at the Imperial, W. G. Hartford, manager, and E. W. Keley and M. Catalozzi, operators; the Bijou, Walter Davis, manager, and J. Hainey and C. Chalk, operators; the Music Hall, Owen Reddy, manager, and Ed. Hamilton and Jack Butler, operators, and the Scenic theater, C. L. McNally, manager, and A. Alex, operator.

The pictures in the Imperial, Bijou and Music Hall were good and in the Imperial was remarkably so, considering the fact that the auditorium was, for a moving picture house, very brightly lighted and the operators are hampered by certain inavoidable structural defects, the building being the old Union railway station remodeled into a theater. The Scenic theater has an unusual plant for generating current. There is a generator pulled by a water wheel, power for which boils through under the building, another generator run by a steam engine fed by a 100 horsepower boiler, and a third generator pulled by a kerosene engine. The latter is for emergency use only, but the steam plant helps out the water power, it not being powerful enough to carry the whole load. In entering the building in which the power plant is located you pass over a bridge (in the basement of the building) under which pours the power-supplying stream, and at night it is a rather weird and decidedly uncomfortable looking place. One can but feel goose-pimpley as one watches the black water rush past just under his feet and wonder if that bridge is really strong enough.

In Providence we visited the Strand, a very large, beautiful theater managed by Charles H. Williams, a thoroughly up-to-date man who is "on the job" with both feet. A Mirror screen is in use, set well back on the stage, and, barring a rather steep angle of projection with the consequent inevitable distortion, the picture is distinctly high class. Mr. Williams is himself a student of projection. He uses high-grade projection lenses and spares no effort to improve results on his screen. He is a firm believer in the use of high-grade lenses; also he claims that by their use the picture on a Mirror screen is rendered sharp, both at close-up and side angle. Brothers Ed. Anthony and Willard Sholes man the operating room, with Harold Lees as assistant. I did not have time to inspect the projection plant. The Strand runs a local weekly, which is immensely popular; also what I saw of it was distinctly good. Mr. Williams showed the preparedness parade in the evening of the day of the parade. The rain, which came down in a persistent drizzle, prevented us visiting more of the Providence-Pawtucket houses.

The Providence union had insisted on my remaining in that city for two days, so next morning (Sunday) the committee came, and, accompanied by the Buick, gasolined the editor around the city and then out to Rocky Point, ten miles, where we thoroughly enjoyed the famous Rhode Island shore dinner. The Providence men certainly proved themselves to be princes in the matter of entertainment and thoughtful courtesy to the guest of the local. I shall not soon forget it.

In the evening at 8 o'clock (shows are closed in Providence on Sunday) the operators of Providence and Pawtucket (Local Union No. 223) foregathered in the banquet hall of the Crown, one of Providence's finest, where a sure enough and really very fine banquet was served, after which the men listened with close attention for two full hours while we expounded the doctrine of better projection.

Among the guests of the local were William Franke, business agent, and Fred Seabrooke, member of Executive Board of Boston Local Union No. 182. The secretary of the Rhode Island State Board of Health, Dr. Schwartz, also was there, listened attentively, made voluminous notes, and was kind enough to pay us a compliment afterward.

BERT ADLER WITH BLACHE.

Bert Adler has been engaged as assistant to Herbert Blache. In about two weeks the new Greater Blache Studios will be formally opened with a dinner to the press. Madame and Herbert Blache will direct all the pictures to be taken in the new studio, with James Johnson, as formerly, their general aid.

Banquet Local Union 223 Tendered F. H. Richardson, Editor Projection Department, Sunday, June 4.

Record Offer for Scripts

Famous Players Announces $100,000 for 100 Photoplay Ideas in Thousand-Word Lengths.

ANOTHER record has been established by the Famous Players Film Company in its announcement that it will pay $1,000 each for 100 photoplay ideas—a total investment of $100,000. The scripts are to be submitted in the form of thousand-word synopses, thus offering the successful authors compensation at the rate of a dollar a word—a rate hitherto confined to only a very few of the greatest writers of our time.

The announcement, which is being made through several of the leading magazines of the highest literary standards and through the book review departments of some of the leading newspapers, has been directed through these channels because the producers are anxious only to receive scripts from authors of recognized merit. The offer is in no sense a prize contest.

"We have scrupulously avoided the 'prize contest' in making this announcement," declared Adolph Zukor, president of the Famous Players organization, "because we consider the contest to be very unfair to the authors who submit scripts on that basis. Lured by the bait of some fair stipend offered as the first prize, they are forced to compete on a 'heads-I-win-and-tails-you-lose' plan, because if they fail to win the prize they receive very negligible offers for their work if it proves acceptable at all.

"In this case, however, we are making a flat proposition that we have appropriated $100,000 for the purpose of acquiring 100 original scenarios which we consider to be worth $2,000 each to us. It is a matter of no importance to us whether one writer earns the entire $100,000 or whether it is divided among 100 writers. We want the best ideas that money can buy and we want nothing but the best. Therefore we have definitely committed ourselves to pay $1,000 each for acceptable scripts and we will reject everything that does not measure up to our standards. There is no middle ground—it is the best or nothing.

"But since this is not a prize contest, there is no time limit on the submission of the ideas—we are always open to the receipt of scripts until the $100,000 has been exhausted. Therefore, there is no reason for an author submitting a half-baked idea to us as writers have ample time in which to work out the polishing up of their ideas.

"Furthermore, the authors can submit their scripts without the fear that they will be accepted or rejected according to their relative merits as compared with the works of thousands of 'contestants.' There will be no spectacular photographs of stacks of manuscripts almost completely filling an entire suite of offices while one of the judges bears aloft the prize winning script. We have purposely directed our announcement at trained writers only because we do not want anything but thousand-dollar ideas.

"As each script is submitted to our photoplay department it will be read and judged on its intrinsic merits without reference to any other preferred idea. There will be no placing the script aside to wait for the final comparison with hundreds of others which have passed the first reading. Nor will there be any special judges engaged for the work of passing on the merits of the ideas. Scripts will be judged solely on the standards best suited to prescribe for the needs of the company.

"Our step is simply devised as the most effective means of establishing direct communication with the best imaginative brains of the country with a view to ultimately entering into permanent relations with many of the foremost writers of the period.

"It will not be easy for even the cleverest authors to earn the remarkable rate of a dollar a word which we have offered, for the scripts must meet certain well-defined restrictions. We are anxious to avoid lurid dramas of the objectionable sex variety and we do not want political, religious or other controversial subjects. We also prefer ideas which are especially suitable for Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, Ann Pennington and our other stars. Any really greater or unusual plot will be accepted no matter whether for men or woman stars, provided it embodies an idea which is intrinsically worth a thousand dollars to the company.

"We are excluding the general public because it is our experience that less than 1 per cent. of the so-called scripts submitted by amateur writers are worth reading. Rather than wade through thousands of samples of that sort of material, we are anxious to confine ourselves exclusively to the works of trained authors."

Patents Company Loses Loop Suit

United States Circuit Court Affirms Lower Court Decision Dismissing Case Against Universal.

THE United States Circuit Court of Appeals has affirmed the decision of the lower court dismissing the suit instituted by the Motion Picture Patents Company against the Universal Film Manufacturig Company, the Universal Film Exchange and the Prague Amusement Company, involving the patent rights to motion picture projection machines and films.

The suit involved license agreements executed in June, 1912, under the terms of which the plaintiff company authorized the Precision Machine Company and others to manufacture and sell projecting machines at $150 each on a royalty of $5 subject to a certain restriction.

Subsequently the reissue patent expired and the Universal Film Manufacturing Company continued to manufacture films for exhibition by exhibitors using the plaintiff's machines. The company contended it was contrary to public policy in view of the growth and development of the motion picture industy to restrict the use of patent rights in the manner employed by the plaintiff company.

The decision does not affect the patents rights of the plaintiff company covering the projecting machines, but prevents the company from imposing restrictions upon lessees of the machines which, in effect, preclude them from exhibiting any films which are not manufactured under license agreements with the Motion Picture Patents Company.

The decision in part reads as follows:

Inasmuch as the contract with the Precision Machine Company involved and restrained interstate commerce, it makes no difference that the particular act of infringement occurred within the State of New York, and the prohibitions of the Clayton Act apply.

Marienella v. United Booking Offices, 227 Fed. 170; Nash v. United States, 229 U. S. 373.

It is urged that the defendant, Prague Amusement Company, cannot rely upon the license and repudiate its terms. It does not rely upon the license but obtained a lease of the machine from the owner, the Seventy-second Street Amusement Company, which acquired it after having paid the purchase price, and thus freed the machine from the unlawful restrictions. The remarks of this Court upon the motion for a stay pending the decision of the appeal from Judge Dickinson's decree in the criminal prosecution for violation of the Sherman Act, 225 Fed. 800, would be applicable to the case if the restrictions we have held illegal had been held valid. Then it would have been true that the defendant who was using the patented article under a license could not question the validity of the patent, or claim it lacked invention. These remarks are not applicable when the restrictions are held invalid and the article having been thus freed from all restrictions may be used at the will of the licensee.

In view of the foregoing considerations it is unnecessary to discuss the other defenses raised by the defendants and the decree dismissing the bill is affirmed.

The attorneys for the complainant were Melville Church and George F. Scull, while Edmund Wetmore, John B. Stanchfield and Oscar W. Jeffery acted as counsel for the defendants.

TERRISS GETS OPTION ON WHITESIDE PLAYS.

Tom Terriss, who produced the Unity success "My Country First," which has received endorsements from the most noted men of the country from President Wilson down, announces that he has secured an option on all the famous plays in which Walker Whiteside has appeared, and also an option on the personal appearance upon the screen of Mr. Whiteside himself. Mr. Terriss will direct the Whiteside pictures and is negotiating for a studio of sufficient scope for his plans.

Among the Whiteside triumphs in which the actor is to appear under the Terris direction are "The Ragged Messenger," and "The Beloved Traitor," the latter by Frank Packard. Mr. Terriss anounces that these photodramas will be released through the Unity Sales Corporation.

MARIN SAIS TO FORM POLO TEAM.

Marin Sais has set on foot a plan to organize a woman's polo team among the screen players in the Los Angeles colony. The movement has met with enthusiastic support. The Los Angeles newspapers have also aided by approving comment, the most conservative of them running a feature account of the team in the sporting section, illustrated by a three-column photograph of Miss Sais playing polo at Coronado Beach.

Though her love of the sport has had much to do with the determination of Miss Sais to organize the team, she has been impelled to the present move by the opportunity to aid the Actors' Fund of America. The plans contemplate a widely advertised game between the screen stars and either the Coronado or Burlingame masculine aggregations.

Varges Is Official Photographer

Thrills in the Experience of a Hearst Camera Man with British at Saloniki.

THE story of how Ariel Varges, a Yankee boy with a "movie" camera, gained the confidence of the British enough to receive the appointment as official photographer, is an interesting one. Mr. Varges is a representative of the Hearst International News Pictorial and is now with the British Expeditionary forces at Saloniki, Greece. Besides being official photographer of the British forces he has the distinction of being the only representative of an American film concern in the Balkans.

Before the allied forces of English and French soldiery landed at Saloniki, Varges was with the Serbian armies.

Ariel Varges Lifting Unexploded Bomb from Debris of Wrecked Zeppelin.

His introduction into Serbia was obtained through Sir Thomas Lipton, wealthy tea merchant and master of racing yachts, whom Varges had met and photographed in New York. In fact Varges accompanied Sir Thomas and the Lipton Red Cross unit when it sailed from England on the Lipton yacht. Landing in Greece the expedition made the remainder of the trip overland into Serbia.

Because of the splendid work being done in the little country by American Red Cross societies and independent physicians in stamping out the typhus plague and on account of the Lipton introduction into Belgrade, Varges was received with open arms by the Serbian officials.

He was given every facility for carrying on his work. Escorted about the battle front by a staff officer of the Prince Regent of Serbia, he personally met Crown Prince Alexander and photographed him, together with Sir Thomas Lipton. Throughout their trials Varges stuck to the Serbs and narrowly escaped the contraction of typhus.

At the time of the great Teuton offensive against Serbia, Varges shared all of the agonies of the desperate Serbian retreat. With the Serbian soldiers, dirty, ragged, hungry and exhausted, he joined the British. After a bath, new clothes in place of his tattered rags, a square meal and a rest, Varges found there was very little he need tell the British about himself. The Serbian officers had been ahead of him and the Yankee boy found a warm welcome among the English soldiers.

Hence Varges moves about within the British and even the French lines, with as much freedom as if he were an officer of one of the allied armies instead of a neutral civilian. Thus by a peculiar combination of luck and circumstances, Mr. Varges has been able to secure some most interesting and unique photographs showing the activity of the allied forces in and about Saloniki.

What he has done with his camera will be shown in the current releases of the new Hearst International News Pictorial. This semi-weekly news reel will show some of the most thrilling scenes of the great war—at first hand. Mr. Varges is the only representative of a film concern now in Saloniki and undoubtedly his lens recorded some vivid pictures of the great German drive, the desperate Serbian retreat; and the activities of the allied armies at Saloniki.

The life of a camera man on the battle front is full of adventure at every turn, and if Mr. Varges' films are as interesting as his "stills," we have several thrills ahead of us when these pictures are shown by the Hearst International News Pictorial.

National Board Suggests Juvenile Programs

General Film Company Specializing in Subjects Suitable for Showing to Children.

THE National Juvenile Motion Picture Board when compiling a month's programs as a suggested guide for exhibitors and others interested in special films for juveniles selected fifty-eight subjects. Of these thirty-four were General Film Company pictures. These figures are significant, especialy in view of the fact that the National Board of Review has designated 165 General Film Company pictures of its list "Selected Motion Pictures for Young People Under Sixteen Years."

This list was compiled by skilled, disinterested critics and was made up from films inspected from time to time beginning less than a year ago, classified under the captions, "Comedy," "Humor," "Cartoons," "Vaudeville," "Stories," "Scenic" and "Miscellaneous." Each manufacturer releasing through General Film Service is represented on this list. The General Film Company has placed this list in the hands of each of its branch managers.

As a result of the convention of the General Federation of Women's Clubs in New York City recently, there has been decided stimulation in interest in this branch of the moving picture industry.

Essanay Establishes Summer Camp

During Warm Season Chicago Players Will Work in Rural Surroundings.

ESSANAY already has established three summer camps where outdoor scenes more representative of the picture involved can be taken. This is in accordance with the system inaugurated last year by President George K. Spoor, when several summer camps were established for the hot season. The camps are in Chattanooga, Tenn.; Starved Rock, Ill., and Camp Logan, the artillery and rifle range of the Illinois National Guard.

Director J. Charles Hayden with Henry B. Walthall and a supporting cast have left for Camp Logan, where they will take scenes for Mr. Walthall's next feature play, "The Little Musketeer." Director Fred E. Wright established the camp at Starved Rock, where he took many of the scenes in the three-act photoplay "Power." Other Essanay directors will make use of this point from time to time. Mr. Wright, in his picture "Power," also visited Arizona, where he made use of the Roosevelt Dam, the great power plants and irrigation systems near Phoenix. These are all shown in this picture.

The camp near Chattanooga was utilized by Director E. H. Calvert, who took a large part of the scenes in "According to the Code," Essanay's five-act feature released in July through the V-L-S-E.

NEW COMPANY FOR MINNEAPOLIS.

The success enjoyed by William A. Lochren in releasing the Northwest Weekly has led to the formation of the Lochren Film Corporation. William A. Lochren is president, Edward F. Seavolt vice president, W. Payton Mason treasurer, and Stanley E. Houck secretary. The stockholders are largely representatives of Western film manufacturing concerns. The company is to cover every department of the motion picture business.

In addition to a pictorial news service, industrial and commercial work will be done, and a large studio equipped for producing photoplays, will be maintained. The entire seventh floor of the Film Exchange Building has been leased and in addition to the motion picture plant they wish to announce that through negotiations conducted between the Lochren Film Corporation and the Unity Sales Corporation they have purchased the entire Northwest territory for "The Yellow Menace," a sixteen episode serial. The states covered by the Lochren Film Corporation's franchise include Minnesota, North and South Dakota, two-thirds of Wisconsin and the entire state of Iowa.

BIG CIRCUITS BOOK IVAN SUBJECT.

The Loew and Fox houses have booked "Her Husband's Wife," to play the circuit of their houses. The New York, the principal Loew picture houses will run this feature on the same day Fox's Riverside will show it.

Gaumonts for First Week in July.

Three-Act Feature, "The Hidden Face," and the One-Reel Subjects are Underlined as Mutual Pictures.

THE Gaumont three-reel release of the first week in July is a melodramatic feature called "The Hidden Face." It will be shown as a Mutual picture July 6. The leading players are Alexander Gaden and Miss Iva Shepard. The photoplay has its scenes laid at an old New England tavern, although no effort has been made to localize the story too closely. Miss Shepard has a strong part, that of a woman who confronts the man who had deserted her when he returns after many years to forbid his niece to marry a foundling, not knowing that the young man is his own son. Mr. Gaden is the son. Others in the cast are Miss Lucille Taft, Miss Mabel E. Trinneer, Henry W. Pemberton, John Reinhart, Myles McCarthy, Charles W. Travis, Albert Macklin, James Levering, Fritz Orlamond and James Davis. July 2 is marked for the release of the ninth number of "Reel Life," the Mutual magazine in film. As usual, this one-reeler has three subjects. One of these pictures is the spinning of wool and its home manufacture into cloth by women in the mountains of Georgia. A second section shows remarkable motion pictures of temples, tombs and palaces of Ancient Egypt. The third section features Bird Life, being pictures in the series of Gaumont Animal Studies.

The "See America First" city for July 5 is New Orleans. All the old-world charm that permeates this Spanish-French metropolis of the South has been preserved by the Gaumont cameraman. On the same reel Cartoonist Harry Palmer has one of his ludicrous Kartoon Komics. He has given his impressions of government military camps the title of "Mr. Peaceful Prepares for War."

The third single-reel released weekly by Gaumont is the Mutual Weekly.

Kalemites Go Atraveling

Three Coast Studios Simultaneously Deserted as Directors Go Far Afield for Locations.

KALEM found itself in the unique position last week of having its three coast studios entirely idle—though, as a matter of fact, the quartet of companies making these plants their headquarters were all busily at work in fields afar. The four companies returned to the studio on the same day, and had a grand reunion and exchange of experiences.

"Ham" and "Bud" had the most thrilling time, for they journeyed with a company of twenty to Catalina Island, for a comedy built on a story of Ham's experiences on a cannibal island. Ham, in a makeup which has him closely resemble a famous Oyster Bay explorer, meets with some terrifying experiences in the land of wild men and pretty maidens in this subject, which will be entitled "Ham the Explorer."

Helen Gibson headed a company of "Hazards of Helen" players under the direction of James Davis, who packed a carload of props aboard their studio train and journeyed to the hills in order to secure locations for a railroad story requiring a mountainous background. Special facilities were also needed to take along Black Beauty, the former circus steed, which Helen Gibson rides in the "Hazards."

The seashore at Venice, California, was the refuge sought by Director Harry Millarde and the Ethel Teare company Victor Rottman and Gus Leonard were others who enjoyed the balmy ocean breezes while working on a comedy.

A company headed by Marin Sais, True Boardman, Ollie Kirkby and E. Forrest Taylor journeyed to the Mojave Desert, where a week was spent in securing scenes for a story of the outdoors which will present Miss Sais in an unusual role. Edward Clisbee and Frank Jonasson were other stars in the party journeying to the Mojave.

SWEENEY PUTS ONE OVER ON HOGAN.

At the Metro-Quality studio a score of stage hands were busy setting the scene for the obsequies in Juliet's home for the big screen production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne are starred. A row of candles was placed in the center of the room and Edward J. Schulter, the technical director, summoned Daniel ("Kid") Hogan, the head property man.

"Have the boys in the property room bring in the bier now, Hogan," said Schulter.

Hogan hurried back to the property room.

"What do you want Danny?" asked one of the boys.

"Juliet's bier," said Hogan.

"Draw one!" shouted "Kid" Sweeney, the studio cut-up.

More Boosters for "Civilization"

Thomas H. Ince Enlarges Publicity and Executive Staffs—New Offices in Times Building.

OWING to the success of Thomas H. Ince's "Civilization" at the Criterion theater, it has been found necessary to take larger offices and to increase his executive and publicity staffs. At present the booking end of "Civilization" is being handled in the suite of offices in the Longacre building while the advertising department is in the Eltinge theater building and the publicity department in the Brokaw building, but a deal has just been closed with H. H. Frazee which makes it possible for the executive, advertising and publicity staffs to move into the Times Building, at Broadway and Forty-second street, on June 22, in the suite until now occupied by H. H. Frazee, who will move back into his former offices in the Longacre theater building, on West Forty-eighth street.

A number of new persons have been added to Mr. Ince's staff of "Civilization" promoters whose headquarters will be at the new offices, but J. Parker Read, Jr., will continue, as heretofore, to be Mr. Ince's general and personal representative in all business matters. Robert Grau will be general manager for both the national and international publicity campaigns about to be spread broadcast on behalf of "Civilization." James Shesgrin, formerly with Henry W. Savage and more recently with Margaret Anglin, has been appointed house manager by Mr. Ince for the Criterion theater, and later will enter the road campaign publicity department with Robert Grau. Four of the best known publicity men now engaged in New York whose names will be announced later will be sent on tour ahead of "Civilization" companies in the early fall.

In charge of the New York publicity department will be Beulah Livingstone. The Chicago showing is now being boosted by J. L. Barnard, who will act as general executive and promoter in many of the large cities where the production is soon to be presented.

No Injunction Against "Aloha Oe"

Attorneys for R. W. Tully Ask Leave to Withdraw Suit Aimed at Triangle Film.

RICHARD WALTON TULLY, the playwright, unsuccessfully attempted to convince the Supreme Court that the Triangle Film Corporation had interfered with his copyrighted rights to his play "The Bird of Paradise," in its feature film "Aloha Oe." In his application for an injunction against the Triangle Corporation Mr. Tully cited as a point of striking resemblance between the spoken drama and the picture play scenes in and about a burning volcano.

The application for a temporary injunction was made in December. Final arguments on the merits of the case were never heard, however. After innumerable delays a special performance of "The Bird of Paradise" was given by a road company at the Hudson theater on April 21 before Supreme Court Justice Mayer and the attorneys for the Triangle Corporation and Mr. Tully. Following the presentation of the spoken drama Justice Mayer and the attorneys went to the projection room of the Triangle Film Corporation, where they witnessed "Aloha Oe."

A date late in May was set by Justice Mayer on which he would hear final arguments, but before that time Mr. Tully's attorneys asked leave to discontinue and permission was given them upon payment of costs. Mr. Tully's check has just been received and the order of discontinuance has finally been issued.

PROTECTING CHAPLINS AGAINST "DUPING."

Burglar insurance in sums that would make a press agent blush has been taken out by the Mutual Film Corporation for the protection of its Chaplin reels against theft by the "film pirates." The twelve releases in which Chaplin is to appear this year will cost the total sum of $1,530,000 including the comedian's salary of $670,000. A vast investment in film stock is required for the printing of the many copies of the Chaplin pictures issued for distribution in the United States and abroad. Every phase of the business involved which is insurable has been insured by the Mutual.

An elaborate tracing and accounting system installed for the handling of these reels makes it possible for the Mutual to tell at any hour of the day or night just where each of the several thousand reels of Chaplin pictures is to be found, whether it is in the film exchange, at a theater or in transit on an "express circuit" or a dog train circuit in Alaska.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

ONE of the most gratifying news items for the moving picture people is that received from Minneapolis on the progress of the canvass in that city to get the pulse of the people on the Federal censorship bill now pending at Washington, D. C. The entire staff of municipal officials in Minneapolis is strongly opposed to the Federal measure. In order that there should be no doubt as to where he stood in the matter the Mayor of the city headed the protest against the proposed law and the Chief of Police led his entire force in subscribing their names to the protest. Assurances are also given that the entire State of Minnesota is being canvassed and when the protest is forwarded to Washington it will show that the State is overwhelmingly opposed to Federal censorship of moving pictures.

* * *

The accomplishment of work of this character is of incalculable benefit to the moving picture industry. The reasons assigned by the Minneapolis officials for the stand they have taken are equally weighty. They declare that the moving picture theaters have been the means of greatly decreasing the number of arrests in that city, because in many quarters they have supplanted the saloons; and the police are opposed to any measure that may tend to interfere with the drawing powers of the pictures. This is real good press stuff for the moving picture people and no opportunity should be lost to make full use of it wherever and whenever the censorship pest shows his head. It is timely for use by the exhibitors of Washington, D. C., who repudiate the work of the Maryland censorship board and do not wish to have films that have been hacked by that board sent to them for exhibition. This has presented an unlooked-for problem to the exchange men, but the Washington exhibitors have made a suggestion which in all probability will help to adjust the situation. The plan suggested is to supply subjects first to Washington and other places before giving the Maryland mutilators a chance to use the "cutter." The Washington exhibitors declare that the people of Maryland will ultimately repeal the censorship law. They say that the people of Baltimore and other cities of that state will be aroused to that line of action when they learn the difference between films that go to the censor board and their condition when they are sent out with the "O. K." The Washington exhibitors also claim that the sentiment of the people of that city is decidedly against censorship and more antagonistic to any censorship exercised in Maryland. The latter feeling is based to some extent upon local pride, a conviction for home rule and confidence in ability to do their own censoring in their own way, and not be saddled with a series of mutilated and disconnected stories. All this is going to have some weight when the Federal censorship battle comes off.

* * *

Meanwhile let the people of Minnesota keep up their good work, and let all branches of the motion picture industry throughout the country give all the aid possible to the recently inaugurated movement in New York to have all interests brought into an organization of unity that will be able to counteract movements unnecessarily and unjustly antagonistic tothe welfare of the industry. The prospects for attainment of this end are more encouraging than they have been at any other time in the history of the business. Manufacturers, exhibitors and exchange men are nearer to a realization of what such a co-operative movement can accomplish than they have at any other period. The withdrawal of the National Board of Trade has been an important factor in the work of paving for harmonious organization of all interests. The cardinal principles of the movement are apparently well understood and there appears now only the arrangement and outlining of details to be accomplished. Advices from the sub-committees are that this will require only time; that everything else looks bright.

* * *

Recent criticisms by two of the most prominant newspapers in this city make an argument that is squarely on all fours with the claims so frequently made by the motion picture interests. One of the newspapers condemned a private detective agency for violating individual rights by tapping telephone wires and intimated that all private detective agencies should be abolished. The other paper condemns such advocacy on the ground that all agencies should not be condemned for the action of one. That plea is in strict accordance with that of the motion picture people, who claim that because a very small percentage of producers have put undesirable subjects on the market the entire industry should be branded as an offender. Like private detective agencies, moving picture houses are licensed; the manufacturers and exchanges are indirectly licensed by a system of Internal Revenue, State and local taxation. All branches of the industry have privileges under and are regulated by well defined laws and, in spite of the refusal of censor agitators to concede it, there are in force today ample regulations to cover any violations. There is no manufacturer or exhibitor who cannot be reached through legal process if he produces or exhibits an improper picture; but, to show that they are willing to meet the agitators half way in safe-guarding the public against improper exhibitions, the motion picture people have repeatedly offered to have their business specifically incorporated in an amendment to the existing Federal criminal code, which makes the shipping or transporting of improper and prohibited pictures through inter-state avenues a felony.

* * *

A case in point to show that moving picture offenders can be reached by law whenever those offended wish to act is provided by the action of the District Attorney of Kings County. Through some source which has not been disclosed complaint was made to the District Attorney that the film "Where Are My Children," which was produced at a Brooklyn photoplay house for a week, was unfit for exhibition. A Magistrate issued summonses for the president of the film exchange that leased the film and the manager of the theater in which the film was exhibited. The case is still pending. The merits will not be discussed here except so far as to show the great loss to which producers and exhibitors might be put to by pre-censorship. "Where Are My Children" had a long run at the Globe theater in Manhattan. Nobody tried to stop it or enter prosecution. The same picture ran for three days in one of the Keith houses in Brooklyn during the same week it was at the other Brooklyn house. The Keith manager was before another Magistrate, who decided he could see nothing in the picture requiring suppression and he dismissed the complaint.

* * *

The moving picture people (that is, at least ninety per cent. of them) do not seek to violate or evade the law; what they do seek is an opportunity to meet their accusers in court, or any place else, where they will not be first penalized and tried after, which is the routine of official censorship. If there had been a Christman-Wheeler censorship law in effect in this state it is almost a certainty that the people who were responsible for the complaints made in Brooklyn would have succeeded in having the picture in question condemned with no redress for the maker, because the bill permitted no appeal to the courts from the decision of the censors and Board of Regents. It was one of the most iniquitous bills ever passed at Albany and only the moral courage of Governor Whitman saved the statutes from being disgraced by it; yet the self-appointed guardians of public morals fought for the bill for weeks and at the eleventh hour used every means to have the Governor affix his signature.

* * *

While the names of the real complainants against the "Where Are My Children" film are kept under cover, there is a strong suspicion that the charges came from the same staff of agitators who have been at the bottom of moving picture troubles in Brooklyn for years. It is significant that no attempt was made to interfere with the picture during its long run in Manhattan, but two cases were instituted as soon as it got to Brooklyn. In many moving picture circles there is a spirit of satisfaction that one of the Magistrates entertained the complaint, as it will give an opportunity to have a court ruling as to how far such complaints can carry, especially when the managements of the two houses took pains to see that none under sixteen years of age were sold tickets or admitted to the houses during the runs of the picture.

WILLIAM JEFFERSON INJURED.

William W. Jefferson, the Morosco player, found that the mountains were not as considerate with him as they were with his illustrious father in his famous portrayal of Rip Van Winkle. In a rough fight between the mountaineers in Oliver Morosco's new photoplay, "Nell of Thunder Mountain," Jefferson had a bad accident, severely wrenching his already injured knee. Director Lloyd had to jump into the breach, the players being in a rather inaccessible part of the mountains.

BRITISH NOTES

THE provincial exhibitors of "The Birth of a Nation," have this week opened in the south of England, at Plymouth.

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The many recent increases in the cost of paper is finding another reflex in the motion picture industry. The majority of renting exchanges have informed exhibitors of an advance in the price of posters equal to an additional cent per sheet. The old rate was three-pence per sheet.

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The recent spell of brilliant weather has furnished the house producing studios with a rare opportunity of working ahead upon the season's subjects. Brilliant mid-summer sunshine in early May is not an annual occurrence in England, even on the south coast. The London Film Co. in face of handicap through many of its best men being called to the colors, has materially progressed upon new picturizations from the higher reaches of the stage and literature. The Hepworth Co. are at work on a new Arnold Bennett picture, and its associated offspring, Turner Films, Ltd., will have two companies working during the summer, one directed by Larry Trimble and the other by Henry Edwards. The Clarendon, Samuelson, British Empire Films, and Ideal companies have each two or three new dramatic productions, in each case stage-play adaptations, practically ready for releasing, featuring amongst other stars several celebrities of the footlights. In addition to these there are twenty-four smaller producing organizations operating independently, in and around London, whose individual output may be anything between one and four subjects between now and October.

* * *

Apropos the above, there is considerable talk in the trade regarding a proposed combination of British film manufacturers for the particular, amongst the general purposes, of marketing their products in foreign countries and the colonies. Two of the above named firms are prominently identified with the movement which, I am reliably informed, has special designs on the United States.

* * *

Miss Ivy Close, a photoplayer with considerable experience in English studio work, sailed last week for New York to take up her engagement with the Kalem Co. Miss Close is the wife of Mr. Elwin Neame, a photographer, or I should say, a camera artist, with a studio in London.

* * *

A Wardow street renter has evolved a seemingly practicable scheme for the obviation of petty legislation over film damage between exhibitor and renter. It often occurs that when a new print is sent out and returned, through careless treatment, damaged, that the renter, through fear of losing a customer, withholds the claim for compensation which constitutes a clause in every hiring contract. And in cases taken to Court it is noticeable that the mass of "expert" evidence called on both sides tends only to confuse rather than enlighten the presiding judge. The reference of specified disputes to settlement by arbitration is a procedure that has saved thousands of pounds in litigation in other spheres of industry and Mr. Smith's solution is a simple variation of this principle. In every film-hiring contract could be embraced a clause mutually agreeing to the settlement of any claim for damage or detention in accordance with the decision of a committee of trade experts, that is to say recognized trade experts, who would consider each case so assigned, unaware of the identity of the contesting parties.

* * *

Next Wednesday the Fox Film Co., Ltd., will formally take possession of its London premises just off Wardour street, at 76 Old Compton street. It is a five-story brick built building not so large and imposing as some of its immediate neighbors 'round the corner, but with ample accommodation for the company's requirements.

* * *

A case of Chaplinitis in excelsis comes from the Tyneside district. I don't vouch for the facts which have been given extensive newspaper space, but here they are. An Italian was charged with wife-beating. His wife told the magistrates that her husband amused their little boy on Sundays by imitating Charlie Chaplin. In this he became so excited that he would knock his wife off the chair, chase her with the coal hammer, throw her about the room and beat her violently with his fists. On one occasion he stuck her up the chimney. The magistrates bound over the man to cease his impersonations.

J. B. SUTCLIFFE.

PROTECTION FOR SCENARIO WRITERS.

There is relief in sight for scenario writers who think they have lost or are likely to lose their ideas at the hands of unscrupulous readers or scenario department heads if the plans of the Dramatic Authors Copyright Bureau, Inc., are successful. The bureau has offices in the Longacre Building, in this city, and proposes to print, sell and protect scenarios by a new method, which insures safety to the author at comparatively small expense. That the company feels sure of its ground it evidenced by the fact that they are prepared to defend any infringement of a copyright obtained for a client at no expense for counsel fees. The venture seems to fill a long-felt want and to obviate the necessity of writers being afraid that they will not reap the full benefit of their labors, as the plan, which has been approved by careful counsellors, will put a permanent check on those who have been in the habit of pilfering ideas for use after it is likely the authors have become tired of keeping track of them.

CUMBERLAND CELEBRATES ANNIVERSARY.

The Cumberland theater of Brooklyn celebrated the second anniversary of its opening during the week of June 18-24. This house, which is situated at Cumberland street and Green avenue, is one of the finest community houses in the Borough of Churches. Francis A. Mangan, who opened the theater in 1914, but who for less than a year since that time was in charge of a New York house, is again the manager, having returned in January. Mr. Mangan picks his program. Judging from his entertainment for the opening of anniversary week he has a keen eye. For the first two days of the week he showed Famous Players "The Innocent Lie," Chaplin in "The Fireman," Beacon's "Monte Carlo" and "Offering of Pansies," in colors, and Pathe Weekly. The usual singer was for the week augmented by the addition of another. In the orchestra are eight musicians, which includes the organist, who presides at a two-manual Austen instrument. It is a matter for no surprise that the Cumberland is popular in its neighborhood, which in character is one of the best. The other features shown during the week were Pavlowa's "The Dumb Girl of Portici" and Farrar's "Maria Rosa."

The usual program of three changes weekly will be altered to four changes during the hot weather, for the mitigation of which eight swinging wall fans have been installed.

NATIONAL BOARD ISSUES IMPORTANT CATALOG.

The National Board of Review has just issued a catalog which it calls "A Garden of American Motion Pictures," The catalogue includes the finest pictures that have been released during the last fifteen months. The plan of the National Board is to get this catalog into the hands of exhibitors throughout the country in furtherance of the Better Films Movement as the most powerful antidote against censorship. The catalog was printed in a small quantity for the General Federation of Women's Clubs. The National Board cannot go to any great expense in this matter and suggests that all exhibitors who need the catalog send ten cents to the board to cover the cost of printing and postage. The catalogue is 9x6 in size and contains 34 pages.

MISS MICHELENA TO PLAY MARGUERITE.

With the final scenes of "The Woman Who Dared" completed, announcement is made by the California Motion Picture Corporation that it now has in preparation a pretentions adaptation from the opera "Faust" and that Beatriz Michelena is to play the role of Marguerite.

It has frequently been intimated that Miss Michelena contemplated this characterization for the screen, for it was known that when she came to pictures from the opera she brought with her a decided longing to see Faust adequately done in film. The idea has stayed with her and grown in its details until the forthcoming production is to be the result.

TRANSCONTINENTAL MOTORIST HERE SOON.

Leo Stanley Harding and Andrew C. Edison, who left Los Angeles May 12 in a side car to make a transcontinental motorcycle trip from Los Angeles to Portland, Me., for the purpose of spreading the propaganda of "Civilization," are expected to arrive in New York shortly. They were last heard from in St. Louis.

Vitagraph's V-L-S-E for June 26

Vitagraph's releases for next week through V-L-S-E will consist of "The Shop Girl," a five-part Blue Ribbon feature, in which Edith Storey and Antonio Moreno take the leading roles, and a one-part comedy of the "Kernel Nutt" series, in which Frank Daniels is seen as his usual funny self.

"The Shop Girl" tells the story of Winifred, a clothing model. It was picturized from the novel of the same name by C. N. and A. M. Williamson. The direction was by George D. Baker with a cast including Lillian Burns, Thomas R. Mills, Josephine Earle, Harold Foshay, Templer Saxe and Edward Dunn.

In "Kernel Nutt in Mexico," Frank Daniels as the famed "Kernel Nutt" takes up the congenial occupation of "banditting" in Mexico. Alice Washburn and Adele De Garde furnish many hearty laughs. Frank Koch, Jr., wrote the story, and C. Jay Williams directed the picture.

Scene from "Kernel Nutt in Mexico" (Vitagraph).

Capellani Busy on "The Common Law"

Prominent Artists Also at Work on Elaborate Posters and Advertising Matter.

THE Clara Kimball Young Film Corporation has begun the actual work of producing its first feature picture. Director General Albert Capellani, the producer of "Les Miserables," is now engaged in preparing the scenic plots for "The Common Law" and arranging the details of the production. When not at the studio he may be found at the general offices of the corporation in the Godfrey Building, receiving the applicants for studio positions and casting parts for the picture. For the benefit of players seeking an interview with him his office hours are from 3 to 5 o'clock in the afternoon.

The temporary New Jersey studio in which Miss Young will work pending the completion of her own plant on Long Island has been selected. Miss Young will remain at Poland Springs until July 15. Meanwhile M. Capellani and his assistant directors will have the production well under way. The second picture has been selected and the work of preparing the scenario has begun.

Half a dozen illustrators and portrait painters in New York, including Harrison Fisher, Malcolm Straus and James Montgomery Flagg, are at work on sketches in color from which the lithographs are to be made, and such leading exponents of modern decorative art as Flato and Fritz Winold Reiss are engaged in preparing advertising designs and posters.

The advertising campaign will include the use of 24-sheet stands throughout the country this summer and the expenditure of many thousands of dollars in magazines. Arrangements have been made with a publishing firm for a special Clara Kimball Young edition of "The Common Law" this summer, illustrated with "stills" from the picture and portrait studies of Miss Young. This edition will be sold at 50 cents on all newsstands and will be used by exhibitors in connection with their showings of the feature.

BROWN TO BUILD THEATER.

C. W. Brown will soon begin the erection of a motion picture theater in Frostproof, Fla. It will be constructed of fireproof material, and all the latest equipment will be installed.

Several Bluebirds to Make a Summer

List of Releases for July and August Already Completed—The Play's the Thing.

BLUEBIRD Photoplays seem to be well fortified for their campaign of national publicity in the interest of their trade mark and productions, as was indicated in our issue of last week. While it is all right to operate before the public in a general way without specializing on stars or personalities, the exhibitor must be kept informed on the details that make possible a full exploitation of his attraction. But the adoption of "the play" as its slogan seems to be a point well taken by Bluebird, if present announcement of future plans may be accepted as a criterion. The July and August releases have all been selected, but the actual release dates have not been as yet determined with definiteness, albeit the midsummer program looks promising from the exhibitors' point of view.

Violet Mersereau, in "Broken Fetters;" Ella Hall in "The Love Girl," and Louise Lovely in "The Grasp of Greed," have been previously referred to in detail as the early July releases, to be followed July 24 by J. Warren Kerrigan in "The Silent Battle," and Myrtle Gonzalez in "The Secret of the Swamp" July 31. These two last mentioned subjects promise exceptional entertainment, and have large opportunities for exploitation.

The temperance question enters largely into "The Silent Battle," as it is the fight of a brilliant young lawyer against a hereditary enemy that gives the piece its title. J. Warren Kerrigan with have Lois Wilson, the Alabama beauty, as his leading woman; Maud George will play her customary role as "the heavy lady;" and Harry Carter, Ray Hanford and F. J. Connolly will also be among the players.

"The Secret of the Swamp" will introduce Myrtle Gonzalez and Val Paul to followers of Bluebirds. Their supporting players will include Fred Church, George Hernandez, Lule Warrenton, Jack Curtis and Nannie Wright.

Later on the Bluebird series will bring to its patrons another new leading woman in Dorothy Phillips, who will star in Stuart Paton's five-reeler, "By Fate's Decree," directed by Joseph De Grasse; Herbert Rawlinson and Ella Hall, in "Little Eva Edgerton," based on a story by Eleanor H. Abbott, published recently in Everybody's, and directed by Robert Leonard; J. Warren Kerrigan, in "The Beckoning Trail," written by F. McGrew Willis and directed by Jack Conway; Mary MacLaren, the star of "Shoes," in another Lois Weber production, "Wanted, a Home;" and Rupert Julian and Francelia Billington, in "L'Abbe Constantin," adapted from Ludovic Halevy's story of the same title by E. J. Clauson.

Nordisk Seeks to Enjoin Beacon

Plaintiff Claims Some Scenes in "German Battles at Verdun" Were Taken from Its Dramatics.

The exhibition of the moving picture entitled "German Battles at Verdun" depicting the battle scenes during the long siege of the French fortress has precipitated a legal fight in the United States District Court over the rights to the photoplay.

The Nordisk Film Company is seeking to enjoin Beacon Films, Inc., from producing or distributing the subject on the ground that some of the battle scenes shown in the film are alleged to have been taken from "The Spy" and "Love and War," film productions released by the plaintiff company in 1915.

As a result of the alleged infringement of the rights of the plaintiff company, it is charged, motion picture exhibitors and managers of photoplay houses are refusing to book the photoplays produced by the company. The plaintiff claims to have suffered damages exceeding $10,000 and demands an accounting of the profits which it is alleged have accrued to the defendant from the production of the alleged infringing films.

Arthur Butler Graham, counsel for the plaintiff, obtained an order from the court directing the defendant company to show cause why a temporary injunction shall not be issued, pending the determination of the issues. If the injunction is granted it will not interfere with the exhibition of the films, however.

ELM TO OPEN AUGUST 1.

The Elm theater now being erected on Elm street, Portland, Me., will be completed about August 1. The house is fireproof and is one of the most beautiful east of Boston. It has an elaborate front, and will have one of the best ventilating systems. The seating capacity is about 1,000. The Elm will have a balcony.

Every Picture Has Its Star

General Film Draws on Over 200 Popular Players for Subjects of All Lengths and Kinds.

"YOU may sit on a cake of ice jingling sleigh bells, but you are not sleighing, neither are you getting everything due you out of your theater unless you are using this service," is a paragraph from General Film Service advertisement in the Moving Picture World calling attention to its policy of featuring stars in short subjects and quoting two score names of stars who are represented in one, two and three-reel pictures released through General Film Service.

There is considerable interest in a statement emanating from General Film Company's publicity department that in pictures released through General Film Service there are two hundred and four performers classed as stars by the manufacturers employing them. This great number, the General Film Company says, enables it to present one or more stars in every picture released during more than six weeks without duplication of stars. That, certainly is a strong claim and General Film Company is making the most of it.

Selig's "The Sacrifice," a three-reel drama, heads the program for the week. In this Eugenie Besserer and Harry Mestayer share titular honors. This picture will be followed by "The Foxy Trotters,' a Vitagraph one-part comedy, which precedes a chapter of the famous Selig-Tribune telling pictorially all the big news of the day. "The Unwelcome Guest," a Biograph reissue in one part, featuring Mary Pickford, Charles H. Mailes and Jack Pickford, follows. "No Place Like Jail," a one-part comedy from the Lubin studio, will close the day.

Essanay's "The Voice in the Wilderness," a reissue of a very successful drama in two parts, featuring Francis X. Bushman and Gerda Holmes, will be shown first on the screen Tuesday. "The Explorer," a Kalem comedy, will add spice to the program of that day, which is also bulwarked by Lubin's "Out of the Flotsam," a two-part drama in which L. C. Shumway and Dorothy Barrett are seen in the principle roles. This will be followed by Edison's "The Southerners" in three parts. This picture is spoken highly of and probably deserves all the good things said about it when it is considered that Mabel Trunnelle and Richard Tucker have the chief parts.

Wednesday's releases appear exceptionally strong, led by Kalem's comedy, "When Opportunity Knocks." Vernon Howe Bailey's Sketch Book of St. Louis will furnish additional entertainment. "A Fair Rebel," released by Biograph in three parts will follow, featuring Dorothy Gish and Charles West. Then will come Kalem's first five-reel feature released through General Film Service, under the new policy. This is entitled "The Lotus Woman." Alice Hollister has the stellar role assisted by Harry Mailarde and a company of exceptional merit.

"The Return of John Boston," a Lubin three-part drama, is first on Thursday's program. Golden Madden and George Routh have the important roles in this production. Selig-Tribune, portraying pictorially all the big news of the hour, and "Better Halves," a Vim comedy, will conclude the day's releases.

Friday will bring "The Head of the House," a strong three-part drama by Knickerbocker Star Features with Frank Mayo and Lillian West in the titular roles. This will be followed by "Setting the Fashion," one of Kalem's Sis Hopkins Series, afer which will be shown Vitagraph's "Losing Weight" and Vim's "For Value Received," comedies in one-reel each.

Two Essanay stars, Warda Howard and Ernest Maupain, will be greeted in the first picture shown Saturday, "The Regeneration of Margaret," a three-part drama. "Edison Bugg's Invention," a Lubin comedy in one part, and "Under the Barrel," from the same studio, will supply humor for the day. "Letitia," a Vitagraph drama in three parts, with an all star cast, will precede "The Engineer's Honor," an episode of the "Hazards of Helen Series," by Kalem. The program for the first day in July will be closed with Selig's "The Girl of Gold Gulch," featuring Tom Mix the cowboy star, and Victoria Forde.

RIALTO CEREMONY INTERESTS CROWD.

Military methods as applied to the operation of the Rialto theater are responsible for a ceremony that arouses the curiosity of thousands in Longacre Square nightly when "retreat" is sounded and the colors lowered. Three flags fly from the roof of the theater, the American flag at the peak, the Rialto ensign at the right, and the city ensign at the left. At "retreat" a bugler sounds three ruffles, the colors are lowered, and the Rialto flag run up to the peak. The ceremonial is in accordance with naval regulations.

Pathe's New Serial Starts July 17

Big Producing Company to Give Unusual Publicity to Fourteen-Chapter "The Grip of Evil."

IMMEDIATELY following upon Vice President and General Manager J. A. Berst's announcement of a five-million-dollar serial program for Pathe comes the statement that on the close of Pathe's great money-maker, "The Iron Claw," a powerful, new continued photoplay will be released on July 17. It is called "The Grip of Evil." The basic idea was conceived by Le Monte Waldron, a New York newspaper man. The picturization was made by Douglass Brunston, who was largely responsible for the "Neal of the Navy" scenario. The novelization has been intrusted to Louis Tracy, the author of "Wings of the Morning."

"The Grip of Evil" is neither a serial nor a series, in the accepted sense of the terms. It has been called "A master plot in fourteen chapters showing the real side of humanity." America's greatest men have expressed their opinions on the question which it asks every man and woman. Their thoughts will be presented on the screen for the benefit of the millions who will crowd the theaters to see the pictures in the course of which will be portrayed the ideas conceived by men whom they know personally or by both national and local reputation.

Pathe has spent in the advertising of serials in newspapers, billboards, etc., a total of very nearly a million and a half dollars, and the value of the publicity obtained in this connection is impossible to determine. Five hundred thousand dollars will be spent in advertising the serials now planned or in course of production, which will reach about sixty-five million persons.

The campaign on "The Grip of Evil" will be one of the most extensive of any yet instituted. Many of the most prominent papers in the country have agreed to run the stories. The advertisements to which the exhibitors can tie up have been prepared by experts with a view to directing and holding the interest not only of the present motion picture theatergoing public but of those who have not yet become film fans. This will mean that an exhibitor by extensive advertising according to the suggestions of the Pathe Company may bring not only all his old patrons to see that new picture but may see unfamiliar faces in his audiences.

"The Grip of Evil" has been produced by the Balboa Amusement Producing Company, with Jackie Saunders, heroine of a hundred photoplays, and Roland Bottomley, the famous young English actor, whose success on the screen has been so immediate. The story deals with John Burton, born a poor man, who later inherits millions. With his money comes unhappiness, and he sets out to solve the question: "Is humanity in the grip of evil?" His quest for the answer takes him into every walk of life, society, politics, the underworld and what lies between. He bares the sins of mankind as seen in the places of the rich and the hovels of the poor in such a manner as to give to the photoplay in which his experiences are picturized every element that leads to popularity and success.

EQUITABLES SELLING ON OPEN PLAN.

Since the discontinuance of active production, the Equitable Motion Pictures Corporation, releasing through the branches and exchanges of the World Film, has placed all the features of that concern on an open booking plan which, according to General Sales Manager Felix F. Feist of World-Equitable, has met with a response, not even anticipated by the most optimistic of the sales force.

The entire output of the Equitable is now, and has been for the past two months, available to exhibitors on the open booking plan. The productions included in this policy includes Clara Kimball Young and Wilton Lackaye in "Trilby," Helen Ware in "The Price," Katherine Osterman in "Divorced," Thomas A. Wise in "Blue Grass," Muriel Ostriche in "A Daughter of the Sea," and "A Circus Romance," William Courtenay in "Sealed Lips," Frank Sheridan and Arthur Ashley in "The Struggle," Bruce McRae and Gerda Holmes in "The Chain Invisible," and Katharine Kaelred in "Idols." In addition to these are twenty others which were made from August, 1915, until May of this year.

PATHE SCENIC INTERESTS COMMERCE CHAMBER.

Manager Quimby of the Pathe Seattle office gave a private showing of "The Ascent of Mount Rainier," a Pathe scenic, before the Chamber of Commerce and Rotary Club of Tacoma, recently, and these two bodies were so much interested in the picture that they are sending circular letters to all the Chamber of Commerce and Rotary Clubs throughout the United States, calling their attention to the scenic.

Mutuals for Week of June 26

Frances Nelson Is Featured in "The Decoy," a Five-Part Drama.

FRANCES NELSON, ranked among the foremost of the young dramatic stars now appearing before the picture going public, who, in recent months has starred in several notable productions, is presented by the Mutual Film Corporation as the chief player of "The Decoy," a five-act human interest drama, to be released as a Mutual Masterpicture, De Luxe Edition. This production, a picturization of Herbert Hall Winslow's story, "The Country Girl," which will be released June 29, tops Mutual releases for the week of June 26th.

In Miss Nelson's support are Herbert W. Frazer, Frank Beamish, Lenora Harris and Tim Cronin.

Second of the Mutual Masterpictures, De Luxe Edition, for release during the week of June 26, is "The Sign of the Spade." This marks the first of the Mutual Masterpictures, De Luxe Edition, filmed under the direction of Murdock MacQuarrie since joining forces with the American Film Company, Inc. In this production, founded on a story by Kenneth B. Clarke, Helen Rosson, the attractive and appealing American Mutual star, is the featured player surrounded by a company of unusual excellence.

In the cast are Alan Forrest, Warren Ellsworth, Clarence Burton and George Gebhardt, the latter a character actor of wide repute and a recent addition to the American-Mutual studios.

Mutual's three-act offering for the week is "Tangled Skeins," an American Drama, featuring Vivian Rich and Alfred Vosburgh, released June 29. This feature is screened under the direction of E. Mason Hopper. George Periolat is also in the cast.

Three two-reel subjects comprise Mutual's short length features for the same week. "The Fate of the Dolphin," a stirring story of the sea, filmed at the American-Mutual studios and starring Edward Coxen and Lizette Thorne, is released June 26. The Mustang-Mutual two-reeler released June 30 is "The Demon of Fear." It features Anna Little and Frank Borzage.

Considerable interest is centered in the Centaur-Mutual release, "The King o' Make Believe," a romantic comedy, because it offers Crane Wilbur in the first of the new two-act feature releases in which he is to star. It will be issued on July 1.

Comedy offerings for the week present a galaxy of noted funmakers in wide variety of laughable roles. Vogue offerings are "A Safe Loss," starring Rube Miller, and "Just for a Kid," with Ben Turpin and Rena Rodgers. These will be released June 27 and July 2.

"When Adam Had 'Em," featuring Carol Halloway and John Sheehan, June 28, and "A Gink from Kankakee," starring Orral Humphrey, July 2, are the offerings from the "Beauty" studios.

"Jerry's Big Haul," June 30, featuring George Ovey, is the Cub offering.

Various topics of interest are included in Mutual Weekly Nos. 78, which will be released June 28. In "See America First," for release the same day, the Gaumont-Mutual cameraman takes the spectator on a trip through Glacier National Park, pointing out the wondrous points of interest in this great national garden. "Reel Life," the Mutual Film Magazine in pictures, for release July 2, offers a wide variety of interesting subjects.

Renew Suits Over Vanoscope

Protracted Litigation Between William J. Robinson and Lewis C. Van Riper, Reaches Another Stage.

THE long, legal fight between William J. Robinson and Lewis C. Van Riper involving the rights in connection with the exploitation of the Vanoscope projecting machines has been renewed by the filing of a suit against John H. Hobbs, Harris Hammond, Clyde H. Slease, Mr. Van Riper, the Continental Motion Picture Company, the Vanoscope Company, Inc., Henry B. Singer, trustee of the bankrupt corporation, and the Vanoscope Company by the Inventions Corporation, of which Mr. Robinson is vice-president.

The complaint recites at length the history of the Vanoscope Company's affairs during the past few years and alleges the defendants named conspired to break the contracts which Robinson had with Van Riper and the Vanoscope Company to finance the exploitation of the Vanoscope machines, and defraud him of the earnings which would ultimately have accrued to him.

It is alleged that about the time Robinson obtained judgments against Van Riper and the company aggregating $290,000 the defendants caused an agreement to be filed in the Patent Office at Washington, which purported to show that the Continental Motion Picture Company owned the rights to the patents and granted a license to the Vanoscope Company to manufacture and distribute the machines.

As a matter of fact, it is charged the Vanoscope Company owned the capital stock of the Continental Company and the agreement was executed for the purpose of rendering any judgment which Robinson might obtain against the Vanoscope Company uncollectible.

At Leading Picture Theaters

Programs for the Week of June 18 at New York's Best Motion Picture Houses.

"The Clown" and "Diana" at the Strand.

The Strand theater for the week of June 18 presented a double bill, the main feature, "The Clown," being augmented by a two-reel subject, "Diana," which is a film treatment of the Greek myth of the Goddess Diana and Acteon. Victor Moore is the star of "The Clown," written for him by Marian Fairfax and produced by the Jesse L. Lasky Company. The action is rapid and the photography is especially noteworthy. Supporting Mr. Moore are Thomas Meighan, Florence Dagmar and Billy Jacobs.

"Diana the Huntress" has been dramatized for the screen by Francis Trevelyan Miller, Litt. D., L.L. D. The cast comprises Baroness von Dewitz, Paul Swan, Lionel Braham, Grace Osborne, Mary Navarra, Frederic Osborne, Percy Richards and William Schley. A Mutt and Jeff Cartoon and the Topical Review completed the picture program. Solos were given by Jan Rubini, Bruce Weyman and Kate Davis.

Frank Keenan at the Rialto.

"The Phantom," with Frank Keenan as the star, was the leading attraction at the Rialto. Mr. Keenan has the role of a notorious "gentleman thief," who specializes in big jewel robberies. Hoping to steal a famous necklace he gains entrance to an exclusive week-end party at a fashionable summer home. When the opportunity comes to steal the jewels a situation has developed that changes all his plans. The beauty of the daughter of the household disarms him and he is further influenced by the discovery that her brother is planning the same disgraceful exploit that led him to the place.

An interesting budget of news and topical pictures, animated cartoons, scenic and scientific films, a new Keystone comedy with Harry McCoy in the stellar role, and a musical program that included solos by Alfred De Manby, Robert Gottschalk and Miss Muriel Symonds were features of the entertainment.

"Destiny's Toy," at the Broadway.

The Broadway theater's latest Famous Players-Paramount production, "Destiny's Toy," written and directed by John B. O'Brien, for Louise Huff, the actress whose clever work in the Famous Players adaptation of "The Old Homestead" won her a host of admirers.

"Destiny's Toy" is a seaside story, the scenes being laid on Block Island. Nan Carter, the daughter of a wealthy American, is washed ashore, after losing her mother in a shipwreck. How Nan is raised by a kindly fisherman, becomes the dupe of gangsters, and finally finds herself back in her father's house is told in five interesting reels.

The remainder of the bill consisted of the Animated Weekly News, colored scenics and educational studies, cartoons and a two-part Keystone Comedy.

Eighty-first Street Theater Program.

At the Eighty-first Street Theater four new Triangle pictures were shown. On Monday, Tuesday and Wednesday William H. Thompson in "The Dividend," and a new Triangle Keystone comedy, were shown. Thursday, Friday, Saturday and Sunday Lillian Gish in "An Innocent Magdalene," and the latest Sennett Keystone comedy, comprised the bill.

"CIVILIZATION" SOLD IN SIX STATES.

Thomas H. Ince has just disposed of the state rights to his production of "Civilization" in six states, to H. Rathner, manager of the Supreme Feature Film Company. The states selected by Mr. Rathner are Minnesota, Wisconsin, Iowa, North and South Dakota and Montana. Mr. Rathner was in New York to attend the premiere of "Civilization" and immediately began negotiations. The price paid is not stated.

Vitagraph for June's Last Week

"Letitia," a Drama, Goes Out Through General Film as Well as Two Comedies.

HEADED by the three-part Broadway Star Feature "Letitia," Vitagraph's releases for the week of June 26 ought to please. "Letitia" is a drama and the program is well balanced by the aid of two single comedies, "Losing Weight" and "The Foxy Trotters."

Charles Kent, in "Letitia" enacts the role of Dent, an old business man who is suffering from failing health owing to the fact that he constantly broods over his misdeeds years before, when in a burst of anger he had deserted his wife and little child, Letitia. Belle Bruce is a convincing Letitia, and others in the cast are Hugh Wynne, Gordon Gray, Thomas R. Mills, Charles Wellesley and Frank Chapman. Harry Davenport directed the action from Gordon Arthur Smith's scenario.

George Kunkel, in "The Foxy Trotters," expresses his disapproval of the popular indoor sport, dancing. Other Vitagraphers appearing in this picture are Anne Schaefer, Carmen Phillips, Jack Mower, Archie Warren and Vera Rowe. Dave Smith directed the picture from the story by George F. Burkhardt.

In "Losing Weight," Hughey Mack, Vitagraph's heavy-weight comedian, finds his enormous girth a hindrance to him in business. Jewell Hunt and John Flatow are assistant laughmakers in this comedy, which was written by Lawrence Semon and C. Graham Baker, and directed by the former.

FARRAR DISCUSSES SCREEN SCORES.

Geraldine Farrar, Lasky-Paramount star, discussing musical scores for the screen in Paramount Progress, points out the fact that film accompaniments offer a distinct field for the student of music.

"Anything which deepens the appreciation and increases absorption in the screen picture enhances its value," declares Miss Farrar. "Music selected from this point of view has proved a valuable adjunct to the photoplay. In 'Carmen' the accompanying music, identified as it is in the minds of not only opera goers but the general public, eliminates any sense of incompleteness due to the absence of the spoken word. Much of the interpretative music of 'Ramona,' to cite another example, sustains and I believe actually stimulates the mood of the scene.

"Here is a distinct field for the student of music—to search out and make available the musical settings which will add to the total value of motion pictures. In proportion as the music harmonizes with the theme of the scenario, the period, and the essential quality of the story, so will the art value of the whole be augmented."

UNITY TO RELEASE NAT GOODWIN PICTURE.

New releases of the Unity Sales Corporation include the Strand theater "Diana," a beautifully colored feature, portraying the life and romance of the immortal huntress. Many of these scenes were taken in Greece on the slopes of Mount Olympus.

Andrew J. Cobe states that he has secured the Nat Goodwin picture entitled "The Marriage Bond." The story is based upon the celebrated novel and stage success, and in it Mr. Goodwin is seen in the part of a wronged husband. While "The Marriage Bond" is an intensely dramatic picture full of suspect and thrills, yet Mr. Goodwin has an opportunity to display his wonderfully marked humorous gifts. He is supported by a powerful cast of well known screen favorites. A feature of the production is the beauty of the many massive and impressive sets which are used.

TO EXPLOIT "FALL OF NATION."

The National Drama Corporation, following the successful production of "The Fall of a Nation" at the Liberty theater, has begun preparations for a country-wide exploitation of Thomas Dixon and Victor Herbert's patriotic musical spectacle. Within three months, according to present plans, the largest cities in the country will have the attraction and several touring companies with complete orchestras will be sent out.

The first production outside of New York is scheduled for Monday, June 19, in Clune's Auditorium, Los Angeles. Mr. Dixon is now in California, where he went to supervise the opening on the coast. On his way east he stopped in Chicago, where the Illinois theater will house "The Fall of a Nation" from July 3 indefinitely. Four companies are projected for the territory south of Mason and Dixon's line.

Selig Athletic Serial Opens June 26

Will Cover All Lines of Sport and Will Run Twelve Weeks.

THE first release of the Selig Athletic Film Series, presenting the most famous stars in every line of legitimate sports, for which sport-lovers the country over have been anxiously waiting since the announcement by Selig of this innovation, will be released June 26, through the V-L-S-E.

The series, which consists of twelve one-reel subjects, one to be released each week, will include every line of athletics from boxing to skiing. It is being produced under the personal direction of J. H. Herman, a well-known figure in the athletic world.

To date nearly every athlete known to sport followers throughout the country has signed a contract calling for his appearance in one of this series. These include champions and runners-up in boxing, wrestling, field events, billiards, pool, roller and ice skating, ski jumping, swimming, bowling, tennis, golf, rowing, canoeing, hockey, basketball, polo, automobile, curling, fencing and a host of others.

During the production of the series any event that may come up will be included in the series, provided, of course, it is of sufficient importance to warrant it. It is also arranged that if the Olympian Games are held this year, the Selig Company will have the exclusive rights to film them.

In line with the efforts of its promoters to make the series a popular one, leaders in the various lines of sport will write articles telling of their ideas of physical development and giving instructions on how to become perfect men and women. These articles will be copyrighted and will carry illustrations of the writers. They will be prepared for each release and will be sent to sporting editors throughout the country, more than 500 of whom have already agreed to run them.

To offset the complaint that filmed sport events heretofore have been lacking in good lighting qualities, the Selig Company has constructed a monster lighting plant which can be shipped and installed in any park, hall or arena. It gives perfect film results, whether the athletic contest takes place day or night, rain or shine. In order to insure this result, it is interesting to state that this lighting plant, when placed over a ring, produces more than 1,700,000 candlepower.

CAMERAMAN GAUDIO JOINS MUTUAL.

Antonio Gaudio, formerly cameraman in chief for the Universal, has joined the Metro-Yorke forces. He is a master of motion picture photography, as is evidenced by the beautiful photography in the many big features he has photographed. Mr. Gaudio will travel to California with Harold Lockwood and May Allison, where Metro-Yorke features, following "The River of Romance," which Mr. Lockwood and Miss Allison are now producing at Thousand Islands, will in future be produced.

Mr. Gaudio has become a member of the Metro-Yorke staff at the request of Director Henry Otto, who is directing the two popular stars. Mr. Otto and Mr. Gaudio have worked together on many big features and it was his knowledge of the photographer's unusual ability that made Mr. Otto so anxious to secure the camera man's services.

"THE CRISIS" PLAYER A LINCOLN STUDENT.

Sam D. Drane's characterization of Abraham Lincoln, in the forthcoming Selig specatcular production, "The Crisis," is pronounced by those who have viewed private showings of the Abraham Lincoln scenes to be wonderful in every respect. Drane has spent the best years of his life studying Lincoln lore. He has visited all the localities that in any manner figured in the life history of Lincoln, has talked with Lincoln's son and has studied all the books in which the great emancipator is mentioned. He greatly resembles Lincoln and his make-up is the result of many years of careful study. It is believed that Drane will prove to be one of the greatest Lincolns that ever appeared on the motion picture screen. Drane never before appeared in his world-famous Lincoln characterization in motion pictures before "The Crisis" was filmed.

LYRIC THEATER CHANGES OWNERSHIP.

The Lyric theater, Austin, Minn., has been purchased by F. F. Latta. Mr. Latta is now the owner of two other picture houses in Austin, the Cozy and the Princess. S. G. Latta will manage the Lyric. Evening prices will be 15 cents for adults and 10 cents for children. Matinees will be given daily with admission at 10 cents.

Chicago News Letter

By JAS. S. McQUADE.

Ho! For the Chicago Exposition and Convention.

THE time is drawing pretty close now when the Sixth National Convention and Exposition will be added to the past events in the history of the film business. How necessary—how immensely important—it is that this annual meeting of exhibitors throughout the country should surpass all former gatherings of the kind both in the number of exhibitors in attendance and in the value of the measures passed, for the good of the exhibition business particularly and for the advancement of the trade generally.

The lukewarmness of many exhibitors in the past towards these big annual meetings has been deplored by all true friends of the film business. It is absolutely urgent that exhibitors should unite and present a solid front to the well organized forces that have been ranged against the rights of the moving picture. From every part of our country there should be a worthy representation at the Chicago Convention and Exposition in July. It is your bounden duty, exhibitors; it is for the protection of your very livelihood that you should come en masse to Chicago and consult with your fellows for the greatest good of your business in the future.

Don't cheat yourself by offering the excuse that you can't spare the time. If you were dead, your house would go on just the same and, perhaps, better. And so with all of us.

By exchanging views with your brother exhibitors at the convention you will doubtless be able to give them some good points about exhibition, and also get from them some that will be of good service to you.

Perhaps in your town you may not as yet have met with any hurtful opposition to your business. At the convention you will learn how to meet such opposition in the best way.

The question of censorship will be one of the prime subjects discussed. Come and learn all that has been done to combat it, and how best to protect your business against it in the future.

It will afford both education and inspiration to take part in this convention and exposition. You will feel prouder of your calling when you see with your own eyes the great crowds at the Coliseum and so many of your fellow workers at the convention.

It doesn't matter whether you are a member of the League or not, so far as your coming is concerned. Come and join the big throng, and join the League if you want to.

In these enlightened days when organization and preparedness are so absolutely essential, I, were I an exhibitor, should be ashamed to acknowledge that I was not a member of an organization of exhibitors.

You will have all the entertainment that you can possibly take advantage of while in Chicago. The Chicago Local of the M. P. E. L. of America has already seen to that. But all play and no work is a poor program for an exhibitors' convention, and at school we learned, long ago, that such a program was impossible.

Come along, exhibitors! You will profit much by a little work and enjoy yourselves thoroughly with the play that has been provided for your special benefit.

Opening of "Ramona" at the Auditorium.

W. H. Clune's twelve-reel feature, "Ramona," will open at the Auditorium, this city, on Monday, June 19. Extensive preparations are being made for the opening presentation.

Three massive stage sets, which will serve as transformation scenes, are being rapidly installed at the time of writing. The first of these is an exact replica of the Santa Barbara mission, in California, and built on the same scale; the second is a reproduction of the home of Helen Hunt Jackson's heroine in the story, and the third gives a view of a pass in the San Jacinto mountains, the three scenes representing the three periods represented in Mrs. Jackson's famous love story.

The interpretative music, it is given out, is of a most elaborate character, the entire score requiring almost as much time, art and skill as it would take to compose an ordinary opera. It is understood that the prices will be arranged on a popular scale, as the great seating capacity of the Auditorium will enable the management to do this.

The Clune-"Ramona" syndicate, which is responsible for the filming of Helen Hunt Jackson's historical and romantic novel, can boast of a working force that includes several bright and well known men in the theatrical and minstrel business.

John J. Holland, general manager of the syndicate, is the widely known minstrel manager of that name. His assistants include Fred McClellan, formerly manager of New York's Luna Park, who will manage the Chicago engagement of "Ramona" at the Auditorium; Fred Le Comte, assistant general manager, with headquarters in Chicago, is of the firm of Le Comte & Flesher; H. F. Matthews, New York representative, was recently with the Shuberts; Harry Dull, manager of the Pittsburgh (Pa.) show, will be remembered as a prominent one-night stand manager and producer, who featured the Four Huntings for several seasons; Walter S. Duggan, manager of the "Ramona" show now in Providence, R. I., was at one time business manager of one of Cohan & Harris' attractions; James S. Hutton, one of the press agents of the Chicago show, is a veteran showman, and Burt Jacobi, advertising agent for the Chicago show, is a well known advance agent.

Ladies' Night Banquet at the Reel Fellows Club.

About 75 members of the Reel Fellows Club, with their wives and friends, attended the house-warming and ladies' night in the club's new quarters in the Morrison Hotel, on Thursday evening, June 15. Shortly following the dinner, which lasted until about 9 o'clock, the guests were entertained by a cabaret performance given by the courtesy of the Morrison Hotel. After that the tables were cleared from the floor and an informal dance was held in the banquet room.

During the dinner speeches referring to the growth of the Reel Fellows Club and the good work accomplished by it were made by Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company; E. K. Hollander, photoplay editor of the Chicago News; H. C. Miller, manager of the Boston theater; Alfred Hamburger, owner of the Hamburger Enterprises, and C. H. Woods, of the Chicago Post.

William J. Sweeney, always to the front for the success of the coming exposition and convention, stirred up the members on behalf of that big enterprise.

R. R. Nehls, president, and M. G. Watkins, secretary of the club, spoke on the membership campaign now being conducted and made a spirited appeal to everyone engaged in the film business to join their ranks. Twenty-six applications for membership were announced and accepted by the committee on membership.

Among the prominent delegations present were fourteen representatives of the World Film Corporation, headed by E. C. Jensen; eighteen from the Emerald Motion Picture Company, including Dolores Cassinelli, Tom Keesey, Charles Huntington, Rhea Laughlin and others, and thirteen members of the Press Writers' Club.

Arrangements were made for an automobile party and chicken dinner for members of the club to Cedar Lake, Ind., on Saturday, June 24, leaving Chicago at 1 o'clock in the afternoon. Ladies are invited.

Chicago Film Brevities.

William Jacobs, owner and manager of the Lexington theater, Milwaukee, paid this office a pleasant call one day last week. The Lexington is a modern house and seats 700 people. The programs are selected from the Triangle, Metro and Mutual service. Five reels are shown on Monday, Thursday and Friday of each week for five cents, seven reels being shown for the remaining days, for which ten cents admission is charged. Mr. Jacobs reported that business was fair. He is an old subscriber of the Moving Picture World, and expressed the opinion that it is the most reliable publication in the business.

* * *

W. E. Green has been appointed manager of the Kleine Optical Company in the place of Frank L. Hough, who has resigned. Mr. Green held the position of assistant to John Peltzer, manager of the sales department of Edison, for

four years. He and Frank L. Hough worked together for a time in the New York offices of that company. For two years afterward he was purchasing agent of the Mutual Film Corporation in the general offices of that company, in New York City.

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R. O. Proctor, formerly branch manager of the General Film Company's office at Kansas City, Mo., has been appointed branch manager of Metro's Chicago office. The appointment was made by District Manager Skirboll.

* * *

The General Feature Film Company, with headquarters in the Mallers Building, this city, through its president, William Hersberg, has purchased the output of the Cosmofotofilm juvenile comedies for the states of Illinois and Wisconsin. Simeon Griever, the Chicago manager of the company, states that there is a big demand just now from exhibitors for these comedies, owing to the growing popularity of children's matinees. The General Feature Film Company also controls all of the Ivan film releases for Illinois and Indiana.

* * *

N. W. Fulton, traveling salesman for the Reliable Feature Film Company, 64 West Randolph street, this city, made a call at the Chicago office of the World last week. Mr. Fulton reported good business while on the road. He was formerly connected with Eugene Cline, of this city.

* * *

The Rothacker Film Manufacturing Company had three camera crews, with special artficial lighting equipments, at the Congress Hotel during Republican convention week. The same number of camera outfits and operators were in St. Louis doing special work during Democratic convention week, and Cameraman Kelley was in Toledo securing special pictures of the convention held there by the Knights and Ladies of Security. H. S. Moss, of the producing department of the company, is now directing a special industrial film in Chicago.

* * *

Thomas H. Ince's eleven-reel feature, "Civilization," now showing in New York, will open at Cohan's Grand Opera House, this city, on Sunday, June 25. W. F. Rochester, stage director of the big spectacle, arrived in Chicago Thursday, June 15, to make preparations for the exhibition. As a number of voices are required during the prologue and epilogue to secure the desired effect, Mr. Rochester is now rehearsing the vocalists and also the accompanying interpretative music for the picture.

* * *

The Enterprise Optical Company is now comfortably settled in its enlarged quarters at 554 West Randolph street. About 10,000 square feet of floor space has been added to that formerly occupied by them. The general offices of the company are now situated on the third floor, the fourth floor being entirely taken up by the factory and machine shop. John McAuley, the company's traveling representative, recently returned from Minneapolis, where he made a sale of eight 1916 model machines to the Elliott & Sherman Enterprises, which concern is now booking Clune's feature subject, "Ramona," in a number of the northwestern states.

* * *

The children's betterment film, "Uncle Sam's Babies," will entertain Chicago moving picture lovers at the Strand during "baby week," June 19 to 26. The film is being shown under the auspices of the Woman's City Club of Chicago. The picture takes the spectator throughout the entire country, showing thousands of children in nearly every phase of child welfare work, as conducted in different cities and in connection with various activities. Chicago's effort along children's welfare lines are well represented by views of the Northwestern Settlement, Hull House, the Home for Destitute Crippled Children, the Mary Crane Nursery, Open Air Schools, and the Chicago Tuberculosis Sanitarium. After the run at the Strand, "Uncle Sam's Babies" will be shown in various theaters throughout the city. The private presentation of the picture given at the Strand on Monday afternoon, June 12, drew a full house.

* * *

It has been announced that "The Fall of a Nation," Thomas Dixon's spectacular plea for preparedness, will open at the Illinois theater, this city, on Monday, July 3. A review of this picture appears on page 2256 of this paper in the issue of June 24.

* * *

Ricorda Gradwell, vice-president and general manager of the Oliver Typewriter Company, has been engaged by the World Film Corporation, to take charge of its "commercial management." Mr. Gradwell left Chicago for New York on Tuesday, June 13.

Thomas Saxe, of the Saxe Enterprises, has made his big Alhambra theater in Milwaukee extremely popular by his unique plan of looking after children who may be brought to the theater by their mothers. Adjoining the theater is a playground provided with nearly every equipment and plaything that children like. Nurses are in charge, and the mother who leaves her child in the playground is given a check bearing a certain number. In case the nurse is unable to make the child happy, the number on the check is flashed on a small curtain near the screen. The mother seeing the number knows that the child needs her, and she goes quietly out without interfering with the pleasure of others.

* * *

George Bowles, when last heard from, was in Manila, where "The Birth of a Nation" was being shown, having opened Griffith's great picture successfully in Melbourne, Sydney and Adelaide, Australia. Hongkong and Tokio will be the next cities invaded by the globe-trotting press agent and manager.

* * *

The suit for $250,000 damages against the Universal Film Manufacturing Company brought by Daniel J. Wall and H. B. LeClaire, was transferred from the Circuit Court of Cook County to the United States District Court on Thursday, June 15. The complainants declare that they are the originators and owners of the "Slaves of Satan," which they accuse the defendants of having pirated and produced under the title of "Graft." It is expected that the court may have to view the picture in order to decide the case.

* * *

Director Colin Campbell, of the Selig Company, went to Charleston, S. C., about a week ago to take some special scenes for "The Crisis," including Fort Sumpter and Fort Moultrie. From Charleston he proceeded to New York on a business mission, after which he went to see one of his sons who is a student at Bowdoin College, Brunswick, Me. After completing the final assembling of "The Crisis" film, Mr. Campbell will engage in the production of a five-reel feature drama written by Gilson Willets, the title of which has not yet been decided upon. The work will be done at the Chicago studios.

William N. Selig, who has devoted much of his time to supervising the production of "The Crisis," believes that the length will probably be twelve reels. It is one of the most expensive dramas ever filmed and every detail has been attended to with scrupulous, artistic care. Grosset & Dunlap, book publishers, are preparing a special photoplay edition of "The Crisis," believing that the film will prove very popular.

Director Marshall Neilan and the members of the company engaged in taking special scenes in New York City and Connecticut for "The Prince Chap," have returned to Chicago, where the production is now being continued at the Selig studios.

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The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, June 18 and 19:

Studebaker—"Gloria's Romance"—seventh chapter, "The Harvest of Sin" (George Kleine) and Frances Nelson and Arthur Ashley in "What Happened at 22" (World).

Fine Arts—Manager Hamburger has retained Mr. and Mrs. Vernon Castle's pictorial rendition of dance and drama, "The Whirl of Life," for another week, the third of its run.

V-L-S-E theater (formerly the Ziegfeld)—"Sherlock Holmes" (Essanay), with William Gillette in his famous role. This picture is in seven reels, a review of which appeared in the issue of May 27 of this paper.

Strand—W. S. Hart in "The Apostle of Vengeance" (Ince); "Uncle Sam's Babies," under the auspices of the Woman's City Club of Chicago, and Mutt and Jeff cartoons.

Orchestra Hall—Louise Huff in "Destiny's Toy" (Famous Players); "Bird's-eye View of the World's Great Cities," and Paramount-Gray animated cartoons. Letitia Gallaher and Walter Unger will be the soloists.

La Salle—Seventh week of "The Little Girl Next Door" (Illinois vice film).

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On Saturday, June 17, Alfred Hamburger changed the name of the Ziegfeld theater to the V-L-S-E theater, the change signifying that in the future this house will be the home of V-L-S-E photoplays. Mr. Hamburger will remain the director of the theater. The arrangement was made between Alfred Hamburger, owner of the Ziegfeld and a string of other Chicago theaters, and Sidney E. Abel, manager of the Chicago office of V-L-S-E, Inc.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

NEW GRAND AT ANAHEIM OPENS.

Beautiful Theater, Costing $35,000 and Seating 700 Persons, Shows "Ramona" at Initial Performances.

AT Anaheim the New Grand theater, at East Center and Philadelphia streets, has opened and will give as its first production "Ramona," produced by the Clune company. The New Grand is one of the most beautiful theaters in Southern California. The building was erected by Mrs. Sadie Froham at a cost of $35,000. Although it contains two storerooms on the ground floor and sixteen office rooms in the second story, these are secondary to the theater and nothing in its construction was sacrificed to them. The room is 62 by 140 feet in dimensions, has a cement sloping floor and will seat 700 persons. The chairs are in circular rows, and are twenty inches wide.

The house is under the mangement of Edward Mozart. Mr. Mozart has been in the theater business for more than forty years. He declares the New Grand is going to acquire a reputation for giving nothing but the best films that can be procured for money, and expects to maintain it. He is starting with one of the best presentations in filmdom and one that especially appeals to this region.

TWO STARS UNITED.

Seena Owen of Triangle and George Walsh, the Fox Player, Married Six Months Ago—Romance Just Leaked Out.

Miss Seena Owen, a bright particular star of Triangle, has been married to George Walsh, leading man for the Fox company. The wedding took place last February at San Diego, but the news leaked out only this week. The marriage is the outcome of a romance which began a year ago, when George Walsh was a member of the Griffith company.

Miss Owen has a leading role in the big forthcoming Griffith feature, "The Mother and the Law," and will continue as a Triangle star. The couple are living with the bride's parents, but are about to start housekeeping for themselves in a Hollywood bungalow. George Walsh is a brother of R. A. Walsh, the Fox director, and is playing prominent parts with that company and assisting his brother.

Jail Term for "Solicitor."

Jack Ward, a young man who it is said recently operated in Santa Barbara, in the pretense of representing the Curtis Publishing company of Philadelphia and "stung" Harvey Clark and other employes of the American Film company by engaging to give them "write-ups" in the publication named that would for a modest charge make them famous in their profession, is now in the county jail, thinking it over. He will continue in this sort of reflection for the next four months.

Shortly after parting with $10 Clark became suspicious of the glib Ward—after the latter had left town—and he sent a wire to the Curtis company inquiring if Ward were authorized to collect money for the magazine, and telling of his transactions in this field. The reply was that Ward did not represent the company, and requested that he be arrested and prosecuted for obtaining money on false pretenses.

Clark knew that Ward had gone to Los Angeles and that he was "working" the screen people there as he had in Santa Barbara, and he swore to a complaint against him in the local police court. Ward was arrested in Los Angeles and taken back to Santa Barbara. He made things easy all around by pleading guilty.

To Produce Pictures for Colored Persons.

The Lincoln Motion Picture Company is the latest addition to our Los Angeles film producing enterprises. It's a film company of which the owners, operators and actors are colored persons. It is the purpose of this film concern to produce pictures for negro theaters or theaters catering to colored persons. Noble M. Johnson is the president, Dr. James T. Smith, treasurer, and Clarence A. Brooks, secretary. Mr. Johnson is the leading man. One picture, entitled "Realization of a Negro's Ambition," has already been released.

Bosworth to Support Farrar.

Geraldine Farrar, lately arrived on the coast with her husband Lou-Tellegen, will have the support of Hobart Bosworth, the distinguished star and director. He has been especially engaged by Cecil B. De Mille to play one of the principal roles with the popular singer-screener.

Los Angeles Film Brevities.

D. W. Griffith expects shortly to leave for New York to arrange preliminaries for the production of his new feature, "The Mother and the Law."

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J. Farreall MacDonald, former director for the American Woman Film Corporation, has resigned that position, and has been engaged as director for the Mabel Normand company. Mr. MacDonald, who was injured in an automobile wreck at Chatsworth Park a few weeks ago, has recovered.

* * *

Up at the Flying A studio they are making ready for the July Fourth Rodeo, and it is reported that sixteen outlaw horses have just been purchased up the country and will be brought to Santa Barbara and ridden for the first time. After that the horses will be broken. All are fine animals.

* * *

During the present week the Lasky company has made numerous changes in the department heads. Captain Ford, who has been at the head of the engaging department, has been transferred to act as assistant director to Cecil B. De Mille. At present Captain Ford is confined to the hospital where he has undergone a slight operation, but he is expected to be able to return to the studio shortly. As the new head of the engaging department, Milton Hoffman, studio manager, has selected Fannie Ferris, for a long time the engaging head for William H. Gregory of New York.

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Ollie Kirkby is still on the list of injured and it will be some weeks before she will be able to get around without crutches.

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Mary Miles Minter and Wallace MacDonald, with supporting company, directed by William C. Dowlan, were in this city this week, filming scenes for the big feature "Youth's Endearing Charms" being put on by the American.

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Up in Santa Barbara the front of a furniture store will be used as the entrance to Maxim's Paris, in scenes to be taken for the two-reel comedy, "That Sharp Note," written by Al Santell and directed by Archer MacMackin. The proprietor will appear in the picture.

* * *

This week Los Angeles actors, film players, and all those in the theatrical lines took part in the great parade for Preparedness. Mack Sennett was the master of the section which marched hundreds strong. All of the various clubs and organizations that appeared in the parade visited at different nights during the following week the Empress theater, where they saw the Vitagraph company's "Battle Cry of Peace."

* * *

Miss Helen Gibson, leading woman for "The Hazards of Helen" company, received a letter from officials of the New York committee for the "round-up" to be held in August at Sheephead's Bay, New York, asking her to represent the western women riders and to participate in the events. Miss Gibson during the making of a picture for "The Hazards of Helen" in the past week climbed hand over hand on a rope hung from two poles and dropped to the cab of a moving engine. It would seem after this stunt that New York races would have no terrors for her.

* * *

J. V. Bryson, formerly of Minneapolis, who for the past few months has been manager of the local exchange of the

Golden Gate company, has gone to the Minnesota town on business. While away, D. Bershon, assistant manager, has had charge of the place where Universal films are distributed.

* * *

S. N. Robinson, who has been Exchange Manager for William Fox, has been transferred back to his old stamping ground, Minneapolis, and Field Carmichael, who was manager in Denver, replaces Mr. Robinson.

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Metro is in Calexico, where new Majestic theater has opened with "A Corner in Cotton," a feature which was made partly in that city. Miss M. W. Stralee, the manager, requested this picture especially for the opening.

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B. A. Loper, Pathe manager, has been confined to his bed for several days suffering from an attack of grip.

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No wonder public school children desire to "act for the movies," for here is a picture that tells a story of the school

Douglas Fairbanks Distributing $100 in Cash Prizes among Fine Arts School Children.

kiddies of the Fine Arts. At the opening of the studio school term Douglas Fairbanks, who is now in New York, promised to make the children special presents at the close of the term. In the picture he is seen distributing one hundred dollars to the student-actors as a personal gift. Each one of the children plays in Mr. Griffith's films. Mr. Fairbanks is a great lover of children, as you can see by the smile on his California sunburned countenance.

* * *

Walter Kerl, superintendent of manufacturing of the Universal Film company, has claimed Miss Agnes L. Reyes as his bride. Miss Reyes is a descendant of a family which settled in California when it was Mexican territory. After the wedding the couple will take a two weeks trip to the northern part of the state.

* * *

A number of Ince's stars including Louise Glaum, Howard Hickman, Jerome Storm and a large company of supporting players, under the direction of Charles Giblyn, left this week for San Diego where they will engage in the filming of seventy-five scenes. The title of this story is "Somewhere in France" and is an adaptation, by J. G. Hawks of the late Richard Harding Davis' story of the same name. Principal among the scenes to be staged at San Diego will be those depicting the army aero corps in action, and at rest, for aviation plays a big part in the narrative. Arrangements have been made for the use of the United States government birdmen, both instructors and pupils, and Director Giblyn consequently is expecting to obtain some remarkable "shots," both on and above the ground.

* * *

At Coronado, near San Diego, plans for the new building for the Bank of Coronado have been approved by J. D. Spreckels, the millionaire. The building will contain, in addition to the bank, fourteen store rooms; also twelve office suites. A motion picture theater is to be fitted up in the building and has been leased by a Los Angeles company, and another portion, of the building will be occupied by a garage. Work has started.

* * *

J. V. Spaugh of Ontario, an exhibitor of wide experience, and formerly of Eureka, has just purchased the Euclid theater from Mr. and Mrs. Harry E. Milling. The house was closed while a number of important improvements were being made. Mr. Spaugh also installed two new Power 6-B machines, put in a new screen and a number of other improvements.

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Believing that the Panama-California International Exposition at San Diego merits all the publicity possible the Essanay has just released practically the entire reel of motion pictures devoted to the exploitation of this fair.

* * *

Manager Jacobs of the Neptune theater in Venice has taken over the Auditorium, a home built over the sea. He has just inaugurated a plan whereby patrons of one house can see the show at the other for the price of one admission. Coupons will be issued. One can attend the first show at the Neptune, for example, and then go to the Auditorium and pay five cents more and see the show there.

* * *

Raymond Wells, who put on "Julius Caesar," has been engaged by the Universal to assume the direction of little Lena Baskette, the child actress-dancer, in a series of Egyptian pictures, the most of which will be filmed in the desert country. Wells has jumped into prominence through his direction of the elaborate Julius Caesar spectacle at Hollywood.

* * *

Stricken with pleurisy, William Farnum, well-known film player and old time legitimate star, now with William Fox, was reported in a serious condition at his home in Hollywood. Mr. Farnum became ill suddenly while at a party at the home of Director Oscar Apfel and was unable to speak. He was rushed to his home immediately. Later news says Mr. Farnum will be able to take up his work within two weeks, according to his physician. The attack was caused by an injury received when playing in "Ben Hur" at Boston ten years ago.

* * *

William S. Hart soon will be seen in the long-awaited "Aztec story," in which he has been working at Inceville, when he is presented by Thomas H. Ince in "The Captive God." This Triangle-Kay Bee play is by Monte M. Katterjohn and offers Hart in a role that is totally unlike anything he ever has attempted since his desertion of the footlights for the film studio. The part is that of a stalwart Castilian who, shipwrecked in the early part of the sixteenth century, is adopted by the people of Tehuan and made their leader because of his superior wisdom. Hart is declared to have rendered another fascinating performance. He appears, it is true, sans chaps and sombrero and six-shooters, but his magnetism is expected to prove as powerful as ever. The cast that appears in support includes Enid Markey, P. D. Tabler, Dorothy Dalton, Robert McKim, Dorcas Matthews, Herbert Farjean and Robert Kortman, in addition to the large supporting cast.

* * *

Ethel Teare, of Kalem comedy fame, is exhibiting a big and healthy coat of sunburn for this week.

Harry Millarde and company returned from Catalina Island, where they have been producing a one-reel comedy featuring Miss Teare. Victor Rottman plays opposite, with Gus Leonard and Miss Myrta Sterling in the cast.

Lloyd V. Hamilton has not only completed a one-reel comedy which tells of Ham's busy day in flirtations, but is rehearsing a short act for the Knights Templar entertainment for June 21, when he, Bud Duncan and Gus Leonard will put on one of Hamilton's acts to entertain the visitors.

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The Princess theater, in Santa Ana, has been sold by Charles E. Walker and Mrs. Edith P. Walker to T. P. Kingrey and E. J. Cooper. Mr. Cooper has announced that it is his intention to amplify the program at the theater.

* * *

Lewis J. Cody, erstwhile legit star, but now leading man for Mabel Normand, says he is glad to be back in the old harness of grease paint and props. The Normand players, under the direction of J. Farrell MacDonald, are contemplating an up-country trip to secure scenes for the first six-reel feature. They probably will go to Tia Juana to get some racing scenes.

* * *

Director William Worthington with his star, Ruth Stonehouse, is working on "The Spring Song." Miss Stonehouse is supported by Franklyn Franum, who plays opposite, and a large cast. In this five-reel production Miss Stonehouse presents some of the beautiful dances which made her famous before she became a photoplayer. She is a great little dancer, you bet!

Irwin Talks on Summer Business

Says Public Will Seek Big Plays in Spite of the Weather if Exhibitors Advertise Them.

THE members of the sales force of the V-L-S-E are preparing to add fresh laurels this year to their achievements of last summer. By reason of the forward strides which the Big Four has made each week consecutively since that time, this is by no means a small task. But the representatives of this organization are none the less confident of the final outcome.

With their service to exhibitors perfected to a high degree; with a list of subjects generating enthusiasm among the sales force, and with the advantages of the open booking methods of renting pictures established throughout the country and indorsed generally by exhibitors, they feel they can overcome the handicap which the substantial increases that they have to excel imposes upon them.

Discussing the ardor with which the members of the Big Four force are entering upon the campaign to help exhibitors during the summer months and through such help add to the company's business Walter W. Irwin, general manager of the V-L-S-E, said last week:

"Last summer our business instead of falling off because of the weather increased each and every week. In other words, we proved by our efforts the fallacy of the old theory that business in the film industry must necessarily fall off in the summer time. This is simply another way of saying our experience demonstrates that exhibitors are keen, intelligent business men, and that if proper co-operation is offered them they will join in putting on more pressure when the handicap is greatest.

"It would be foolish to try to discount the fact that hot weather does tend to keep people away from theatres. But on the other hand, it is equally apparent that strong attractions and intelligent service may be used to counterbalance the influence of such weather. This is best proved by the fact that the legitimate theaters during the summer months turn their theaters into moving picture houses, secure the very best possible attractions which they can obtain, exploit them with the same enterprise that they use in publicizing their stage offerings, and as a result frequently play to more profitable business than they do during the winter months.

"If the legitimate theater manager can do this, certainly the moving picture exhibitor who is more familiar with the public's likes and dislikes in pictures than his theatrical competitor, and who is better able to surround those pictures with the environment that makes for their greatest success, should find it easy to duplicate or excel his competitor's experience.

"It is simply a question of selecting those productions which are so powerful in their dramatic appeal that the public will seek them, regardless of the state of the weather, and then advertising these productions to the widest possible extent.

"The reason the V-L-S-E feels so confident as to what it may expect during these few months, is first because we have taken extensive steps to see to it that our service in behalf of our customers is complete and unfailing in its efficiency and second because our manufacturers have gone to unusual lengths to provide pictures that will give to an exhibitor's business the needed stimulus to keep it at a normal level during the torrid season.

"They have appreciated that of all seasons of the year the summer is the one in which pictures of extraordinary merit should be released. In other words, they have appreciated that it is a wise man who makes the best showing when business is poorest, it is the wise exhibitor who runs the greatest attractions and advertises them most liberally during the summer months, and so they have arranged to provide them with such attractions.

"With 'Sherlock Holmes,' 'The Ne'er-Do-Well,' 'The Suspect,' 'Salvation Joan,' 'God's Country and the Woman,' 'The Law Decides,' 'Love's Toll,' 'Dollars and the Woman,' and others of equal strength already at the disposal of exhibitors as attractions of extraordinary drawing power, there is in reserve an array of pictures which make those mentioned, superior as they are proving to be, look to their laurels.

"We believe—and we feel with good reason—that with our plays and players and with our assistance in properly advertising and presenting these pictures, the exhibitors who show them will be able at the end of the summer season to point as we did last year to a record of consistently increased business."

History of Troy, N. Y., in Film

Centennial Picture Will Show City's History for Last 100 Years—Many Interesting Features.

A NOVEL feature in connection with the centennial celebration at Troy, N. Y., will be a moving picture relating to events in Troy for the past hundred years. This photoplay is to be shown during the week of September 25 to 30, inclusive, under the auspices of the Women's Committee, of which Mrs. Leonard H. Giles is chairman.

The picture will begin with the term of Mayor Pawling, followed by a reproduction of Lafayette's visit to the Emma Willard School and numerous other interesting events, concluding with a picture of modern Troy. The first picture was taken early in June on the Emma Willard grounds, and this snapshot film-making will continue during the summer all over Troy.

It was announced that when the picture is presented, many residents of this city will see themselves on the screen, together with many other interesting features. The plan of the committee is to make the production historical, as well as humorous.

Hereward Carrington---Psychic Extraordinary

THE career of the author of "The Mysteries of Myra" feature series is as interesting almost as an episode from his own dramatic creation, now being filmed and released by the International Film Service, Inc. Mr. Carrington's father was an Anglo-Englishman whose many years' service in India among the Yogi is responsible for the inherent leaning towards things psychic in the son. In no other country has such progress been made in the study of Yogiism as in India. The mystery of the Orient is a fit setting for the occult.

Hereward Carrington.

At a tender age, Hereward Carrington manifested a profound interest in psychics, and when nineteen years old he became a member of the Society for Psychical Research. At the age of twenty he went through a two-year course of study and training, during which time he spoke to no one and did not see five people.

Mr. Carrington has attended seances in almost every country and has also conferred with the most eminent psychics of the United States, France, Italy and England. While in Naples, he was present at many seances directed by that famous psychic and medium, Eusapia Palladino. In 1909 he was responsible for this renowned woman's tour of the United States. Mr. Carrington owns one of the most unique libraries in the world. It contains four thousand volumes of psychic lore.

"The room looks just like any other library," states Mr. Carrington, "and one would feel the same there as anywhere else only that they know they are completely surrounded by four thousand spook books."

Harry T. Morey, one of Vitagraph's well-known artists, has appeared in hundreds of screen productions and made an enviable record, playing all kinds of parts, from the village "boob" to the statesman. Mr. Morey at present is working in "The Battle Cry of War," a sequel to "The Battle Cry of Peace," now in course of production by William P. S. Earle under the personal supervision of Commodore J. Stuart Blackton. Commodore Blackton collaborated with Cyrus Townsend Brady in the writing of the story which, when completed, will be in ten parts.

Does Color Enhance Dramatic Realism?

J. A. Berst, Vice-President and General Manager of Pathe, Thinks So, and Illustrates His Point with "A Matrimonial Martyr."

"REALISM," said J. A. Berst, vice-president and general manager of Pathe, the other day in talking of "A Matrimonial Martyr," Pathe's next Gold Rooster release," is the essential quality in a picture—that goes without saying. It was a recognition of that fact which prompted the house of Pathe a number of years ago to experiment in coloring films, since by the use of natural colors realism is increased. The coloring process is laborious and costly, but the popularity of Pathe pictures in Pathecolor bears witnes to the fact that the extra labor and expense is well worth while, and it is evident that along with the increased realism of colored pictures comes a greatly added beauty as well.

"When we saw the Balboa company's production of 'A Marimonial Martyr' for our Gold Rooster program some months ago, the beauty of its photography and the full ripeness of its wonderful outdoor scenes demanded no less appreciation from us than the process of Pathecolor, which is hand-color.

"Blackberry patches, outdoor swimming pools washing up to the lips of mossy banks, fruit orchards, country estates, flower-fringed roads and lastly, the not leastly, the charming summer dresses worn by Miss Roland insisted on COLOR. So we sent 'A Matrimonial Martyr' abroad to our Paris laboratories, there to be treated to the tedious and expensive process of Pathecolor. And the feature, returned, endorses our efforts on it.

"People generally appreciate the element of color as one that makes for greater realism. This appreciation makes itself felt by the exhibitor, as witness the enormous bookings on our 'Beloved Vagabond,' 'A Rose Among the Briars,' 'The Shrine of Happiness,' etc.

"So we are assured of the commercial value of 'A Matrimonial Martyr.' Its artistic value is, of course, self-evident."

"A Matrimonial Martyr" is a comedy-drama in five reels, for release on the Pathe Gold Rooster Program in the week of June 19. It was made by the Balboa company, and features Ruth Roland, charming star of the "Who Pays?" series, "The Red Circle" series, the Gold Rooster play "Comrade John," etc. Miss Roland is ably supported by Andrew Arbuckle, Daniel Gilfether, Marguerite Nichols, Mollie McConnell, R. Henry Gray, etc.

The story tells of a shrew wife whose temperamental explosions cause her husband to leave her. She then engages a companion who is singularly like her in every smallest physical detail. This companion is one who some time before met the henpecked husband and is secretly in love with him. The shrew goes off to Reno, leaving her companion mistress of the household, and the husband comes back. The complications are innumerable, both dramatic and ludicruous; for the girl finds herself in the position of wife of a man she loves, without any of a wife's privileges; and the man falls in love with his rejuvenated "wife."

Miss Roland plays both the shrew and the mistress of the household and in some cleverly photographed double exposures converses with herself on either side of the screen. Andrew Arbuckle plays the matrimonial martyr.

CHANIER TO SUPERVISE PATHE WORKS.

J. A. Berst, vice president and general manager of the Pathe Exchange, Inc., has appointer G. L. Chanier, general superintendent of factories and studio of the Pathe Exchange. Mr. Chanier will have under his immediate supervision the factory in Bound Brook, the factory in Jersey City, the studio in Jersey City and the Pathe News department.

Mr. Chanier has previously been connected with Pathe, being at the time of his resignation some two years ago one of the oldest in point of service of any employees of the house. He is an acknowledged expert in technical matters. Mr. Chanier was lately superintendent of the Selig Polyscope studios and factories in Chicago.

PARAMOUNT PROGRESS PRINTING BIOGRAPHIES.

Thumb-nail biographies of all stars appearing in Paramount pictures are being printed each week on the back page of Paramount Progress by the editor, H. I. Day. As the result of thousands of requests from exhibitors all over the country, this plan has been adopted to supply theaters showing Paramount pictures with brief and breezy biographical sketches, which may be reprinted in their own house organs. A small cut of the star is used with each biography.

Brady Talks to Mothers

Producer Tells Them They Are Responsible for Existence of Suggestive Pictures.

William A. Brady, addressing the Federated Women's Clubs of America recently, threw a small shell into a tranquil gathering. "You mothers of the country are responsible for any and all suggestive pictures," he said. "If you will just follow the methods of the striking garment workers and establish a system of espionage at the theaters playing immoral or salacious subjects, and then with pickets warn other women away you will soon prove to the manager that his house canot thrive on bad pictures. You sit here and talk matters over when, if you would devote half your energy to correcting the subjects you debate, the nuisance would soon disappear.

"I have a son fifteen years old. I want him to read Thackeray—he prefers Horatio Alger. He has never seen his mother play her most famous part in 'Divorcons,' but he has seen her time and again in 'Captain Brassbound's Conversion' and 'Major Barbara.' I do not want him to see her other than as the noblest woman ever created."

Mr. Brady made many suggestions to the gathering. When he bid them good-bye he received a rousing cheer. The following day he was interviewed by a committee and wrote out his ideas about placing pickets in front of moving picture houses in which immoral productions were projected.

PARAMOUNT PRINCIPLES PROVED SOUND ON COAST.

An interesting test of the soundness of the principles of the Paramount Pictures Corporation has been made on the coast in a territory not yet reached by the general prosperity evident in other parts of the counfry. The Progressive Motion Picture Company, distributors of Paramount Pictures in the states of California, Washington, Oregon, Arizona, New Mexico and Nevada, has made the test in the coast theaters with Paramount principles and has proved the soundness of the theories of better pictures and longer runs conclusively in this field. This success is particularly remarkable because business in this region is not on a par with that in the rest of the country and it is extremely difficult to get a foothold for such principles.

Herman Wobber, general manager of the company, who made a brief visit to New York recently, declared that Paramount is having a remarkable success on the coast.

"Conditions are not bad on the coast," states Mr. Wobber, "and it is surely wrong to say that the motion picture man on the coast is not making any money. The great wave of prosperity evident in other parts of the country has not reached the coast yet in the motion picture industry and it hasn't in any other business. The film industry is not booming on the coast, because business conditions generally are not the same as they are in the East. Paramount exhibitors, however, are taking in the great bulk of the profits on the coast and the situation is steadily improving, due largely to the fact that the Western exhibitor has such excellent idea of the manner in which to present a picture."

CLERGYMEN AT THE RIALTO.

The Rialto enjoyed the unique experience last week of playing to a large attendance of clergymen; in fact, they were present in such large proportion that the management made systematic inquiry to discover the cause for the phenomenon. This developed the fact that men of the cloth are a good deal like other mortals, in that they were attracted by the presentation of one of their number on the screen, in the person of a minister with a "punch." Grim-faced William S. Hart, in the role of a back-woods "gospel slinger" who preaches the brotherhood of man to the lawless Kentucky feudists until he gets "riled" and gives them a concrete example of the church militant, was the magnet responsible for the unusual attendance of clergymen.

PIONEER GETS FEATURE.

A transaction of importance is reported by the Sun Photoplay Company, which has announced the recent sale of its great five-reel feature "A Woman Wills" to the Pioneer Feature Film Company. The territory covered includes the State of New York, Greater New York and New Jersey. The advance bookings made by the Sun Photoplay Company were so satisfactory that very little difficulty was experienced in convincing the Pioneer Feature Film Company of the merit, from the box-office standpoint, of this production.

AUSTRALIAN NOTES

THE Triangle pictures opened in Melbourne last Saturday, May 6, at the Majestic theater, which has just been converted from a "legit" house. The theater has been entirely redecorated for its new role. The lobby to the dress circle is panelled in oak, while the hangings are in plain cream and black, with the Triangle well used as a decorative device. Australian marble has been used extensively throughout the building. The interior of the auditorium is plain in color, giving an impression of lightness and ventilation and is free from any ornate architectural features. The stage, it is announced, is designed after the Strand theater, New York. The cost of the alterations to the theater was £7,000.

The first program presented consisted of two Ince productions, viz., "Peggy" and "The Golden Claw." Both were much appreciated by the large audience present.

* * *

The Triangle program in Sydney was not up to the average set by past performances, but the three productions presented were of an entertaining nature. "The Lily and the Rose" and "Saved by Wireless" were the chief attractions, while "The Raiders" was screened at night sessions only.

The latter is by far the best dramatic offering, having an interesting story, and starring that fine actor, H. B. Warner, "The Lily and the Rose" is the weakest Triangle play yet. The chief fault seems to be in the story, as the acting, with the exception of Lillian Gish, is splendid.

"Saved by Wireless" is the usual Keystone melodramatic burlesque.

* * *

This week's Triangles at West's Pictures, Adelaide, are "Let Katy Do It" and "Fatty and the Broadway Stars."

* * *

Australasian Films, Ltd., released this week a three-part drama entitled "A Man—That's All," with Charles Villiers in the leading role. It is a very poor production, and not up to the standard set by some home-made productions lately. The chief fault is in the story, as the acting, photography and direction leave little to be desired. The settings are also particularly good.

* * *

High prices evidently have not agreed with Sydney picturegoers as the J. C. Williamson Co., Ltd., have brought down the prices of admission for "The Birth of a Nation" from six shillings ($1.50) to a half-a-crown (60 cents), a reduction of over half.

With the new prices crowded houses have become the rule.

The big Griffith spectacle opens in Melbourne for a limited run on the 20th inst.

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In regard to the proposed Board of Censors for Sydney, Mr. Black, chief secretary, has given notice of his intention to propose to Cabinet that such a board be formed. Mr. Black considers that he, as departmental head of the police force, will be in a better position to see the pictures than the customs authorities. He has given the assurance that, in the event of a Board of Censors being formed, that all films will be judged from an artistic standpoint. When "Hypocrites" was shown here some time ago Mr. Black declared it a fine picture; he says that the nude in pictures is not necessarily offensive, as a fully dressed woman in certain positions may give greater offense.

* * *

Jack Gavin, who produced "The Martyrdom of Nurse Cavell" and other Australian pictures, has just finished a two-reel farce comedy featuring Ernest Vockler, entitled "Charlie at the Show." Vockler has become a well known figure in the lobbies of various theaters in Sydney in his Chaplin impersonations. He wears the Chaplin "disguise" in the picture. It was taken at the Annual Royal Agricultural Show in Sydney, and shows many of the events.

* * *

"Business Is Business" was screened at the Haymarket theater this week. Nat Goodwin, who portrays the leading role, is well known in Australia, having played for a season opposite Margaret Anglin. One of his plays was "A Gilded Fool," and it is a peculiar coincidence that the Fox film adaptation of that play was screened in Sydney last week. Goodwin's fine interpretation of Isadore Lechat in "Business Is Business" has evoked many congratulatory remarks.

* * *

Features shown in Sydney this week include:

"One Day," the sequel to Elinor Glynn's "Three Weeks." Doubtless the Puritanical minds of the community will frown upon the immorality of the general public who go to see this picture. (Very few of them will go themselves and see what the picture is really like.)

"Aristocracy" (Famous Players), with Tyrone Power and Edna Mayo.

"My Madonna" (Metro), with Olga Petrova in the leading role. These pictures featuring Mme. Petrova are becoming very popular.

"Chimmie Fadden Out West," a sequel to "Chimmie Fadden," screened two weeks ago. Victor Moore seems to have jumped into instant popularity.

"David Harum" (Famous Players).

"Seven Sisters" (Famous Players), a splendid production with Marguerite Clark, who is given full opportunities to show her abilities.

"A Woman's Resurrection," a Fox melodrama, with Betty Nansen.

TOM S. IMRIE.

Sydney, N. S. W., Australia, May 10, 1916.

Pallas Pictures Studios Active

Constant Improvement and Enlargement Evident—"Doc" Cannon and Walter Frederick Added to Roster.

CONSTANT enlargement and improvement is evident at the Pallas Pictures studios in Los Angeles. One of the additions now being built is a fireproof building, designed for storing paints and oils used in the finishing of large sets. The building is being erected near the main stage, and when finished will eliminate the troubles of the artists who must now make many trips back and forth from the scenery department to the stage in order to get proper color schemes for the settings. Various prop buildings and sets used in the last production are being torn down to make room for several large exterior sets for "Nell of Thunder Mountain," starring Vivian Martin. The most recent acquisitions to the Pallas Pictures roster include Walter S. Frederick and "Doc" Pomeroy Cannon, both motion picture players of prominence. Walter Frederick comes from the New York Motion Picture Company.

"Doc" Cannon is another actor of wide experience, principally in character leads.

PARAMOUNT PROGRAM FOR JULY 3.

Blanche Sweet in the Lasky production, "The Dupe," and Donald Brian, featured by the Famous Players in "The Smugglers," will be the stars in the five-reel Paramount Pictures released for the week of July 3. The Lasky picture will be released on Monday and that from Famous Players on Thursday.

Short subjects which complete this week's program will be "Munich the Magnificent" in the Paramount-Burton Holmes Travel-Pictures; Paul Terry's drawing, "Farmer Al Falfa's Watermelon Patch," in the Paramount-Bray Animated Cartoons, and the weekly release of the Paramount Pictographs.

Included in the index of this Pictograph edition will be "Weights and Measures," "Testing Your Mind; Memory for Numbers," by Professor Hugo Munsterberg, and more "Better Babies." Film novelties in the same issue will be "Assembling a Flivver," and "Boob Town New York," in which Gotham is picturized as the city where people are too busy to work.

MARY CHARLESON JOINS SELIG FORCES.

Miss Mary Charleson, who has been featured in innumerable productions by the Vitagraph, Lubin and Equitable companies, has gone to Chicago and joined the Selig Company. For her first production Miss Charleson will appear with an all star cast in "The Prince Chap," which is to be directed by Marshal Neilan. Miss Charleson was given an enthusiastic sendoff by her many friends in New York.

E. M. ASHER RETURNS TO COAST.

E. M. Asher, who has been in New York for the past five months, has left for the Coast. Mr. Asher was formerly associated with Sol L. Lesser, with whom he came East for the purpose of marketing "The Ne'er-Do-Well."

Spokes from the Hub

By Marion Howard.

HATS off to Mrs. Marcellus Ayer for refusing to run advertising reels at any price! In consequence she is doing just as good if not better business than ever, and it is a common sight to see a long line of autos and cabs outside her playhouse. Why? Because she is giving the intelligent theatergoing public what is desired—a variety of the best brand of reels obtainable. By request she is putting on some of the older Biograph and Essanay pictures not seen here by her following. Also on the program was "The Cave Man," which I missed when released earlier.

* * *

The Mutual is giving the public some interesting pictures quite up to date, such as showing how concrete bridges are made, taking us into the depths and heights of structural work. "That's the stuff to show," said a man across the aisle who wore a ribbon badge marking him a graduate of Technology. This company has had a picture called "Reel Life" showing how an interior scene is made with a large gathering, some 400 persons being employed to represent an audience at the average theater. We get the entrance, the seating by ushers of belated ones, the applause and dispersing of audience at the will of the director. All such help the industry, as it shows the great patience required on the part of director and players to reach the desired result.

* * *

I was invited to see "The Melting Pot" the other afternoon at a run-off, and barring the expose of the awful treatment of the Jews by Russia was enjoyable for the excellent work of Walker Whiteside, who makes his bow on the screen, that is, we have not seen him here earlier. His personality is felt all through a somewhat remarkable picture which might be seen with profit, though the scenes are a bit ticklish just now with Russia involved in a war. Jewish friends of mine declare the book from which the play is taken is not a bit overdrawn, and that Zangwill knew his Russia well. I did not like the bit illustrating the melting pot, as it savored more of Hades and is a blot, inasmuch as this country doesn't make it hot for immigrants. However, it illustrates the idea well enough in the blending of all nations into a whole.

* * *

"The Habit of Happiness," featuring Douglas Fairbanks, he of the happy smile, ought to be seen everywhere, as a tonic for the blues. I don't know when I have laughed so heartily or left a theatre in a better frame of mind, and all about me I saw the same thought of this play registered in the radiant faces. The story is vastly different from anything produced along those lines and the fascinating personality of Fairbanks adds much to the lesson taught on the value of cheerfulness and optimism. George Fawcett is some sight as the grouch, and as for his cheerful (?) companion, the 'cellist who played only funeral marches to enliven the evening hour, I take off my hat. Every bit of that play is worth while, and is a credit to the Triangle. It interests men, women and children equally, and to my mind is a powerful sermon on the value of good nature. William Jefferson, son of the lamented and genial "Joe," was one of the derelicts and did his part to the life. Where the director rounded up all those men is a mystery for no two were alike, and they had the tramp air stamped all over them. I liked especially the atmosphere introduced through the Bowery Club of down-and-outers who needed just that sort of invasion introduced by Sunny Wiggins. Fairbanks again has a chance to show his athletic ability, combined with brain activity to deal with effective blows. The titles were a great feature in this production.

* * *

We are to have "La Vie de Boheme," a Brady-made picture, at the Park theater, July 3, and others of this brand will be run there as a result of the recent visit to New York of Thomas D. Soriero, who is nothing if not enthusiastic. His orchestra, too, is giving excellent music with now and then some illustrations on the screen largely his own idea. "Gloria's Romance" is taking well at this house; also the Drews in whatever they do. "Borrowing Trouble" is another one of their good titles, though lost on my neighbor, who said she did not see any signs of borrowing trouble in the play. "The Jones' Auto," is especially good as a cure for the blues or dyspepsia; best of all, these little domestic plays strike home to thousands and unconsciously they carry a lesson along.

. At the Fenway they are running the Frank Daniels series, and Alice Washburn, who is a former Boston woman, is making good in character work. I saw that splendid offering, "Pasquale," with that adorable actor, George Beban, playing the title role, and oh, so well! The Morosco company has given us nothing better that I can now recall, and the novelty of it all, the atmosphere, the finished team work of the players, will make this stand out and high up on the list of artistic productions this year. Myrtle Stedman and Helen Eddy presented different types in a flawless manner, and we always like to see Page Peters.

* * *

The Film Club was entertained recently at the offices of the V-L-S-E by Manager George Baldson, who showed by request "The Sporting Duchess" filmed from that clever old comedy which has delighted thousands in many lands and featuring Rose Coghlan in a part played by her many seasons. This was shown at the request of the club president as a courtesy to Miss Coghlan, an honorary member, and because for some unknown reason the film has not been seen here much, if at all. Some short subjects were shown, and between them remarks were made by returning members from New York, who were shown courtesies there at the hands of the producers. Dr. G. Maude Hough, who is secretary of the Professional Women's Club, told of the visit to the Vitagraph studios. The Film Club was officially presented to the State Federation of Women's Clubs at Lynn, June 15, before a large gathering.

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At the risk of being called a gusher, I must enthuse a bit over "The Snowbird," not only for its story and settings, but for the work of that trio of stars Mabel Taliaferro, James Cruze and Edwin Carewe, who also directed it. There were some really great scenes with splendid photography and flawless settings. Naturally the work of the players is in line with previous efforts, but there is so much more to commend itself in the entire picturization as to make one desire to see it again. It was a joy to see Cruze the husband of Marguerite Snow.

* * *

Well, when Essanay captured William Gillette it was a lucky day, and most of us old stagers (as to theatergoing) rather enjoyed the filmed version of "Sherlock Holmes" better than the speaking one. Maybe a familiarity with the lines and voices of the players aided in this view. The story is old, but Gillette does as fine a piece of work as has ever been given the screen, so I would suggest "repeats" on this all along the line.

* * *

"Ramona" gave us a big treat and deserved the crowded houses. It was a big advertisement for motion pictures in general, for I saw hundreds at the closing performance here who rarely if ever attend the picture houses, but who will, when managers wake up to the necessity of giving entirely clean pictures, and not pad their programs with slapstick stuff, ordinary music, advertising subjects and cheap vaudeville. There is a large population here which is willing to pay good prices to see high-class stories and to hear good music, but which objects to mixing with another class which dotes on cheap stuff, meaningless antics and vulgar doings There is no snobbery in this at all, but a cold fact stated by an observer of box office patrons. Plenty of theaters abound for those who cannot afford to pay more than a quarter and they are entitled to their money's worth, of course. We realize managers are not in the business for their health or for philanthropic purposes, but I look for the day when theaters will be better graded along those lines.

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The Exeter theater is running double bills of rare excellence and at no advance in price, the entire lower floor being but 25 cents. We had on one bill "The Innocent Lie," and "The Snowbird,"—two strong offerings given us by the Paramounts and Metros, capitally done. I am told that the first named was made in Bermuda, yet it did not seem so, for we have been in Ireland and could almost swear at first glance that the "ould sod" was really before us. It shows the art of the producers in creating such atmosphere. Valentine Grant had a congenial part and was well supported by a picked company. Frank Losee and Jack Clark made good. This is worthy a "repeat" at any theater.

* * *

Miss Rose Garrity of the Film Club, a violinist of merit, took part in the scenes between the reels of "Ramona," and made a fascinating picture in Spanish attire. She is also a sculptor and is busily engaged on a bas relief of Monroe Salisbury as Alessandro. This will be on exhibition later. The play is now at Providence, R. I., and goes later to Portland, Me., and elsewhere in New England.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

NATIONAL EDUCATION ASSOCIATION.

"ADVANTAGES of Portable Moving Picture Machines for City and Rural Schools" is the announced title of a paper to be read at the American Museum of Natural History, New York, on Friday morning, July 7, by Dr. Alvan N. White, State Superintendent of public instruction in New Mexico. The occasion is to be a meeting arranged through the co-operation of a committee on visual instruction appointed by the science department of the National Education Association with the trustees of the museum. This event will be one of the many scores of meetings on the programs of the various departments of this greatest of all educational conventions, which is to be held this year in New York City.

It is interesting to note that other papers to be presented to the same audience that hears Dr. White are to treat of "The Value and Importance of the Educational Museum," "The Technique of Exhibitions," "Collection, Organization and Circulation of Visual Aids to Instruction by State Bureaus," and related topics. There is announcement also that some up-to-date films of remarkable excellence will be shown.

Thus the motion picture is given its rightful place as an aid to instruction now fully recognized as co-ordinate with other long established visual aids. And I take occasion here to assert my hope and belief that motion pictures will be used in progressive schools increasingly for purposes other than mere educational recreation and that there will be found in the best schools a conscious and well-planned system of correlating motion picture content with other forms of visual material and with the regular school studies. In fact it may develop that the reel lessons will become the chief basis of correlations between studies! Who knows?

The members of the committee referred to are: Dr. Edward W. Stitt, New York City, chairman; Dr. H. A. Randall, Brooklyn; Dr. Jean Dawson, Cleveland; Dr. C. G. Rathmann, St. Louis; Prof. G. R. Twiss, Columbus, O.; A. W. Abrams, Albany; Dr. T. M. Balliett, New York; Supt. J. H. Beveridge, Council Bluffs, Ia.; Supt. H. M. Gilmore, Webster Groves, Mo.; Prin. C. H. Carson, Pasadena; W. B. Kelly, Richmond, Md.

STANDARD PROJECTORS IN NORMAL SCHOOLS.

If the normal schools of the various states are actually to train their pupil-teachers broadly, as of course they sincerely aim to do, then certainly every such institution must have its own projector. In this case not only are the students themselves fairly entitled to the educational benefits to be derived from the use of reel lessons, but there is the added consideration that these future teachers should receive also such special training in the pedagogy of the supremely modern aid to education as will enable them to use the new tool with success when the schools in which they are later to teach have become fully equipped for child development.

It is encouraging to observe the very hopeful tendency among normal schools to purchase motion-picture outfits. I have no doubt that the following list of teacher-training institutions that have procured standard projectors is far from complete, but I am inserting the names of these known possessors of such machines, partly as an informational aid to others desirous of facts to support their requests for official permission and financial assistance, and partly as a challenge to every normal school to go get itself a projector, quick!

If your normal school owns a standard machine and therefore belongs on this list, please let me know the fact; also date of installation, make and model. So far as reported to me the machine placed in these institutions are of Powers make.

State Normal College, Ypsilanti, Mich.; Normal and Industrial College, Milledgeville, Ga.; State Normal School, Plattsville, Wis.; State Normal School, Mayville, N. Dak.; State Normal School, Keene, N. H.; Hampton Normal and Industrial Institute, Hampton, Va. In an early issue I shall give a list of high schools, later churches, etc.

REPLIES FROM ABOUT HALF OF THE STATES.

The co-operative educational film service plan I have been expounding through these columns during recent weeks (April 15 and 29, May 20 and 27, especially the last mentioned date, and June 3), has already struck responsive chords in about half the states of our country. Undoubtedly the others will all be heard from soon. The only danger seems to be that certain institutions will fail to secure a place on the circuit, merely because of their slow acceptance of the opportunity I am putting before them. Certain other schools may find themselves practically inaccessible to this educational picture service because of surrounding desert territory (in which no other member has been enlisted). Every prospective circuit member should clearly realize that educational films are to be available to his school only on condition that a large number of other schools can be stimulated without delay to subscribe each for a whole school year of weekly five-reel programs. Your opportunity may easily pass on to others unless you see to it that about a dozen runs for each weekly program are signed for in your region, preferably before July.

From Missouri, for example, comes this note:

"We shall likely have about $650 to invest in machine and film rental if we can get satisfactory portable machine and non-inflammable films."

My reply is that your funds seem more than ample, although of course more money can buy better facilities and also two-or-more-run service, that is, the privilege of running each weekly program through a projector the stated number of times.

Several have written that they might do something along this line next year. I suppose they have the idea that they can wait until September before deciding that they will subscribe for service beginning that month. Of course, such a notion is grossly erroneous, for the special reprints will not be ordered in July (six weeks or more in advance of the date we shall expect to begin using them) unless enough of you school men can and will act decisively by that time. Please get rid of the assumption that this is a proposition you can take up at any time it may suit your fancy. It is absolutely essential that the circuit be fully assured before a single film reprint can be warranted.

I trust that none of those who have written me for more literature but who have evidently omitted to read with care my articles that are so easily accessible in these columns, will take offence at my omission to rewrite in personal letters all the points I have elaborated on this page during the past two months. As I stated last week, this co-operative enterprise cannot reasonably or safely incur heavy promotion expenses; we must depend upon those sincerely interested to secure for themselves the copies of the Moving Picture World to which they have been referred. At any rate I do not know of anyone that is willing to bear the expense of supplying them gratis.

When you have carefully read this department in the issue for May 27, I shall be glad to have you write me at any length; and I shall be glad to answer, so far as time may permit my doing so. For the many communications reaching me I am grateful. HARDIN LUCAS.

ANIMATED WEEKLY "PUTTING THEM OVER."

While in Washington recently Cameraman U. K. Whipple of the Universal forces, succeeded in getting such excellent pictures of President Wilson that Editor Cohn decided to have them protected by copyright. Later he sent Whipple to Oyster Bay, where Colonel Roosevelt posed especially for the Animated Weekly. Finding that some of his stuff was being appropriated, Cohn resolved to put an end to it by copyrighting all the pictures which were taken at the Republican Convention at Chicago, and all others taken during the political campaign.

When the Republican candidate, Charles Evans Hughes, came to New York after the nomination, Cameraman Whipple took a series of pictures of him on the roof of the Hotel Astor.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Udell's Correspondence School.

DAVE UDELL, with the air of a discoverer, remarks on the solid value of The Moving Picture World to the Exhibitor. This is something we have known for some time and a thing we have repeatedly pointed out in these pages, but Mr. Udell offers an excellent set of rules for study and, while it takes up a lot of space, we are going to run his letter almost in full. The trouble with the average Exhibitor is that he does not make any systematic use of his trade paper. He may skim through it and he keeps it on his desk for future reference, but he is not systematic. He does not get the fullest value for his money. Mr. Udell writes:

Did you ever stop to consider that The Moving Picture World is a study, a huge text book, without the aid of its elementary teachings, the moving picture theater manager will always be a fledgling in the moving picture business?

There is a way to study this work. I call it weekly instalment lessons in how to make money by conducting a clean and legitimate business. The more one studies the book and applies it to his business, the better he enjoys it, and the more money he makes.

By constant perusal of this important work I have adopted the present system, which might be good lesson work for others. The system is as follows:

1. Careful reading of all the ads.

2. After listing all the best looking subjects in productions, I consult the reviews. The pictures receiving the most attention by disinterested writers are listed.

3. After making a careful list of all the wholesome subjects, I read Facts and Comments. Usually a mighty clever idea lurks between the lines. Some one is always finding a flaw in your best efforts and you have to make changes accordingly. Let me point back to a few paragraphs in Facts and Comments, which have made me extra money: July 3, 1915, page 37, second paragraph. The essence of which is to cut out the gruesome parts of a film before showing. The result will be self-explanatory. Paragraphs three and four of the same issue are also important.

Also June 12, 1915. Paragraph three, one of the first shots at the lurid poster which has had a telling effect.

4. In making out my list of good films (from one reel up) I leave several inches of space between each name and while reading through The Moving Picture World find spicy comments and advertising ideas to insert in these open spaces about each film on the list. When these plays are two or three weeks old I look over the long list and pick the ones I want. It takes about three hours a week to make a complete catalogue of each week's substantial plays. By making this catalogue I find that I save many hours rummaging through a long series of Moving Picture Worlds trying to find a review.

5. Louis Reeves Harrison, in my opinion, is the philosopher of the business in general. I clip all of his essays and put them under separate cover (underlining the best paragraphs) for future reference. Two or three hundred of these profound and ethical essays make a book well worth keeping.

6. Of course all advertising for exhibitors goes without saying under a private cover. I even have special stalls for Steve, Jimquin, Ralph Ruffner, George Editor Carpenter and a few other big ones. This specimen of reference book is commencing to look about as bad as the old school dictionary, soiled, worn and torn by constant use.

7. By reading the Photoplaywright one finds that it is really devilish hard work to write good photoplays. "A real photoplay is something more than a few sheets of paper covered with typewriting in a certain form." By studying this department it doesn't necessarily mean that you must be a photoplaywright. You receive a keener insight into the foundation of your entire business. It teaches you to be less critical, and more receptive.

8. It being necessary to prepare these days, I am well armed with extracts on censorship, which also makes a volume.

9. By clipping the remainder of important news items, etc., the poor old issue looks like damaged goods, but system first, always.

Inclosed you will find a few ads and a couple of photographs of the two theaters I am managing. You notice in front of one of the theaters is a sign reading variety. Instead of using the name of a play all the time I think it a good policy to advertise something personal about the theater, as: Quality Wins, The Play's the Thing,

We Brought the Laugh to Town, etc. A sign should always be unusual, and not merely painted letters. If Paramount and other trade marks are helping the theaters, all right, but I cannot name a brand of film that is constantly good, or even fair. There are only two or three first-class features released each week. So the man who displays a large trade mark of a producing company instead of his own theater is not only advertising (and paying dearly for it) the producing company, but many other theaters using the same brand. Trade mark theaters are like the Ford automobile—look alike, advertise the same, keep a reserved and cool personality of a certain denomination, instead of having individual characters. The variety theater which selects its own pictures from several companies, mixes comedies, dramas, cartoons, news pictorials, etc., on the same program every night—has a character and a trade mark which others cannot imitate. The variety theater will be the winner in the long run. The manager of a variety theater usually has a tough occupation, but he "gets the crowds."

There is much to what Mr. Udell says about house trade marks. It is imbecillic for an exhibitor to spend his own money making a name for a brand that he may presently lose to another house, and yet many theaters are so identified with a service that it is almost impossible to break from it when the time comes. There are even houses named after some releasing affiliation. It is understood that the value of a brand name is not inconsiderable, but capitalize the brand name at a lesser valuation than your house name and you can then run any brand without having to eat crow. Mr. Udell sends in some better than usual advertisements that must go over for a week or so, but we are finding space for the pictures of the houses, which are the Majestic and the Crystal, Paxton, Ill. The Majestic shows the

Real Goods.

Howard S. Clemmer, of the Clemmer, Spokane, Wash., has a real idea for his kiddie matinees. It is the Klemer-Klink Book, about seven by ten inches on really good paper printed in black and one color. The cover and first page were given out at the first children's morning matinee. Each week thereafter a page was added until the full twelve pages were given out, when the back was added. The pages are uniformly perforated and are fastened together with a colored cord. Following the completion of the book a composition contest was inaugurated, the book being sent with the composition. The idea is good. It makes for regularity of attendance, and sustains interest, but apart from the cleverness of the idea, the book itself is better done than nine tenths of the picture theater advertising. As the work is copyrighted by Mr. Clemmer and it carries a local imprint, it is to be supposed that it is entirely a local production, but Mr. Clemmer could make a good side line out of supplying the sheets to other exhibitors.

Each page carries a pictured strip of film down one side, these serving as illustrations for an original nursery rhyme. At the top of the page is a picture of the Klemer-Klink, a strange feathered monster, and some pat epigram that will reach the youngsters and yet be appreciated by their elders, as well. At the bottom the house name shows in ornamental lettering. In every particular of its preparation from origination to printing, it is one of the best specimens of telling advertisement properly done that has yet come to this desk in the four and a half years this department has been running and if Mr. Clemmer wants to get all swelled up, he has the right to.

From L. J. Scott.

L. J. Scott, of the Kansas City branch of the V-L-S-E, sends in some of the good things that have come to his desk from various exhibitors. The Comet Theater, Albia, some state in that vicinity gives out a card on the back of which is the time table of the various roads and at the bottom "Arrange to spend your evenings in Albia at the——" an "over" turns the card to the house advertisement. This is a handy card for the suburbanite who comes into town to shop and who wants to know when to start for home.

Somewhat similar is an "owl car" time table for the benefit of the patrons of the Idle Hour, Kansas City, which announces that it is "Open all night and part of the day." The card enables the morning hour patron to study the leaving time and connection with other owls on crossing lines. The card emphasizes the fact that the house is open all night and is of peculiar value to the man who goes home after the regular service has stopped. He can figure out if he has time to take in a show.

The Elite, Greenleaf, Kans., had special envelopes printed up for The Battle Cry of Peace, the front carrying the card and the exhibition date and the back part of one of the cuts for this feature. It may have been done for the mailing out of special advertising, but it opens up a new suggestion to the live wire manager. Since envelopes must be supplied, it will cost very little to have them specially printed if as many as 500 pieces are sent out and at the same time a few envelopes for general office use can be slipped in.

A page from the Manhattan Daily Nationalist gives a write up of the new Wareham, Manhattan, Kansas. It treats interestingly of the house and a special two column story tells of the ventilation. One paragraph will suffice to show that the press man is on the job. It reads—

> When the plant was being installed, the engineer in charge made a personal call at the city offices and inquired as to whether or not the city officials would make any objection to the emptying of the waste water from the air washer, into the city sewers.
>
> He explained that the water became positively filthy after two days' use and had to be changed even oftener than that in many localities. He informed the city officials that in some cities special arrangements had to be made for the disposal of the waste water because of the objection of the authorities to such contaminating filth being run through the public sewer. This proves how impure the ordinary air is and shows the length to which Mr. Wareham has gone to give his patrons the very best in everything possible.

Some house in Coldwater, Kans., is represented by the Amusement Weekly. One advertisement for a glee club speaks of the Opera House but there is nothing else to show whether this is the program for the opera house or some other theater. The heading, the editorial heading and the program proper are equally guiltless of any house name, nor does it apepar in the reading matter. At least the editorial head should add to "published every Tuesday," the words, "By the Opera House" or whatever it may be. It is set in type too large to fit the page, so far as the running stories are concerned, and the type is wasted on some clip stuff not worth while, though part of the matter is local and appropriate. There is so little that it should all be local. At that it has both an editor and Associate Editor, the former being W. T. Reed and the latter Myrtle L. Reed, "Leonard" being the circulation manager, and probably the usher who puts out the sheets.

Good for Wilby.

R. B. Wilby administers a kick to the word "movies" that has a lot of steam behind it. When Mr. Wilby starts to say something, he can generally get it out of his system in a way to be understood by all, but this is particularly good. It might do for your program, for you'll never get the fullest appreciation for your pictures so long as you permit them to be called by the gutter appelation:

"MOVIE" IS NOT BEING USED NOW.

> A writer on a local paper, defending the friedless word "movie" declared that it was in common use among people. As a matter of fact we have not heard moving pictures referred to as "movies" in a month. The usual word now seems to be just "pictures." "Movies" is not just slang, it is a cheap, flippant expression without the aptness which slang must possess to be at all permanent. There is no more justification for the word "movie" as a name for "The Battle Cry of Peace" or "The Birth of a Nation" than there would be for "newsie" as a word by which to refer to a newspaper. Nor, for the matter of that, is "newspaper" less awkward a word than "photoplay."

Spurr Activities.

The second issue of Film and Footlights, Dolly Spurr's new house organ for the Royal-Grand, Marion, Ind., is as full of meat as a butcher shop. In her editorial she announces that she is going to buck the Sunday closing again presently, even if she has to go to jail a second time. She takes two whole pages for sound argument, and we said argument, which is not denunciation. She makes one telling point when she remarks that the right sort of church would hold its members, who might attend the pictures at some more convenient hour. This is one weak point of the ministerial arguments. Closing the theaters will not force people into the churches.

On another page she takes up the matter of competition and writes:

> Lots of talk is going around about a new theater that it to be built here. Some of our patrons are anxiously asking if we think it will hurt us any. Now why should WE worry if there was a dozen new ones?
>
> It takes something besides a swell building to make a theater "go." We have put in seven years of the hardest kind of work, to build up our reputation, and it will take more than seven years of anyone's time to get it away from us. The combined efforts of a whole family has made the Royal Grand what it is. And these kind of workers cannot be HIRED for any kind of money!

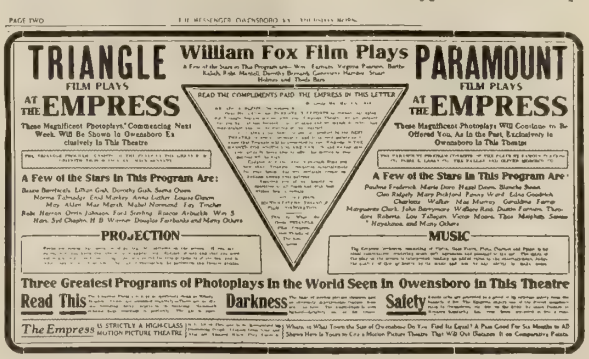
And on the same page comes this:

> Listen! Have you ever bought a ticket of G. W. S. and had him snap at you like a peevish poodle? We expect you have. Few have escaped.
>
> Anyhow, we don't want you to pay any attention to him. He really won't bite you. Fact is he don't even know he's cross. Its just the excitement of handling so much (?) money. He wouldn't hurt anyone's feelings for the world.
>
> We're trying our best to break him of the habit, but its a hard job, teaching an "old dog new tricks."
>
> We apologize for him.

As the house is run by the Spurrs it is evident that G. W. S. is one of the family and Miss Spurr neatly covers the excitable member. That Films and Footlights suggests the house itself, intimate, confidential, friendly. It is the sort of organ that makes and holds friends.

Neatly Arranged, But—

George A. Bleich sends in a neatly aranged advertisement announcing his addition of Triangle to his program, but even for an opening announcement we think he has a little too much type. In this respect


TRIANGLE
FILM PLAYS
AT THE EMPRESS
William Fox Film Plays
PARAMOUNT
FILM PLAYS
AT THE EMPRESS
READ THE COMPLIMENTS PAID THE EMPRESS IN THIS LETTER
A Few of the Stars in This Program Are:
A Few of the Stars in This Program Are
PROJECTION
MUSIC
Three Greatest Programs of Photoplays In the World Seen In Owensboro In This Theatre
Read This
Darkness
Safety
The Empress IS STRICTLY A HIGH-CLASS MOTION PICTURE THEATRE

it is not quite up to the Bleich standard, but it is an exceedingly well planned advertisement in general make up and even those who do not read all of the copy can get the general idea from the larger lines, and this is the true secret of writing proper advertising. If you must use many words plan so that the most important lines shall stand up above that they may be grasped by the hasty reader.

Practical Work.

The Triangle theater, Brooklyn, is located about as close to the real centre of things as can be arranged, and is in the heart of the shopping and theater district and handy to what night life Brooklyn has apart from New York City. Last year a vacant lot next the theater was run as an airdome, but now this has been arranged as an auto park with room for forty or fifty cars which may be parked without charge whether you are a patron of the house or not. That is where the value of the scheme lies. You use the park on your shopping trip and feel under some obligation to patronize the theater when you do your amusement tour—and attending the Triangle is not a thing very difficult to learn. The park could pay a good return were a fee charged for the service and still be an advertisement to the theater, but the management looks beyond the smaller return and invests this comparatively small profit as an advertisement and so gains a larger if more indirect return.

Lots of other people would make more money could they see that the dollar indirectly influenced is worth four times as much as the two bits in hand paid.

Beware of Browns.

The Victoria, Buffalo, send in a lot of back programs. They lay out their programs nicely, but their printer does not seem to be able to make his brown ink work. A good photo brown on a lighter tinted stock is a mightly pretty combination when it is well done, but the ink must work right or the job is a botch, and the Victoria's printer has some trouble with the front page that is not helped much by the use of cuts of too coarse a screen for the stock used. On a straight type run he does better work, but with a drawn front he is apt to fail. It might be noted, in passing, that too much benday on a cover

design is seldom successful. The front should show clean cut and well-defined lines and lettering, and benday plates were never intended for this work but to fill in stipples with. An effort is made in the text to suggest the program of a theater, and here the house works well. The programs announce the attractions with dignity and taste instead of looking like a poorly set advertisement. Each page carries an italic paragraph top and bottom, referring to coming subjects or the house itself. The lines are not obtrusive and yet they carry a lot of argument. They are set in two-thirds measure and line with the left hand margin at the top and the right at the bottom, which is much more effective than were this reversed since it takes the eye down the page in orderly manner. Where more than a single feature is shown the various items are lettered, probably to conform to the stage cards. The lettering is done in the order of showing, but the titles are displayed in the order of their importance.

With Extras.

The Somerset, Philadelphia, seems to have a new one. It gets out a four page weekly program and then supplements this with "Goodwin's Almanac. Issued Daily from the Somerset Theatre." These are manila sheets 5½ by 8½ with a big type day and smaller date, some argument and then the announcement for the day and the underline. Most houses would take the whole of a throwaway for the attraction, but here the management seems to realize that house talk counts for as much as the show and puts its best foot first. It is a capital scheme, and by indenting the talk it gets further display by being smaller than the rest, which is a peculiarity of type that sometimes lack of size is even better than an incerase. There is plenty of variety to these talks. One, for example, gives the seven points, in imitation of a chewing gum. One tells the girls that if their young men take them to five cent houses they do not love them as much as though they took them to the ten cent house. As a sample this seems to be the best of the lot sent in, though all have value:

About Ourselves.

> We are nice young men (if we must say so ourselves), just bubbling over with enthusiasm, ambition, progressiveness, palpitating energy and all those other faults of youth. Behind our bid for your patronage are years of experience in satisfying discriminating movie tastes. We have a sublime faith in ourselves that is beautiful to behold. And we have faith in you!—faith in your intelligence and critical judgment. We believe you want the best in pictures shown in a clean, comfortable, orderly theatre, and are willing to pay 10 cents admission for such entertainment. Otherwise we are quite ordinary humans, confessing to a taste for lavender socks, roquefort cheese, and Elinor Glynn.
>
> Being but human we are prone to err, maybe displease you sometimes. When we do, remember "To err is human; to forgive, divine." That's why so many wives belong in heaven.

Personality counts even in the preparation of a throwaway, and the cumulative effect of these seven sheets a week is far stronger than the single program, though here, too, they make the types talk, though here they do not date their days.

Changed Names.

The former Majestic, Monon, Ind., has been renamed the Strand, and opened in May with the Pickford "Cinderella." The opening announcement is on a colored Hennegan one sheet circular. For the opening night a Pickford souvenir, "not a photograph" was announced in a rather mysterious fashion as "something which, when seen, you will never want to part with." This is rather a strong statement and is liable to raise expectation too high; always a mistake. It is better to slightly underestimate than to overboom, and then contentment follows. In general, however, the announcement reads sincerely and convincingly. One printer's error stands out. The color design cuts the space, the lower third being headed "program." Here the Hearst-Vitagraph is announced in eighteen point and Cinderella only in eight point. Since it was stated in the upper portion to be the feature, it should be featured in the program section. As it is, the small type detracts from the feature suggestion. If you have a feature keep it a feature all over the bill. Do not play it up in one part and neglect it in another. Speak of it at all times with proper reverence.

Summonsed.

Joe Vion used the fake summons to boom his home-produced drama at the Crescent, Bronx, and he did it about as well as anyone has done. He did not load it down with a lot of extra advertising matter, but had one prepared that at first glance would seem to be a court paper. It was gotten up with the proper legal cover and the only radical departure was the substitution of the name of the house for the title of some law court. Just for that we'll forgive his running fashion notes in his program.

How Is It?

C. W. Wonderly sends in a program for the Rourke and Wonderly theater, La Junta, Calif. The program announces that the films will be shown matinees at the Wonderly and the night shows at the Rourke save when there is some other evening attraction at the Rourke. This seems to be a new idea and we wish Mr. Wonderly would drop us a line and tell us how it works. The program is printed on the Triangle colored blank program by the local office, with undated days. It contents itself with listing the attractions and stars and explaining the seemingly complicated scheme of dates.

From Philadelphia.

Steve Talbot sends in a batch of Philadelphia advertising. If we waited for the managers to send in we would get little, but Steve stays on the job. The Victoria varies the usual "enclosed find two tickets" with a request that after you use them you sit down and tell the management what you think of the house. This takes the curse off the free distribution and gives a reason for sending the tickets that flatters the recipient.

The Stanley prints on the back of its program the instrumental score of the Stanley March. Another Stanley program announces that Paramount pictures are first shown at the Stanley and then are not seen in the city for four weeks, returning to a sister house, the Palace, at the end of that time, "except on special occasions."

The Victoria uses a small program with a neat layout and a carefully prepared time table and postcards a mailing list for special features. The Arcadia uses a twin of the Victoria program in size and color with the same form of time table. This does not give the starting hour of each attraction, but states that starting times are cerain hours and that after the feature runs the time to the start of the next show is filled in with short subjects. We prefer the exact time table on the Bleich style, but for convenience, this form is appended:

> The Main Production will be exhibited as nearly as possible at 10.35—A. M. 12.25—2.15—4—5.55—7.45 and 9.30 P. M. ON SATURDAY EVENING—6.45—8.15 and 10 P. M. THE PERFORMANCE IS CONTINUOUS FROM 10 A. M. to 11.15 P. M.
>
> The main production requires one hour and ten minutes, and during the balance of the time short subjects are exhibited.
>
> You can easily form your calculations from the above information.

The Ridge Avenue is using the International hand cut-out for "The Mysteries of Myra" and a new form of not-Free-Ticket that may interest others.

THIS IS NOT A
FREE TICKET
But It calls Your Attention To The Fact
YOU WILL HAVE TO
Admit One
THING AND THAT IS THE
Ridge Avenue Theatre
18th and Ridge Avenue
SHOWS NOTHING BUT THE BEST

The original is rather too wide for its height, but the general proportioning of the type is well done.

The Fifty Sixth street theater program is almost too solid. This is about a 5 by 8 inch sheet in black on white with a red border. On the reverse side more generous use is made of the red form to show the house title in black on red rays. A program set so closely is good for an announcement to those interested, but it is not a good advertisement for the making of fans. The other side is probably trusted to reach the stranger.

Gosh!

We hear a lot about the high cost of paper and inks, but the printer who charges an additional five cents to imprint a thousand heralds on account of ink prices certainly is up to the moment.

Thinking.

The Rex, San Francisco, wanted to do something different, so it got up a blue mailing folder with the title of "The Yellow Passport" printed on its face above the address. These were slit and into the opening was thrust the weekly program printed on yellow paper, a bright yellow that was in vivid contrast to the blue. It is safe to say that most persons pulled out and read the yellow slip, many of whom would have basketed merely the folder itself. Just a slight variation vastly increased the efficiency of the piece of advertising. The insert must be reasonably small since it must be folded to less than an inch and of a width that will permit it to be put in the folder without overlapping. The folder is so formed that a short end laps over the face. The fold also laps over the end of the insert and both are held in place by the same paper clip. The colors prevent successful reproduction, but you can work out the idea with a little study.

BETTER BUSINESS
Can be made through intelligent advertising.
Picture Theatre Advertising
Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won **their** successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.
GET IT TODAY
The Moving Picture World
17 Madison Avenue, New York City

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Warning.

EVIDENTLY the school graft and the revision bureau scheme are getting stale, for the present fashion of taking money from the boob seems to be through the always effective appeal of copyright, and in the last few months all sorts of copyright schemes have sprung up. The most common of these seems to be the publication of a large number of synopses in the form of an alleged magazine, which is protected by a blanket copyright on the contents of the whole. As recently pointed out, this blanket copyright necessitates the transfer to the individual authors of their separate rights, which must be recorded in the Copyright office, a second record of transfer being made when the right is passed along to the ultimate purchaser. This makes a triple record in the copyright office of all stories that are produced, and a multiplicity of records is never to be desired.

But there is another and perhaps more important angle to this matter. Material must be copyrighted by the owner of the rights. This means that under the blanket copyright, the right to the script must be transferred to the publisher of the fictitious magazine, in full legal form, or any record made under the blanket registration will be attainted. If the author reserves his right and a legal transfer does not pass, it is most probable that the courts would hold that legal entry had not been made and that therefore the matter was not legally copyrighted. This process of transfer is not necessarily expensive, but the script cannot be offered the manufacturer by the author until the rights have been again transferred to his possession. It would require a judicial proceeding to establish a precedent, but high authorities on Copyright law have expressed the opinion that unless every minute legality is strictly followed the safety of the rights are imperilled.

A second scheme is the individual copyright of synopses or scenarios and a concern now offers to supply authors with thirty printed copies of each story and copyright the same for ten dollars plus. Here the entry will be made in the name of the author and the rights will lie directly with him, but here it will probably be found that "copies for sale" within the meaning of the Act means copies offered publicly for sale. This, too, may cause trouble. It does not, in any event, avoid the second transfer to the producing purchaser.

This concern, as part of the bait, announces that the copyright will be looked after by a registered patent attorney of thirty years' experience. This is poppycock. No department of the Government suffers less from red tape than the Copyright office since it has been in the hands of the present Register, Thorvald Solberg. No attorney is required, nor is any special experience necessary. You send to the Copyright office for a registration card. This you fill out and return with the article to be entered and the fee therefor. Presently you will receive the registration notice card and the entry is complete. Later on you may be sent the file copy, properly marked for identification, as the present law permits the return of matter not required by the Librarian of Congress. This is preserved as evidence. Nothing could be more simple than the system devised by Mr. Solberg, and nothing more than average common sense is required on the part of the entrant. If you insist upon copyrighting your efforts as books, let the work be done by the local printer and copyright yourself, but it will be better to wait and let the purchaser make the single copyright entrance that is really required.

Finding Out.

"How can I know if I am right if you will not help me by criticisinz my plays?" wails a writer. We give it up, but Jess Willard became champion by getting licked a few times and learning to do better.

Do It Now.

Write your Mexican war play and put it in the drawer with your story of the European war, the Titanic disaster, the Salem fire and the rest. Then you can give your mind to more profitable things.

Serves Them Right.

Lately a story was sold on synopsis. The reconstructor tore it all apart and rebuilt it (perhaps unconsciously) along the lines of a book he had read. Now the publishers of the book are after the makers of the story. The author had written an original story and one that would not have been in conflict. Great is the synopsis only.

A Sold Synopsis.

So many readers have asked to see a real synopsis that, although we do not believe that this is going to be helpful, we asked John William Kellette to let us have one. Mr. Kellette is assistant to John Adolfi, of the Fox Film Corporation, and through the courtesy of that director we present the synopsis of ——— ——— ——— ———, the synopsis of which was written by the Rev. Clarence J. Harris. This is a copy of the synopsis which Mr. Harris sold the company. Mr. Kellette suggests that authors make their own continuity of this and compare it with the Adolfi version. As a hint or two he gives parts of two bits of action, in connection with which he writes:

In sending this synopsis of the Harris story I want to say that if you desire to see how Mr. Adolfi and I picturized it I'll send you the complete script later. I'd advise, unless you think it adding too much to your already heavy burden, that you suggest to your readers that they take the synopsis, as published, and build themselves a five-reel story for your perusal and their own advancement, merely for practice—for they will find, upon completing it, that they have love, struggle, success, triumph, temptation, resistance—every single element one would like to find in a well portrayed drama. Have them find opportunity for the "bright spots," the little comedy touches that prevents a scene going stale, and incorporate it into their construction.

For instance:

50—1—Table set—Dave and Maria seated, talking—Caprice starts to get something from stove, but Maria, with cunning, stops her and makes her sit, thus to show Dave she likes Caprice—Maria gets chicken from oven and Dave starts to cut it—Maria glares at Caprice, who becomes uneasy—Dave working at chicken leg.
51—Closeup of Maria, expectant.
52—Closeup of Caprice, joy.
53—Closeup of Dave—Knife slips from chicken leg into gravy—He spatters the grease.
54—Closeup of Maria—The grease hits her on the side of the face.
55—Closeup of Caprice—Surprise—Sudden laughter.
56—Closeup of Maria, wiping grease and glaring.
57—Closeup of Caprice—She suddenly sobers and starts to eat.
58—Full Set—Dave, with severed chicken leg, holds it up—Caprice and Maria both extend plates—It looks as if Maria will get it, but Dave is only showing it to her—He puts it on Caprice's plate—Maria sore.

All of that can be put into a fifty-foot scene and hold the interest and is warranted to get at least two laughs.

The student will find places without number where the story can be advanced and comedy introduced without switching away from the story.

Continuing the action:

Dave finds that his cider jug is empty. Caprice wants to go to get some, but Dave prevents her. He'll go himself.

60—1—Table set—Dave takes jug and exits—Caprice about to cut into the chicken leg.
61—2—(Outside Dave's shack)—Airdale terrier lying on stoop—Dave enters with jug and exits.
63—1—Maria glares at Caprice, who looks up—Maria jawing her.
64—2—Airdale hears noise and looks into house.
65—1—Maria arises and accuses Caprice of laughing at her when the grease hit her—Caprice denies it and starts to run to safety—Maria takes the chicken leg and puts it on her own plate—Looks off.
66—Through window—Dave seen in distance, swings jug walking away from camera—Caprice yelling to get his attention.
67—1—Maria hears Caprice yelling and goes to stop her.
68—2—Airdale looking into house—Exits into house.
69—1—66—Maria and Caprice at window—Maria shaking her.
70—1—Airdale at table—Mounts chair and takes chicken leg from Maria's plate—Exits.
71—1—66—Maria pushes Caprice toward table and follows.
72—2—Airdale enters from house with chicken leg and exits.
73—1—Maria discovers the chicken leg is gone.
74—Closeup of Airdale on lawn eating the chicken leg.

But the script writer must not write in the impossible things for animals to do. In this case the Airdale made a good actor. He loved chicken, and he knew that the only way to get it was to mount that chair and take it from Maria's plate. To get that point over, we bought four chickens, as the studio scenes required two and the exterior scenes required two, just because our work was mapped out that prevented the taking of the interior and the exterior on the same day—the interior scenes being photographed in Jersey and the exterior in the Catskills.

(Continued next week)

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 143.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the relative efficiency as between a 110 and 220 volt incandescent lamp?

Roll of Honor on Question No. 136.

The names on the Roll of Honor are, some of them, again there only by a little stretching. I would advise many of them to scrutinize the answer very carefully. There seems to be a very general misunderstanding as to one phase of the last part of the question, viz: would the lens be nearer or further away from the film with an 80-foot throw?

Now, stop and think for a moment. The film is one conjugate foci point and the screen the other. As you shorten one of these points you automatically lengthen the other, therefore as you bring the screen nearer the lens you automatically move the lens further from the film. That is an automatic action which cannot be changed.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas, whose answer needs considerable fixing on one or two points; C. W. Tuthill, West Orange, N. J., who puts the lens nearer the film; Ralph W. Martin, Los Angeles, Cal., who is correct, but too darned technical; C. E. Linstruth, Carthage, N. Y., who keeps the lens the same distance from the film; F. F. Bell, Palestine, Texas, whose lens dope is correct, but who is a little weak in locating the observation ports; W. B. Allen, Edmonton, Canada, correct; L. Pagenhardt, Westernport, Md., who moves the objective toward the film; Manuel Nosti, Tampa, Fla., who says the back focus would not be the same, but don't say what it would be; Bert Meester, Hobart, Ind., who is correct on the lens dope, but lacking in details on port location, and Wilson Hays, Barton, Md., whose reply is published.

Reply to Question No. 136.

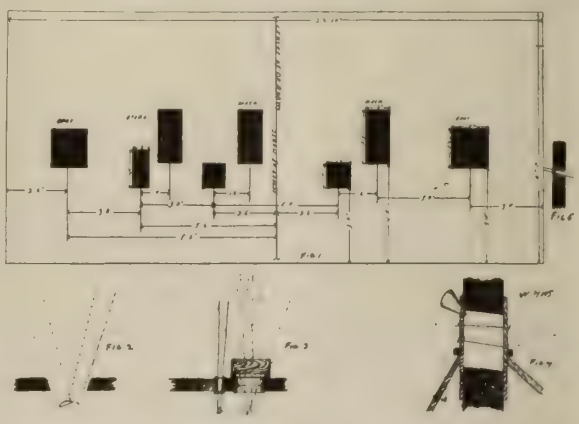
By Wilson Hays, Barton, Md.

The question:

In building an operating room how would you locate the lens and observation port openings for the masons? Explain fully. Suppose you are projecting a 16-foot picture at 100 feet, and the throw is shortened to 80 feet, could you use the same objective and condensers, and if so, would the objective still remain the same distance from the film? Picture would be smaller, of course. How much smaller?

The Answer:

I would locate the ports somewhat after the fashion shown in Fig. 1 of the sketch. The machines are set five feet apart, and each one is 2 feet 6 inches off center. Lens ports are 12 x 12 inches, and observation ports 12 x 24—that is to say, the hole through the wall is that size. The stereo lens port is 6 x 18 inches, and is located 5 feet 6 inches off center, with 3 feet between it and the nearest projector. Spot light ports are 18 x 18 inches, located 3 feet 10 inches from bottom of port to floor, which height will allow the average man to operate the spot conveniently while standing. Machine and stereo observation ports are located 4 feet from bottom to the floor. Lens ports are at a height of 3 feet, but their height will be determined by the pitch in projection. The ports in the drawing are intended for a moderate pitch, and the measurements will answer in many cases. Should you have very nearly level projection the lens ports must be located a little higher, with the center about 45 inches from the floor. On the other hand, should the pitch be very steep the approximate angle of projection must be found and the machine set at this angle. Drop a plumb line from the lens to the floor and measure out from this point the distance you want the lens to set from the wall. Plumb up from this point to the line of projection, and this height will be the approximate height of the port center from the floor. Provided the openings are left large enough, no trouble should result from this method. *The distance the different ports will set from each other will be determined by the size of the operating room and the length of throw.* On a short



throw with a large picture it would be advisable to set the projectors closer together than 5 feet.

Fig. 5 shows how both the temporary and permanent ports are set at the angle of projection. Fig. 2 shows how the bottom and sides of the spot port should be flared. Machine and stereo observation ports are made the same size, viz: 12 x 24 inches, and are fitted with adjustable ports sliding in grooves (as per Fig. 86, Page 220 of the Handbook—Ed.), and also should be fitted with glass and shadow box. Shadow box and fire shutter are shown in Fig. 3. In Fig. 3 I have located the adjustable port on the inside of the wall. The glass is placed about the center of the wall. The top of the shadow box is cut out to allow the fire shutters to drop. (You have only shown one shutter in Fig. 3. You should have shown 2, viz: the fire shutter and the adjustable shutter.—Ed.) If glass in the machine ports is intended a sliding door may be provided for both spot and stereo, so that they may be closed at all times when not in actual use. The spot and stereo observation ports may be much smaller than in the drawing. In fact the stereo port may be reduced to 8 x 10, with some added inconvenience in projecting slides. A large spot port will allow the operator to listen for his cues without so much inconvenience. Fig. 4 shows how temporary 12-inch square lens ports are filled in after the machines have been permanently located in their proper place. A board is fastened outside the port, with a hole that will clear the light ray about ¾ of an inch. A similar board is placed on the inside of the port, with a smaller hole, since the light ray flares slightly. The size of these holes can be found by projecting the light on the board in their respective positions, marking a circle around the light and cutting the hole out with a keyhole saw. A tin cone is then constructed which will exactly fit through the two holes, and when it is in place liquid cement is poured in from the top, as shown in Fig. 4. Before the cement has had time to set hard project the light to make sure that the board has not moved. When the cement has hardened remove the form and finish filling in the top with a trowel. The tin cone should be removed, and the finished port painted black on the inside. The sides of the stereo lens ports should be filled in, leaving a long slot-shaped opening in the wall, just wide and long enough to clear the top and bottom rays.

The same objective and condensers may be used to project a picture at 80 feet which were used to project one at 100 feet, provided no account be taken of the up-to-date dope on matching the E.F. of the condensing set with the E.F. of the objective. Since changing the length of the throw changes the B.F. of the objective, it is evident that the condensers would not have the same relation to the objective as formerly. A 16-foot picture projected at 100 feet would be about 12 feet 7 inches in width when projected with the same lens at 80 feet, since 16÷100=4.25, or .16 of a foot, therefore the width of the picture would increase 4.25, or .16 of a foot with each increased foot of throw or decrease by the same amount with each decreased foot of throw, and, since the distance in this case is decreased by 20 feet, we would have .16 x 20=3.2 feet less width of picture, and 16—3.2=12.8 feet width of picture at 80 feet.

Of More Than Passing Interest.

Some time ago the Department of Water Supply, Gas and Electricity introduced an ordinance into the Council which provided fees for examination and licensing of operators. The proposed ordinance failed to pass, due, I was told, mostly to the opposition of the president of the Council, Mr. Frank L. Dowling. I immediately opened a correspondence with President Dowling, calling his attention to the fact that a proper fee for examination would have a decided tendency to shut off, or at least curb, the activities of "operators' schools," which, without providing any practical theatrical experience, gave their "pupils" from one to two months' instruction and sent them down for examination simply in the hope that by some stroke of good fortune they would manage to get by. I called his attention to the fact that some of these school-taught operators had been up for examination as many as eight, nine, and even ten times, and that if they had to pay a reasonable fee for each examination they certainly would not apply to the Board until they had some reason to suppose themselves really competent.

I also told President Dowling, in language which could not be mistaken, that it was nothing short of an outrage on the public at large to allow the issue of a license to an operator to project pictures without examining into his competency from the optical point of view and without testing his knowledge as to ability to put on a picture with the least possible amount of eye strain.

It required considerable correspondence to impress President Dowling with this proposition, but at last I received the following communication:

> Mr. F. H. Richardson, 17 Madison Avenue, New York City.
> Dear Sir: The attention of President Dowling has recently been called to your letters in relation to the possibility of requiring the further examination of operators of moving picture machines, and he has turned the matter over to me, instructing me to consult with you to see if we can jointly draw some ordinance which will cover your views with regard to proper knowledge of the projection. I shall be glad to make an appointment with you at this office, where we have the necessary references to aid us in formulating an amendment to the ordinances. Yours very truly,
> ALBERT E. HULL,
> Assistant to the President.

In order to avoid any possibility of working at cross purposes in respect to this letter, I went down to the Bureau of Water Supply, Gas and Electricity and interviewed Mr. Wynkoop, the engineer directly in charge of matters electrical, and the immediate superior of the Board of Examiners. I had a long conference with Mr. Wynkoop and the first Deputy Commissioner, at the end of which it was suggested that I embody my ideas with regard to an optical examination and the licensing fee in a letter to Commissioner Williams. This I did, and within a few days received the following communication:

> F. H. Richardson, Esq., 17 Madison Avenue, New York City.
> Dear Sir: I have your letter of March 27th. I shall appreciate it if you will call upon me at your convenience. I suggest that you come Saturday morning between ten and eleven.
> Respectfully,
> WILLIAM WILLIAMS, Commissioner.

In compliance with the Commissioner's request I went down and had more than an hour's conference with the Commissioner, Mr. Wynkoop and the chief engineer of the Department. I succeeded in convincing Commissioner Williams and the other gentlemen of the necessity for an examination in matters optical, and tendered my services, which offer was accepted, to instruct the examining board, so they could make a competent examination along those lines. Mr. Williams said he would immediately consult the corporation counsel, and if the opinion rendered sustained his view that he had the power to order such an examination he would do so. On May 11th I received the following communication:

> Mr. F. H. Richardson, 17 Madison Avenue, New York City.
> Dear Sir: I refer to your letter relating to the department's action with regard to examining moving picture operators in respect of their knowledge of the optical features of the trade. The department has decided that, in its examinations of candidates for a license to operate motion picture machines, it will, until further notice, include therein questions calculated to disclose the candidate's ability to project satisfactory pictures. I am advised that this change in the department's method of conducting its examinations has already been made known to you informally. Respectfully,
> WILLIAM WILLIAMS, Commissioner.

It will thus be seen that this department has succeeded in obtaining for New York operators a much needed protection against the influx of incompetent school-taught men, who know absolutely nothing about the optics of the projector. More than this, we have secured some measure of protection to the eyesight of the public, in that this change will operate to induce present operators to get busy and study the optical end of their profession, because you cannot tell, gentlemen, when it will happen that an even more thorough awakening will come, and *the department will order a re-examination of all operators.* Should that at any future time happen it is up to you to be prepared for it. The knowledge is now available, and there is no reason in the world why you should not perfect yourselves along these lines.

Both Commissioner Williams and Mr. Wynkoop are to be congratulated on the fact that they are broad-minded men who are willing to listen to arguments and to concede that which is proven to them to be right. Had a more narrow minded Commissioner been in office it is quite possible we could not have secured this most beneficial change.

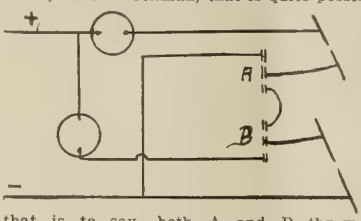
As to the license fee matter, it is still up in the air, and what the final outcome will be I cannot at this time say.

Quite Easy.

John Tillman, Brooklyn, N. Y., asks:

> Will you, through the department, favor me with an opinion on the following: The problem was put to me by an out-of-town operator and caused a good deal of argument. Is it possible to have two lamps burning in series, and by throwing in two switches change them to a multiple connection?

Yes, Brother Tillman, that is quite possible, and can be done in several ways, one of which is illustrated in the sketch. You will observe that when switch A, which is a single-pole, double-throw switch, is thrown downward, and switch B, which is also a single-pole, double-throw switch, is thrown upward, the two lamps are in series, but when the switches are thrown over, that is to say, both A and B thrown downward, the two lamps are in multiple. There would, however, be a difference in result by reason of the fact that when the lamps are in series you have the resistance of one rheostat, plus two arcs, whereas when they are in multiple the total resistance in so far as it affects the arc is decreased by an amount equal to the resistance of one of the arcs.



At Last.

For years the editor of the projection department of the Moving Picture World has stood alone in publicly, asserting the fact that the speed at which the projection machine is operated is an exceedingly important factor in the presentation of the photoplay and that, moreover, the projection of the picture is in the nature of a fine art.

Now, however, at long and last, comes a leading producer, Mr. David W. Griffith, who evolved that most wonderful photoplay, "The Birth of a Nation," and who is now head producer of the Reliance and Majestic companies of the Mutual Film Corporation, and says:

> The tempo (speed—Ed.) at which a motion picture is run is as important as it is in the playing of a stage play.

Recently in instructing the New York Office of the Mutual Film Corporation as to the speed at which the "Battle of the Sexes" should be run, Mr. Griffith said in part:

> I cannot overestimate the importance of seeing to it that this picture is run at very nearly its proper schedule. A matter of five minutes slower or faster for the entire picture might not effect it perceptibly one way or the other, but if the entire five reels should be strung out for ten or fifteen minutes over time the picture would be absolutely ruined. * * * Often the exhibitor wants to lengthen a show so that he may not have to put another picture on, with the result that he absolutely ruins the picture, and succeeds not only in dragging the audience out, and keeping them out of the theater for good. * * * I should think it would be a good plan for the man in charge of the exhibition of pictures which require care (Will Brother Griffith kindly show me the picture which does not require care—Ed.) to know enough about projection to be able to put on a show himself. In many instances thousands of dollars have been spent for theaters, for the production of moving pictures, and for the exhibition of moving pictures which were absolutely wasted. The location of the theater has been blamed WHEN THE REAL FAULT LAY IN THE PROJECTION OF THE PICTURE. * * * *I have seen pictures absolutely "dead" in one place which went "big" in another; not in any way on account of the difference in the audience but purely and simply because of the difference in projection*; in one case, the successful one, there being a good, clear light, the right tempo (speed—Ed.) and correct focus. I am emphasizing this particularly for the benefit of the many theatrical people who are getting into the motion picture business, that they may not lose sight of this important item until it is too late.

Mr. Griffith might have gone very much farther. He mentions the number of pictures ruined by lack of sufficient speed, but *he left unmentioned the thousands of instances where the picture is ruined by too much speed.* I suppose, however, we should be thankful for the favor received, since this is, so far as I know, the first time that a producer of motion pictures has expressed himself as viewing projection in the light of a fine art. I venture the assertion that, now that the ice has been broken, it won't be so very long before this highly important matter will receive at least some degree of the attention it has literally been screaming for for years. If the editor of this department made an index of the number of things which it has advocated long before anybody else was willing to even consider the matter, only to have the powers that be, later on, adopt the ideas as their own and put them into effect, we would have quite some index—quite some index, indeed.

Baby Local.

Thomas W. Dougherty, New Rochelle, a suburb of New York City, says:

> All the boys of Local 366, Westchester County, feel very badly indeed by reason of the fact that none of us will be able to hear your address at Madison Square Garden. We are all working, and that is the answer. No. 366 is known as the "Baby Local," but we are growing just the same, and at present

have, I think, eighty-seven members, including operators and stage hands, there being twenty-one operators. We have only been organized a little over a year, and conditions are fairly good, whereas before we were organized we received as low as seven or eight dollars for a week of six days; now eighteen dollars is the minimum. We do our best to please the managers in return for the increased salary. In fact, the policy of local 366 is for its members to do a little more than they are asked to do, giving results on the screen at the lowest possible expense. The managers are beginning to see the light, and are coming over to us one by one. And now, here is the latest move: New Rochelle operators are going to have a license, which, thank Heaven, will do away with boy operators. Now, Father Richardson, as we will be unable to attend on Projection Day, any first Sunday in the month you happen to pass through Mt. Vernon on your Go-Like-The-Devil, the boys will be very glad indeed to have you pay us a visit at Labor Lyceum, on South Fourth avenue. And now, I am seeking a little advice. The new fire laws compelled my manager to remove the operating room in our Airdome, which stands in the center of same, among the audience. The way it stands at present the picture is 16 feet. I am using 110 volt, 60 cycle current through a Hallberg economizer. In moving the operating room we will have to increase the present throw of 75 feet by 50 feet, making a total of 125 feet. Now if I have the same size picture, what will be the light results at the screen, considering the longer throw? The screen is a muslin one with three coats of flat white paint with a black border, as shown in the new Handbook. Can we get good results under the above conditions with A. C.?

The increased throw up to 125 feet won't be at all bad, provided you line your optical system according to Table 1, Page 141, of the third edition of the Handbook. You would, however, get a much better result if you were to get another economizer and wire the two in multiple and set them on their lowest notch. This ought to give you about 80 amperes at the arc, which would supply an illumination approximately equal to 40 amperes D.C. I would suggest that you first try the matter out with your own economizer, working at its maximum capacity. If the result is not satisfactory you can then get another transformer (economizer), and do as suggested. A 16-foot picture at 125 feet will mean that your lens will work on pretty close to a 5-inch back focus, and assuming your present lens to be of small diameter it will probably be necessary to exchange it for another one, possibly a Gundlach No. 2, or some other lens of nearly equal diameter. Assuming the back focus at which the lens will work to be 5 inches, if you can get 22 inches between the apex of the front condenser and the film, then you can do with a 2-inch diameter lens. If, on the other hand, you can only get 18 inches, then you will have to have a lens 2¼ inches in diameter; and if you can only get 16 inches then it will have to be 2 7-16 inches in diameter to avoid light loss. See Table 1, Page 141.

A Progressive.

John Vander Mate, Jr., Grand Rapids, Mich., orders a Handbook and says:

Here is a picture of me, myself, reading the Moving Picture World, April 8th issue, page 267. Along with this picture I wish to send my best wishes for your continued success.

Now, here is a man who not only studies the department and the Handbook, but is proud of it; he's a progressive. He is not like some of you cusses who curse the department, its editor and the Handbook and there work off down in the basement, lock the door, light the gas jet behind the furnace and there carefully and thoroughly read the department. My compliments to Brother Vander Mate. It is within the range of possibilities that I may be in your city along the latter part of next winter; and I tell you I expect to pass Sault Ste. Marie on the return end of the trip, and if the expense of a side trip to Grand Rapids won't be too much, I might conclude to visit your

Local Unions, Attention.

As has been told you, I lectured on projection to Hudson County Local Union No. 384, I. A., recently. In a letter to Brother I. G. Sherman, president of the local, I mentioned the fact that Washington, D. C., Local Union 224, I. A., was considering the proposition of "fathering" a lecture by the editor in the Capitol City. A day or two afterwards a carbon copy of the following letter was received at my office. I am publishing it for the benefit and consideration of other locals which I expect to visit in the near future. As I have said before, both President Sherman and Hudson County Local 384, are very live wires. They are the kind of union men to not only DO things, but *do them in the best possible way;* they are up-to-date. They believe that intelligent argument, improvement, and diplomacy are exceedingly valuable adjuncts to the labor movement, and that industrial war, as represented by the strike, the lockout and strong-arm methods, is a thing only to be resorted to when all other methods have failed. Read President Sherman's letter, my brothers. Aside from its commendation of the efforts of my humble self, as exemplified in my lecture on projection, it contains much food for thought.

Mr. B. S. Spellbring, President Local 224, I. A., Washington, D. C.:

My Dear Mr. President:—I have been informed by Brother F. H. Richardson, projection editor of the Moving Picture World, that your local has now under consideration the advisability as to his (Brother Richardson) delivering a lecture to the members of local 224, on "Projection." Believe me, brother, your local will make no mistake by not only "considering," but ACTING. For after you have heard him once you will want to hear him again; that is, if you are, as I believe, one who has the best interests of his local at heart, and the sincere desire to raise the profession of operating from out the depths where it has lain for so long, and give to that profession the distinction to which it is entitled, and call it —ART. Why should not we operators be accorded the same amount of respect that is given to the producer, the actor and the manager? The answer is a simple one. It rests with ourselves! We can maintain our dignity as men, and also command the respect and admiration of our employers, and become ARTISTS instead of "crank twisters," if we will only ———. I left the preceding sentence un-ended; you will obtain the full information as to how this may be accomplished, if you care for it, from Richardson himself. On Saturday, May 6, we of Local 384 had the extreme pleasure of listening to Brother Richardson for nearly an hour and a half, that, too, at the unheard-of hour of 4 a. m., and all would have been more than willing to have remained until sunup if "Rich" had not "tired." Results were noticed as early as the Monday following, and that, too, is "going some." It shows that the operator, as a class, is beginning to realize the finer points of his art when "shown" by as able a man as Richardson, and let me say this: In making your arrangements do not lose sight of the fact that you are about to receive in your midst a brother, for Richardson is a member in good standing off Local 306, New York City; also an honorary member of Local 384 of Hudson County, N. J. It would be presumption on my part were I to, unasked, attempt to advise you as to how to proceed with your arrangements, but this is the way Local 384 did it: A committee was appointed to secure a hall that would be a credit to the organization, and one that they would not feel ashamed to invite their employers to, as we did not want them to get the impression that we were "cheap." It was finally decided that we give a dinner, to cost one dollar per plate, and to which each operator should bring his employer (the men who pay our salaries), for it was the men behind the pay-roll we wanted to reach. Others were welcome, but they had to pay their own. No moneys were expended from the local treasury, each operator paying for his employer and himself, and all money was paid into the hands of the committee ONE WEEK in ADVANCE OF THE TIME SET for the dinner to be held, so we knew just what we had to work upon. Then I, as president, sent an official letter to the Exhibitors' League of Hudson County, inviting them to be present in a body. The president, vice-president, and several other members of the league were present, besides a large number of exhibitors who were not members of that body. At the dinner, I, as toastmaster, called upon the president of the League for a few remarks, and I wish you could have heard them, for we received, WITHOUT FIGHTING, that which all unions are after—RECOGNITION. You know, as well as do I, that operators many times spend money foolishly, and to their own detriment; here is an opportunity to spend it wisely and well, and the results will be of untold value to you. I am sure you will agree with me in this after you have heard Brother Richardson, for he drives home each point so sharply that it leaves an impression upon the minds of the employers which will not soon fade. That is why it is imperative that you have the employers present, for it is from them that you expect to receive an increase in salary. Now do not misunderstand me, Brother Spellbring. I do not mean to say that your employer, after hearing this lecture, is going to turn around and hand you a "five-spot," but I do say it will more than pave the way for you to receive greater consideration at his hands. Richardson is a big man, physically and mentally; his theme is a big one, therefore it behooves you to make your affair correspondingly big, so that it will not only be a credit to the "Nation's Capitol," but Local 224, as well. Assuring you that I will render any assistance for this really beneficial work that Brother Richardson is trying to do for the operator that may be in my power, and with best regards to you, your colleagues on the Executive Board, and Local 224, I am,

Sincerely and fraternally yours,

I. G. SHERMAN,

President Local Union 384, I. A. T. S. E. & M. P. M. O.

Interesting Letter.

From Missouri comes the following somewhat lengthy but interesting letter.

> Inclosed find money order for the new Handbook. When it arrives my library will consist of nine volumes of Hawkin's "Electrical Guide," "Motion Picture Electricity," by Hallberg, "The Electric Motor," by Burns, Power's "Hints to Operators," and the second and third editions of your "Handbook." I also have the first one hundred and twenty-five questions and answers typewritten and bound together, with all the illustrations re-drawn. It sure is a mighty nice volume of information. And now, here is a puzzle. Have travel ghost with my 1911 Motiograph, and cannot get rid of it. Have widened the main blades of the inside shutter and set same so that the lens is entirely closed before the film movement begins, and is kept closed until the movement is fully completed, but Mr. Travel Ghost, nevertheless, remains on the job. Could it be caused by slight vibration of the framing carriage due to worn parts, which would move the picture on the screen while each frame is being exposed? Have installed new shutter gears, and late type of shutter. It also may be due to optical system being out of line, since on the old Motiograph when you pull the lamphouse back to match up the lens system, as I have done, the heavy lamphouse tends to sink down, thus throwing the system out of line. My manager is building a new theater and we will have entire new equipment. I wish to use meniscus-bi-convex condensers. Now suppose Table 1 calls for two 7½ planos, would it be correct to use one 7½ meniscus and one 7½ bi-convex, measuring distance X and Y, as per Table 2, Page 143? If not, how would you figure the correct focal length for the combination? As I understand it Missouri state laws require, or at least in the year 1911 did require operating rooms made of sheet metal. We wish to use a concrete operating room, but the insurance men say they would not approve it. This is a funny world. I wish you would correspond with these officials on the subject of concrete fireproof operating rooms. In your new book you say to place the film link above the aperture. Why not, if you use an open type machine, place the film link above the top loop where it would burn in two instantly in case of fire? Could you give me further description of that incandescent in lamphouse. I cannot understand the explanation in the Handbook. Looks as if the cut was reversed or something. What do you think of a 90 ampere motor generator set with the dynamo shunt wound? Ought it not to be compound wound? And can you operate two arcs in series off a motor generator set, for instance, a machine of 90 ampere capacity? I saw the last reel of "Lyman Howe's Travel Festival" at one of our theaters last night. The projection was excellent, except for one or two things. During the last half of the last reel the operator cranked with his right hand and wrapped up a pile of slides with his left. I stood in the operating room door and watched him take off the arc lamp knobs, and slide carrier cone, and the stereo lens, with result that there was poor speed regulation; also he unfastened the eye bolts which anchored the machine, and accidentally moved the picture off the screen at least two feet. The audience was paying fifty cents per seat, and don't you think he should have waited until the show was over before beginning to tear down the machine? Also I was told he used two copper strips to boost the operating room fuses, otherwise the work was excellent. Will you have the International president of the I. A. T. S. E. write me, as I would like to join a local while continuing my work in this city. I cannot afford to leave here and spend six months in another town in order to make myself eligible.

I have complied with your request with regard to the I. A. You should hear from the International office soon. And now with regard to your questions. No, travel ghost would not be due to anything but wrong timing of the shutter, or shutter blade too narrow. In order to get travel ghost you have got to have the lens uncovered while the intermittent is moving, since travel ghost is, as I have often explained, due entirely to the movement of brilliant, white objects across the screen, which leave an impression in the eye greater than the impression left by the surrounding comparatively dark objects. I cannot say what it is, but if it is travel ghost (streaks of white up and down from white objects on the screen) there is something wrong with that shutter of yours or the gears. Holding the fly wheel side with one hand try to move the shutter with the other. If you can move it to any considerable extent, then find out where the lost motion is, for that is the seat of your trouble. As to the meniscus-bi-convex condensers, you need the same E. F. as you would have with the plano combination, and for two 7½ the E. F. would be $7\frac{1}{2} + 7\frac{1}{2} = 15 \div 4 = 3\frac{3}{4}$ inches. It is therefore only necessary to inform the dealer that you want a meniscus-bi-convex combination having a 3¾-inch equivalent focus, assuming that you want them to take the place of two 7½ plano-convex. As to method of figuring the E. F., that is plainly shown in the paragraph marked "example," and the one just above it on page 143. With regard to the refusal of the insurance men to approve of a concrete operating room, why that is pure, unadulterated official stupidity. You could unquestionably take them into the courts and force them to approve a concrete operating room. From any and every point of view a concrete operating room is far superior to a metal room. It represents about the best there is in operating room construction. It is approved by the authorities in New York City, Boston, Washington, Chicago, Cleveland, and practically every city in the country. If you will give me the names and the addresses of the officials I will be glad to take the matter up with them and try and show them the utter absurdity of their position. As to the cut on page 302 of the Handbook, you attach the lamp socket to the bottom of the lamphouse at the right in front corner, connecting one side of the socket to one side of the incandescent circuit in the usual way, through a switch and fuse, of course. The other side of the socket is also connected in the usual way, except that you cut the wire inside the lamphouse and attach the end coming from the lamp socket C, to binding post B, and the other end, B, you attach under the screw just above the letter B, so that when you close the lamphouse door, which is represented by the line to which the upper block is attached, you force spring A back and break its contact with the screw, as shown. The drawing really should have had a letter on contact screw, which is opposite arrow point A, so I could refer to it as screw F, or whatever letter I gave it; also the line representing the door should have been given a letter.

If Lyman Howe knew his operator had pulled off any such stunt as you describe that operator would lose his job so quick it would make his head swim. I thoroughly agree with you that he did wrong, and very wrong at that, regardless of whether the audience was paying 50 cents or 10 cents per seat.

A shunt wound generator of a motor-generator set can be used all right, but it will work much better if compounded, provided the compounding be done with reference to the work the machine is to do.

You ask whether one can operate two arc lamps in series with a motor generator set. If you mean can the two arcs be struck, why yes. That can, I think, be done with almost any motor generator set. But if you mean is it possible to maintain satisfactory illumination, from the projection point of view, using two hand fed arc lamps in series, operating from a constant potential generator, that would not be practical, and even with a constant current generator it would hardly be practical unless you used automatic feed lamps, because the minute one arc got the least bit longer than the other its voltage would rise higher than the other, and the illumination of both lamps would thus be directly affected. To obtain satisfactory results each arc would have to be maintained at absolutely constant length.

Bright Men.

Charles S. Stuckey, Niagara Falls, Canada, says:

> Enclosed find a couple of answers I have managed to find time to evolve. I am temporarily disconnected from the movie game, and have returned to my old place of employment on the switchboard of the Canadian Niagara Power Company, which is one of Niagara's "big shows." I am sorry I could not get time to answer more of the questions. I have made the long trip from Edmonton, Alberta, where I hung up my hat during a considerable period. Glad to see my old pal, Bill Allen, on the Honor Roll a few times. There are lots of bright young men in Edmonton, particularly in the union. I am afraid, however, they need a little shaking up, or awakening. Am much interested in the drawings and accompanying descriptive matter by Friend Martin. He sure must have some "noodle" to dig up such original dope. My best regards to Martin, and the rest of the "department helpers."

Right you are, Brother Stuckey, when you say "department helpers." I have often said it is not "my" department, but "our" department, because the correspondents are just as important as the editor. True, I could conduct a department, and possibly an acceptable one, too, without a single correspondent, but it would not begin to do anywhere near the good it does when I have the combined help of many able operators, and even the man who asks what seems to be a foolish question frequently does a lot of good, because he sets the editor and others thinking, and even though we may laugh, still we get good out of it. Just stop and consider that proposition for a moment, my brothers, and you will see that it is true.

I am sorry about Edmonton—its location, I mean. I know it is a live wire, and I would like to visit it on my trip next winter, but it is so far out of the way that the trip would, I am afraid, be altogether too expensive. The Moving Picture World could hardly be expected to stand the expense of the long trip which would be necessary in order to reach that far-off spot, just to visit our comparatively small union, much as I would like to. We welcome you back, Brother Stuckey, and hope you will be with us for a long time, whether you are actively engaged in operating or not.

Drill and Dynamite.

Chauncey L. Greene, Grantsburg, Wis., in writing of another matter says:

> I have one of your latest Handbooks, third edition, and nobody could separate me from it, even with a drill and dynamite.

That is not the way they usually do it, Brother Greene. As a rule, where the owner is separated from the Handbook, it is done by the simple process of "lend me your handbook for a day or two will you," which "day or two" lengthens out into—well it never comes back.

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Dark Room Illumination.

In the arrangement and use of lights in a "dark room" for negative work either red, green or yellow light may be employed, and although the greatest precaution is necessary when handling sensitive film before and during the first few minutes of development, yet a good amount of light may be used to illumine the walls and ceiling of the room, providing the source of light is not near to, nor directly shining on the sensitive film.

To blacken the walls and ceiling is unnecessary for the intelligent and careful worker, but if he be of the type that leaves doors open and lets strong daylight on the walls, then certainly blacken them, or else lock him in until he has finished; or, preferably, get rid of the careless man, for he is sure to invent some other method of doing mischief. The important thing to remember is that the danger of fogging film alters in inverse ratio to the square of its distance from the source of light when the latter is an electric lamp with colored glass in front of it, and very nearly so when translucent paper or other substance is used in the place of clear glass.

We will carry out an imaginary test, and show the application of this rule. It is desirable to test a red lamp which gives a good bright light. At two feet distance from it we will place a board, and on it lay a piece of sensitive film three quarters of it covered by a piece of black paper, and turn on the lamp. After a minute we shall shift the black paper so that half of the strip is exposed, leave it thus for half a minute, then shift the paper so that now three-quarters of the film is open to the light; leave it for another half minute, then remove the paper, but leave a five-cent piece lying on this hitherto unexposed end, and give a one minute exposure. Thus the four divisions of the film have received exposures of 1, 1½, 2 and 2½ minutes, and the part sheltered by the coin has not been exposed at all. The strip is developed in total darkness in a strong bath which we know would bring everything possible up in an under exposed negative in a known number of minutes and is left in it for this time. It is then fixed and rinsed in water and taken into daylight.

The lamp which was absolutely safe at six feet, so that the film could be exposed to it for eighteen minutes without fogging, will at a distance of three feet be safe—for how long? Three inches is one twenty-fourth of six feet, so when we bring it within three inches of the lamp to see how the image is progressing during the early stage of development, it is in light five hundred and seventy-six times stronger than before, so the safe time will be 1-576 of 18 minutes, or about one and three-quarters seconds, and it will fog if held there for three seconds. Now we see the importance of a thorough understanding of this rule and how easily a negative can be ruined by being held too near to what is considered a safe light.

How, then, is it possible to work safely among these dangers; must we work in darkness? Light the room with a good bright red or yellow light that will not fog a test strip at two feet distance in one minute and let it be in such a position that no undeveloped film will ever be brought nearer than eight feet where it could with safety remain for 16 minutes. Let the walls be white so that there is a comfortable amount of light all over the room, owing to reflection, and place a shelter between the framing up bench or stand and the light, so that during the somewhat lengthy process of putting the film on the frame it will receive only the reflected light from the walls, reflected walls are easy to see by, but affect the emulsion far less than the direct light (we need not enter into the theory, but the fact can be easily tested and proven), and with the above arrangement the film will not be fogged by half an hour's exposure on the framing stand. When the film is on the frame, switch out the light close to the developing tank, and leave that one which is about eight feet away, put the frame in the tank and put a cover over it. We know that the developer takes about ten minutes (let us say) to complete its work, so wait five minutes, giving the frame an occasional shake, then switch up the developing light, and as the film is far less sensitive we can examine it without danger and then put it back and cover the dish until we think it should be finished; look at it again and either take it out or allow further development, as the case may be. Thus we work in a comfortable light and perfect safety.

If any chemical fog has occurred during development—and by this vaguely applied term we may understand fog which has not been caused by the action of light—it will show on the little round spot where the coin lay, and which has never been exposed, so that we can allow for it by calling that spot clear film and comparing the other parts to it. Let us say that on so comparing the parts we find that the exposures of 1, 1½ and 2 minutes have made no impression on the film, but the 2½ minutes exposure has made that part just faintly different from all the rest of it; this means that the red lamp did not fog film exposed to it for 2 minutes at a distance of two feet, but did fog when the film was left for 2½ minutes. A film can be put on a frame in 15 minutes with ease, so we desire to have a film that will not fog in that length of time. If the lamp we tested was safe for 2 minutes at 2 feet, how far away must it be to allow a safe 15-minute exposure, or, say, eight times as long as 2 minutes? At twice the distance it can be exposed four times as long; at three times the distance, or nine times as long exposure may be safely given, and so on, according to the mathematical law of inverse ratios and the power of light at varying distances, and physically the safer is the greater.

We must not forget that this law has an inverse bearing. The writer has known of valuable negatives having been injured by ignorance of this fact. Those mysterious foggings which with some workmen occasionally occur when it was declared that every care was taken, and that the film stock was bad—are due to ignorance of this law and an obstinate determination on the part of the culprit not to take the advice of those who know more than he does. The writer speaks with some force on this matter, because there is nothing meaner than the action of an obstinate man when he wilfully refuses advice and, spoiling another's work, throws the blame on the other worker. For a manager to listen to the gossip of the unlearned, when he has not the technical knowledge requisite to see where the faults really lie, is to start that most fatal thing, the shifting of the blame on the absent, and encouraging dishonesty among the staff; the most untruthful will always come off best in such a game.

The glass, paper or other material used to cover the lamp should be tested with a spectroscope to see that it does not merely dim the light, and at the same time let the chemically active rays through it, but that it really stops those chemically active rays and lets the harmless ones through, for we want as many and as much of these latter as possible, so as to be able to see what we are doing in the room. There are many excellent brands of such paper and material, which have been carefully tested by the manufacturers, and also it is easy to get the proper kind of glass, so that there is no use for the circulating libraries which some people like to glue around their lamps. A quantity of the wrong sort of fabric on a lamp only makes it difficult to work in a room and accidents are liable to happen more under these conditions than when a proper and stronger light is used.

Comparative Speed of Cine Film.

There have been many calls for speed ratios between the various brands of cinematograph films that the following table is given as being an approximate speed ratio of the various makes.

As no two emulsions are ever exactly alike in speed, these numbers are given as a guide only, and cannot be guaranteed as being of hair-splitting accuracy, but they may be relied on as being sufficiently correct for all ordinary purposes of exposure. As a rule, Panchromatic emulsions do not retain their color sensitiveness for long periods, and indeed any film that is not fresh should be tested for sensitiveness before using.

The writer has used Eastman film two years old with good results, but it was carefully stored in a cool, dry place. On the other hand, film that was practically fresh but had been in a damp tropical climate was insensitive in spots and could not be used on account of the large transparent blotches which disfigured the emulsion where the combined action of the moisture and heat and possible fungi had acted upon it.

In the following table the highest numbers represent the greatest sensitiveness.

Eastman Cine film	250
Eastman Cine film (X back)	250
Pathe Cine film	250
Austin Edwards film	180
Brifco film	180
Ensign film	180
Criterion film	150
Agfa film	250
Eastman Panchromatic (without screen)	250
Eastman Positive	11
Lumiere Cinemat	150
Lumiere Sigma	250

Hydrochinon Being Manufactured.

Photographers the country over will be much satisfied to know that American manufacturers are awaking to the field before them in the production of chemicals for the photographic trade. Just before going to press word comes to us that the Du Pont Chemical Works are now producing hydrochinon on a small scale, but expect that it will soon be a standard Du Pont product, manufactured on a large scale. We also hear that the Abbott Alkaloidal Company produced about a ton of hydrochinon during the month past, and that the manufacture of mono-methyl-paramidophenol sulphate, or in its better known name, Metol, has commenced.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "What Happened At 22."

Released June 26 by the World Film Corp'n.

(Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descripitve cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 8T, "Wilfred White," is a sub-title and is printed reading matter on the screen. But 57½ D, "When Dave turns out light," is a description of action.

Dave Wilson, a forger, is in love with Louise Lloyd, who is applying for a position to the Hollister Employment Agency, run by a man in league with Dave's schemes. Louise ultimately gets a position as companion in Joseph Knowlton's house. She meets Frank, the son, and a mutual liking springs up. Dave, seeking information, becomes a valet in the same house. Knowlton is investigating some forgeries in which Dave is implicated. Learning this Dave attempts his murder. Dave is arrested and Knowlton recovers from the attack. The story closes with the future happiness of the lovers.

This is a modern crook story with considerable change of action. Note the misteriosos and agitatos as suggested.

Note particularly: Telephone bells, 8 and 50½; police whistle, 59¼.

The theme selected is "I'm A-longin' Fo' You"—Hathaway.

Time schedule: 70 minutes (five reels, 4,750 feet).

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	Petite Bijouterie—Bohm. (Valse intermezzo)
4½	T	"I've tried, but I can't."	
5½	T	"Is that Mr. Wilson?"	I'm A-longin' Fo' You Hathaway. (Moderato espressivo) (THEME)
7½	T	"There's a good position."	
8	T	Wilfred White.	At Sunset—Brewer. (Moderato grazioso)
12	T	Miss Knowlton, Joseph's Sister.	
13½	T	In Toledo.	Dreaming of You—Lehar. (Valse lento)
16½	T	In search of a new companion.	
17¼	T	"I am sorry, but I have already."	Repeat: THEME.
18½	T	The return of David Wilson.	
20	T	"I am going to make it out."	Caressing Butterfly—Barthelemy (Andantino grazioso)
23½	T	"I'm always a bit leery."	
25½	D	When Wilson returns from bank.	Love's Wilfulness—Barthelemy. (Andante appassionato)
29¼	T	"What $35,000?"	
29¾	T	"Do you know it has been?"	Repeat: THEME.
31¼	T	"Dave, she doesn't want you."	
31¾	T	The police having been unable.	Valse Poudree—Popy. (Valse lento)
35¾	T	"But he wanted a woman."	
38	T	Two weeks have passed.	Repeat: THEME.
39¾	T	"Carruthers, can you get me?"	Canzonetta—Nicode. (Non troppo lento)
43½	T	Evening.	
44½	T	"That man is a crook."	Love's Torment—Barthelemy. (Valse lento)
49¾	T	"This photograph of the tree."	
50½	T	Wilson cornered. (Telephone bell.)	Misterioso No. 1.
53½	T	"This is Inspector Carruthers."	
54½	T	"I should like to be excused."	The Flatterer—Chaminade. (Molto capriccioso)
56½	D	Valet returns to the house.	Misterioso No. 2.
57¼	D	Telephone bell.	
57½	D	When Dave turns out light.	Agitato No. 2.
59¼	T	"Help! Help!" (Police whistle.)	
60½	T	Eleven o'clock.	Agitato No. 3.
63¾	T	"Did you see or hear anything?"	
64¼	T	"This will has been altered."	Agitato No. 1.
67¾	T	"And there's no blot."	
69	D	When Dave is arrested.	Repeat: THEME.
70	T	The End.	

"The Battle of the Victors."

(By S. M. Berg.)

There has just been presented in New York City two feature films: "The Fall of a Nation," by Thomas Dixon, music by Viitor Herbert, and "Civilization," by Thomas H. Ince, music by Victor Schertzinger. By a peculiar coincidence the given name of both the authors is Thomas and, stranger still, that of both the musical composers is Victor.

Victor Herbert, born in Dublin, Ireland, in the year 1859, and educated in Europe, is well-known as a composer of all characters of music. Suites, symphonies, operas and operettas are all from the prolific writer's pen.

Victor Schertzinger, born in Philadelphia in 1889, was educated in New York and Europe. At the early age of 16 he was a soloist on the concert platform and since then has been responsible for many original musical settings for feature films. Among them may be mentioned "Peggy" and "The Beggar of Cawnpore."

It was with considerable interest that the writer visited the Liberty and Criterion Theatres to hear what would be presented as a musical interpretation of these great films. Both give every opportunity to run the whole gauntlet of human emotions with their snatches of comedy, deep pathos, magnificent military and marine spectacles and colossal battle scenes. What more could a composer wish for?

Victor Herbert's score will stand as a master conception of orchestration. It can be safely said that in no work which has ever come from this famous composer have such opportunities arisen for him as in the scoring of this film. In lighter vein the Italian episode and the orchestral effect of organ-grinding is masterful in its humor. The opening with the American spirit calling to the oppressed of the European nations, the theme of the treacherous European rulers, the inspiring military air at the scenes of the marching armies are all distinctive and characteristic. The outstanding musical setting, however, is the one interpreting the signing of the Declaration of Independence. And those battle scenes, where the action depicting the advance or retreat, the success or failure of the enterprise, are musically there. If the troops advance, you are inspired to advance with them. In retreat you feel it is under orders and not the desire of the fighters. Victor Herbert has indeed shown what can be done in the musical score and has brought to bear upon it all of the art and knowledge of which he is master.

In listening to Victor L. Schertzinger's musical interpretation of "Civilization," it was with some knowledge of what this young genius could do. A careful study has been made of almost all his scores and some have been dissected and discussed in these columns. Of course it was expected that he would attempt to outdo himself in his present effort and royally he has arisen to the occasion. Not satisfied with a musical interpretation, he is also responsible for the words sung by the soloists and the incidental choruses. Without doubt the outstanding composition is the loyal martial air. We hear it first as the introduction, then with the King and his court, again when war is declared and the armies march to battle, and again at the close when peace is declared and they return to the arms of their beloved ones. One is almost inclined to feel that more is expected of Schertzinger than of Herbert, for he has had the one needed thing in this particular line—experience. Whatever may have been expected, every thought and wish is gratified. At the opening of "Civilization" we are treated to a stage setting with voice solo and human characters depicting a pastoral scene of peace and plenty. As the day breaks and the sun rises we hear the booming of cannon and the whistle of exploding shells, and we see depicted before our eyes the horrors of war. Here I think is where Schertzinger excells himself. The pastora airs and the solo are delightful and their interpretation of the scene is perfect.

To sum up these wonderful works, we find on one hand age and experience and on the other youth and genius. In the battle for supremacy neither is superior to the other so an honorable draw must be declared with both receiving the sincere compliments and good wishes of those interested in better music for the picture.

Musical Terms.

(By S. M. Berg.)

Musicians and lawyers have one thing in common, a delight to argue over the definition of a word. Musical terms are composed of words from all foreign languages, principally French, German and Italian. There are many dictionaries that give us so-called interpretations of these terms but musicians differ considerably with them. Of course one of the reasons for this is that so many musicians in America are using these languages as their mother tongue with the result that they give them a personal interpretation different from the recognized one. Again

words of a foreign origin when adapted to another language frequently carry some different meaning. Realizing the controversy over the original literal meaning of musical terms and the modern interpretation given, a compiled list will be found of the common ones in use and their modern interpretation. There will also be found the common abbreviation of the words which will accompany them in brackets.

A

ACCELERANDO (ACCEL).—Gradually faster; livelier.
ACCENTO.—Accented; marked; enforced; accent the notes; an irregular stress.
ACCIDENTAL.—Any chromatic sign not found in the key signature, occurring in the course of the piece.
ACCOMPANIMENT (ACCOMP.).—Any part or parts which attend the voices or instruments bearing the principal parts in a musical composition. It is *ad libtum* when the piece can be performed without it, and *obligato* when it is necessary to the piece.
ADAGIO (ADG).—Slow, leisurely; a slow movement. Adagio adagio adagio assai, adagio molto, very slow. Adagio non molto, or non tanto, not too slow.
ADAGIETTO.—A movement somewhat quicker than adagio.
ADDOLORADO.—Plaintive; in a style expressing grief.
ADIRATO.—Angry, wrathful.
AD LIBITUM.—At pleasure, at will. A direction (1) that the performer may employ the tempo or expression that suits him; (2) that any vocal or instrumental part may be left out, if desired.
AFFABILE.—Sweetly or gracefully.
AFFANNATO.—Uneasily, distressfully.
AFFETTUOSO (AFFETT).—With passion, emotion, feeling; very expressively; tenderly.
AGEVOLE.—Easily, lightly.
AGILITE.—Agility; sprightliness; vivacity.
AGITAMENTO.—Agitation; passionately agitated.
AGITATO (AG.).—Agitated; compassione; passionately agitated.
AL.—See ALL.
ALLA BREVE.—Formerly, a time of 4 minims (1 breve) to the measure. Now 4-4 time with 2 beats instead of 4 to the measure; and in a quicker tempo; time signature also called alla cappella.
ALLA MARCIA.—In a march style.
ALLA MILITARE.—In a military style.
ALLA MODERNA.—In a modern style.
ALLARGANDO.—Growing slower.
ALLA RUSSA.—In a Rusian style.
ALLA SICILIANA.—Like a Siciliana.
ALLA STRETTA.—Growing faster and faster.
ALLA TROMBA.—Like a trumpet.
ALLA TURCA.—In Turkish style.
ALLA VENEZIANA.—In the Venetian style (like a Gondoliera).
ALLA ZINGARA.—In the style of Gypsy music.
ALLEGRETTO (ALLgtto).—Quite lively; moderately fast (faster than andante; slower than allegro).
ALLEGRETTINO.—A tempo slower than allegretto.
ALLEGRISSIMO.—Very rapidly.
ALLEGRO (ALL).—Lively, brisk, rapid. An allegro movement is not quite as fast as presto. Allegro assai, allegro di molto, very fast (usually faster than the foregoing movement). Allegro di bravura, a technically difficult piece of passage to be executed swiftly and boldly. Allegro giusto, a movement the rapidity of which is suited to its subject. Allegro risoluto, rapidly and energetically.
ALLEMANDE.—A German dance in 3-4 time. A figure in dancing.
AL LOCO.—"To the place" a direction following 8va and meaning "perform music as written." Also directs violinist to return to a former position after a shift.
AL UNISONO.—In unison (or octaves).
ALTISSIMO.—Highest.
AMABILE.—Tender, sweet.
AMARISSIMO.—Very bitterly; with great anguish.
AMOROSO.—Amorous; fond, loving.
ANDANTE.—"Going," "moving," a tempo-mark indicating a moderately slow, easily eowing movement between adagio and allegretto.
ANDANTINO (ANDno).—A little slower than andante.
ANDARE.—Continue straight on.
ANIMANDO.—With increased animation, growing livelier.
ANIMATO.—With spirit, spiritedly, vivaciously.
ANSIOSO.—Expressive of anxiety or hesitation.
APPASSIONATO.—Impassioned, with passion. Ardor.
APPENATO.—Distressed. Expressing sorrow.
APPOGGIANDO.—Leaning on, supported. Gliding of one note to the next without a break.
ARCO (ARC).—Bow. To bow after pizzacato passage.
ARIA.—An air, a tune, a melody.
ARIOSO.—A style between aria and recitative.
ARPEGGIO.—Playing the notes of a chord in rapid succession.
ASSAI.—Very Allegro assai, very fast. Adagio assai, very slow—Assai moderato—very moderate.
A TEMPO (a. t.).—In time; at the preceding rate of speed.
ATTACK.—The act (or style) of beginning a phrase passage or piece.

B

BALDAMENTE.—Boldly.
BARCAROLE.—Boatmen's song, usually 6-8 tempo.
BEL CANTO.—The art of beautiful song, as exemplified by the finest of Italian singers, of the 18th and 19th centuries, and their pupils and imitators.
BELLICOSO.—In a martial, warlike style.
BERCEUSE.—A cradle song—lullaby.
BIZZARRAMENTE.—In a bizarre, whimsical, fantastic style.
BOLERO.—A Spanish dance in 3-4 time.
BRAVURA.—Boldness, spirit, dash, brilliancy.
BREIT.—Broad and slow.
BREVE.—Short.
BRILLANTE (BRILL).—Brilliant, showy, sparkling.
BRIO con.—With fire and dash; spiritedly.

C

CADENCE, CADENZA (CAD).—A brilliant passage in a vocal solo. The orchestra accompaniment generally pauses after a hold, leaving the cadence to the solo instrument or to the voice.
CACHUCHA.—A dance like the bolero.
CALANDO (CAL).—"Decreasing," growing softer and (usually) slower.
CALMATO.—With calm, calmly, tranquilly.
CALORE con.—With warmth, passion, passionately.
CANTABILE (CANTAB).—"Singable" in a singing or vocal style.
CANTILENA.—A "little song."
CAPO.—Head, beginning. *Da capo* . . . from the beginning. *Da capo al segno* . . . from the beginning to the sign.
CAPRICCIO.—Free of rhythm, fantastically.
CEDENDO.—Growing slower.

(To be continued.)

Long Auto Trip for "Dusty" Farnum

Pallas Pictures Star in Journey from San Diego to Bucksport, Me., Will Make Good His Pet Name.

NOT only a cross-country automobile trip, but one that will start at the most southwesterly point in the United States and has a northeasterly point as its destination is now being arranged for by Dustin Farnum, the popular Pallas-Paramounut star. With San Diego, Cal., as the starting point "Dutsy" is mapping out a route that will terminate at Bucksport, Me., his home town, where he will spend his summer vacation.

It is expected that the popular Pallas Pictures idol will start on his transcontinental trip immediately upon conclusion of his work on his latest photoplay vehicle, "The Parson of Panamint," now being produced at the Pallas studios in Los Angeles, which will be released around the end of June. It is also planned to have the first print of "The Parson of Panamint" delivered to Carl H. Pierce, head of the New York office, by "Dusty" on his way through New York. The player will be accompanied by Tom Kennedy, the well-known pugilist, who has promised to lift the car out of any bad spots encountered on the trip.

Motion picture men all along the line are planning big receptions for the well-known film star, and that this trip will create wide interest not only among followers of the motion pictures but also in the automobile world is readily expected.

Turner Pictures on Mutual Program

FLORENCE TURNER, the screen's oldest favorite, is to star in a series of six five-act Mutual Star productions, the first of which, "Far from the Madding Crowd," a picturization of John Hardy's ever popular story, will be released by the Mutual Film Corporation on June 19. Subsequent Mutual Star productions in which Miss Turner will be featured are "Doorsteps," a screen version of the famous English comedy of the same name, to be released July 20; "The Welsh Singer," to be released August 17; "The First Settler's Story," picturized from Will Carleton's widely read poem, for release September 14; "Shop Girls," a five-act sociological drama, to be released October 12, and "Redeemed," a human-interest drama which will go to the public November 9.

Florence Turner.

In each of these productions Miss Turner will be supported by a powerful company of players, among them Campbell Gullan, Malcolm Cherry, Henry Edwards, who will appear opposite Miss Turner and others of equal note. All six productions were screened under the direction of Larry Trimble, known as one of the ablest motion picture directors connected with the industry.

Miss Turner occupies a most unique position in the hearts of the picturegoers both in this country and abroad. To her belongs the distinction of being the first actress to be featured in a photodrama. Early in her picture work Miss Turner was the only player then before the public who was honored by having her name used in connection with the advertising of a picture. She was the first to head her own company of screen players.

Florence Turner is first and last an actress. There is no part that she does not make stand out, and there is no phase of film acting she does not comprehend.

AUTOMATICS FOR AUSTRALIA.

C. A. Ashton of the J. C. Williamson Company of Sydney, Australia, has placed an order with the Automatic Ticket Selling and Cash Register Company for Triplet registers to be installed in six of their principal theaters in Sydney.

WILKES-BARRE.

George R. Wallace has been installed as manager of the Wilkes-Barre office of the Unicorn Film Service, at 35 South Pennsylvania avenue. Mr. Wallace has been in the exchange business in Wilkes-Barre for over four years.

Reviews of Current Productions

Exclusively by Our Own Staff

"A Matrimonial Martyr"

Five-Part Gold Rooster Play, Beautifully Colored and Featuring Ruth Roland.

Reviewed by Margaret I. MacDonald.

WHAT this production lacks in comedy, the element it is supposed to portray most strongly, is compensated for to a large extent in the artistic beauty of coloring, settings, photography, etc. The charming personality of Ruth Roland is at its best as she plays the role of Erma Desmond romping on her uncle's farm; but she is less at home in the character of Mrs. Stanley, the discontented wife of a scientist. Playing

Scene from "A Matrimonial Martyr" (Pathe).

a double role is always more or less of a tax, and in those scenes presenting double exposure work the picture will win much admiration.

Those supporting Miss Roland are Andrew Arbuckle, Daniel Gilfether, Marguerite Nichols and Henry Gray. The story treats of how Erma Desmond, persecuted by a grouchy uncle, decides to elope with her sweetheart. When they are about to depart she changes her mind and goes to visit a friend in the city. Another change of mind converts her into the companion of Mrs. Stanley, who, noticing the girl's similarity to herself in appearance, takes advantage of the opportunity to make an extensive trip, leaving Erma in charge and assuming the name of Mrs. Stanley. Queer complications occur, including the return from abroad of Mr. Stanley, who proceeds to fall in love with his wife as he supposes Erma to be.

The production lacks in a measure that spontaneity of circumstance that makes for good comedy, but is a beautiful production as before stated. It was made at the Balboa studios in the California sunshine and has gained much thereby.

First of "Sonny Boy" Pictures

Tefft Johnson Film Corporation Issues Single Reels in Which Children Are Featured.

Reviewed by Lynde Denig.

THESE comedies of child life possess the same wholesome flavor and natural humor that characterize Booth Tarkington's famous "Penrod" stories. The central character is a boy, about as mischievous as a normal youth of his years should be, and for partners in harmless deviltry he has all the children of the neighborhood, including a little colored girl, who bids fair to become one of the strongest comedy elements in the series. Tefft Johnson is writing the scenarios, directing, and acting the part of the father, with Willie Johnson playing Sonny Boy, whose initial adventures go under the names of "Sonny Boy at the Bat," "Sonny Boy in School Days" and "Sonny Boy and the Dog Show."

The first of the three pictures opens with scenes of a ball game where the youngster's ambitions are inflamed so that he dreams of himself as the proud possessor of a uniform and a bat. With these marks of greatness he sets out to win the prettiest little girl in town, and of course his prowess is suitably rewarded. The school days story, showing how Sonny Boy starts for school but lingers by the wayside to strike up an acquaintance with a colored girl of his own age, has a surer comedy touch. A basket of laundry is left by the wayside for a goat to devour while Sonny Boy introduces his new friend to the classroom. The democracy of healthy childhood is amusingly illustrated in this number.

"Sonny Boy and the Dog Show" contains a first rate idea carefully carried out, an idea that more than any of the others is reminiscent of "Penrod." Seeing pictures of a fashionable dog show, the children of the neighborhood determine to have their own exhibit which they stage with local canine talent. All of these subjects may be recommended.

Biographs in Two and Three Reels

"By Man's Law," a Strong Drama—"The Billionaire," an Extravagant Comedy Elaborately Staged.

Reviewed by Lynde Denig.

AMONG the many excellent pictures reissued by Biograph during the past months, few are more worth while in point of theme and treatment than "By Man's Law," a two-part drama based on the hypocrisy of reformers who do nothing to better the conditions that cause suffering and crime. It is a story of unpleasant facts, pardonably exaggerated for dramatic purposes, and given a personal illustration in the lives of several convincingly drawn characters.

There is the oil king, responsible for a strike which brings misery to the hundreds of families thrown out of work, also his complacent son, a leader of the Society for the Prevention of Vice, whose activities increase as the physical welfare of the community declines. Interest is focused on the fate of a young man who finds himself without either employment or money and on his sister, ready to do any kind of work to tide over the hard times. White slavers regard the girl as fair prey and are attempting to influence her with glowing promises when the vice committee interferes and places the inno-

Scene from "The Billionaire" (Biograph).

cent child in a reform school. Her escape, her death and the revenge of her grief-crazed brother are brought out in scenes of tragic intensity, admirably acted by Mae Marsh, Alfred Paget, Bobby Harron, Charles Mailes, Donald Crisp and Antonio Moreno.

For small town audiences "The Billionaire," a three-part picture containing plenty of broad comedy, should do very well. It was produced on an elaborate scale to give impressive effects in the presentation of midnight gayeties in a Parisian restaurant, and equally fine from a spectacular viewpoint, are the scenes of a musical comedy performance. The story is slight, but affords sufficient opportunity for an able cast, including Charles Mailes, Gertrude Bambrick, Dave Morris and Isabel Rea.

"La Vie De Boheme"

Alice Brady is Starred in Extremely Artistic Paragon-World Film Picture Directed by Albert Capellani.

Reviewed by Lynde Denig.

PRODUCED with rare taste to realize the full romantic value of Henri Murgur's story and acted with intelligence and feeling, "La Vie De Boheme" occupies a certain place among five-part photoplays of the first class. It might well have been extended several reels, without running the risk of wearying an audience, for there is a winning charm and sentiment in the presentation of the tragic career of Mimi sure to arouse responsive emotions where a story more complicated in its construction but less irresistibly human in its appeal would leave the spectator unmoved. The book, not the opera,

Scene from "La Vie De Boheme" (World).

was the model, and Director Albert Capellani caught the spirit of the original work with remarkable completeness, whereas Alice Brady's interpretation of Mimi is unquestionably the best thing she has done for the screen.

In producing a subject of this description Director Capellani, being a Frenchman with an intimate knowledge of French life, feeling and traditions, is in a peculiarly fortunate position. The spirit of the Latin Quarter in Paris and of Bohemia and also the combination of irresponsibility, gay abandon and unselfish kindliness characteristic of the impecunious artists that live for the joys of the moment are expressed in the scenes of this photoplay as they have seldom been expressed in the past. Such is the setting of environment and character prepared for a sympathetic portrayal of the love affair of Mimi and Rudolphe. Their unhappy romance seems to be a natural part of a life not governed by social laws effective in more conventional communities, yet in the end grievously affected by them, for Rudolphe, it will be recalled, is an aristocratic Bohemian, anxious but unable to throw off the ties of wealth and family.

The meeting of the innocent girl, unaccustomed to the wiles of men, and Rudolphe, who has left his uncle that he may live in the Latin Quarter, is prettily pictured and extremely well acted by Miss Brady and Paul Capellani. There are many delicate little touches of characterization, as the passion between them grows and Mimi is asked to prove her love by sacrificing it for the sake of Rudolphe's career. Miss Brady is altogether sincere and convincing in indicating the self-sacrificing devotion of the girl, who remains true to her love through every trial, and beautifully pathetic are the scenes preceding her death as she lies on a couch surrounded by friends whose kindly attentions come too late.

Atmospheric settings, artistic lighting and perfect photography play a considerable part in making the picture the exceptional example of screen art that it is. Then the acting is uniformly good, with Chester Barnett and Zena Keefe making much of the parts of Marcel and Musette.

"A Woman's Honor"

Fox Melodrama of Italy and America That Is Sensational, Realistic and Full of Atmosphere.

Reviewed by Hanford C. Judson.

THERE is an up-to-date quality, a realism in atmosphere and a spaciousness in this picture that carries its melodramatically romantic story along with considerable sweep. It is called "A Woman's Honor," and its heroine, played by Jose Collins, is an Italian girl of the hills who in the opening scenes affiances herself to a young man of the village, who is leaving for America to make a home for her. She goes to Naples to make her living while she waits, and there falls into the clutches of a certain "terrible woman," and in a barred room of her magnificent house is visited by a count. She is strong and the woman has to come to the count's assistance to quell her. The backgrounds of these Italian scenes are quite convincing. The girl is given enough money to get to America and in the Pittsburgh coal region (actual backgrounds) she meets her lover dying from a mine explosion. Over his dead body she swears to destroy those who have done her so much harm. The spectator will be sure to keep his eyes on the screen while the tale is being unfolded.

There are scenes in New York where, after the death of her lover, the heroine begins a new chapter of her history that carries her back to the old country, where she murders both the count and the "terrible woman." Her new lover, a rich Italian lawyer of New York, goes back with her. He is the nephew of the count, but when her vengeance is complete and he learns her story, he takes her back with him to "the land of happiness" over the sunlit sea. It is a picture that will amply justify itself in the box office, and there is nothing in it that should cause any censor to fail to give it free approval

"The Purple Lady"

Sidney Rosenfield's Comedy Is Basis for a Rolfe Five-Reel Picture Full of Amusing Characters and Situations.

Reviewed by Hanford C. Judson.

WHILE "The Purple Lady" was on the screen at the Metro projection room the reviewer was oblivious to the discomfort of a warm and humid day and a small room quite filled with people. The characters in the picture are splendidly done, and, while the developing situations keep one looking forward with expectancy, the unexpected and delightfully irresponsible antics of the story bring up much that will make laughter and some of it will be good and hearty. It is full of the atmosphere of "a good time" among the "White Lights."

One starts out with disliking the leading character, Silas, played by Ralph Herz, whom the plot ill-advisedly made "unpleasant"; but it doesn't last, due wholly to the player, who compels us to forget that he is a hypocrite; he almost turns him into a good fellow. The scenario would have escaped this disability by making him only a subordinate member of the "Up-Lift." Allan Hale plays a light and airy villain—"Count," smuggler, thief and lover of the "Purple Lady," who dances at the Purple Cafe. This charmer, drunk or sober, is played by Irene Howley. The story is all about a necklace which the count has stolen and given to the Purple Lady to "dispose of." Silas, engaged to marry an heiress (played by Gretchen Hartman) has seen the Lady and taken her to Coney Island. She has the necklace with her. When she is drunk she forgets, and next morning Silas is astonished to find that he has a pearl necklace; so is his housekeeper. His friend the detective (George Pauncefote) is looking for the necklace. Before long circumstances bring 'em together, necklace, detective, detective's wife (Cora Williams), Count, "Lady" and all, at the home of the heiress, and the time is just before the wedding. The heiress' father is played by Howard Truesdell and her mother by Mrs. William Bechtel. There is a most astonishing tangle of affairs in which every little inconvenient item in the hero's troubles, effectively disposed of for the moment, makes things worse in the end, till, if it had not been that the detective is his friend, he would have been in an awful fix.

We cannot honestly praise the photography except in the interior scenes, which are usually the best part of any picture

Scene from "The Purple Lady" (Metro).

at all. One may notice, too, a lack of enthusiasm shown, to take one instance, by the Count's wearing the same suit for all times and scenes. But the backgrounds were well chosen and with an eye to the audience's sense of beauty. The stage sets, too, were ably conceived and constructed.

George Lessey had charge of the direction. June Mathis prepared the screen adaptation, and there is one player besides those mentioned, Guido Colucci, in the part of the cafe owner, who also did good work.

"Destiny's Toy"

John O'Brien Writes and Directs a Famous Players' Four-Part Good All-Around Melodrama.

Reviewed by George Blaisdell.

IT IS good melodrama that John O'Brien gives us in the Famous Players' four-part "Destiny's Toy," released June 15. Mr. O'Brien is the writer as well as the producer of the story. Louise Huff has the leading role, that of Nan, a singular castaway, raised from childhood to young womanhood by a fisherman and who upon his death goes to the city. Miss Huff is surrounded by a good acting cast, which includes J. W. Johnston, John Bowers, Harry Lee, John Dillon and Tammany Young. The exteriors, or rather those that pertain to the seashore, are staged in picturesque rocky locations.

Miss Huff as the child of the shore and as the girl who meets such stirring adventures in the city, where she is under duress employed by a band of thieves, satisfactorily fills the role of Nan. Mr. Johnston as Carter, the father, who, as the result of a shipwreck loses his daughter, only to meet her grown to womanhood in later years, is forceful, convincing. Mr. Dillon is a good Bad Riley, the sturdy chief of the thugs. Mr. Bowers has the role of the Rev. William Carter, adopted in childhood and educated for the ministry by the wealthy Carter, who believes himself childless.

The story has many human touches, especially in the earlier stages of the story in the scenes between the fisherman and the child. There are, too, strongly contrasting types in those who surround Carter and in the thugs. There are strong situations in the scenes where the thieves set out to rob the home of Carter, the killing of the butler, the pursuit by and the battle with the police and the taking over by the minister of

Scene from "Destiny's Toy" (Famous Players).

the care of Nan. There are lighter moments, too, such as the attempt by the socially ambitious woman to match her daughter with the minister or the romping of the clergyman with his ward. The denouement, wherein Carter discovers in Nan the daughter he had supposed drowned and to whose marriage with his adopted son he had dissented, takes advantage of the dramatic possibilities.

"The Prima Donna's Husband"

Five-part Triumph Production in Which the Combined Efforts of Julius Steger and Joseph A. Golden Bring Good Results.

Reviewed by Margaret I. MacDonald.

THE screen version of the old French play of which a private showing was given at the Lyceum theater on Monday morning, June 12, was written by Edna G. Riley. Its star is Holbrook Blinn, with Clara Whipple and Kathryn Browne Decker in the feminine leads. The play, which had the finest of success in days gone by on the American as well as the European stage, is of that deeply emotional type that appeals to most of us. It pulls at the heart strings in spite of resolutions to be immune from sentimentality.

The picture, although wonderfully impressive, is not, technically speaking, faultless; nor are its faults numerous. Perhaps the most careless spot, and this is due to the cutter, occurs where Henry Vale, the husband of the prima donna, enters a carriage to follow his wife to a certain hotel where she is to be entertained by a wealthy society man. This scene is followed after a sudden cut by a similar one in which the carriage, faced in the opposite direction, is drawing up in front of the hotel with Vale alighting. Another lapse in detail shows Vale being released from prison on parole, and still in his convict garb when he is sent to the outside world with good wishes and letters of recommendation. But in spite of these and other hindrances to smoothness of development it cannot be denied that the production is a powerful one. Holbrook Blinn, as the musical director, who in a moment of passion and perhaps self-defense, stabbed the man who interfered with his domestic happiness, and was sentenced to a life term in Sing Sing, gives an excellent impersonation. Clara Whipple as the daughter of the

Scene from "The Prima Donna's Husband" (Triumph).

unhappy pair is truly delightful, while Kathryn Browne Decker in the thankless role of the prima donna does commendable work.

The A. & W Film Corporation is the sole distributor for New York.

"The Man Behind the Curtain"

Colorful Melodrama Constitutes Five-Part Vitagraph Production Appearing on the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

LILLIAN WALKER has recently been demonstrating to the public her ability to portray successfully something more than merely girlish roles. Impersonating the giggling girl is no longer her most fascinating screen accomplishment. She has either discovered herself, or someone else has discovered for her that emotional acting is one of her strongest talents, and as Edna Hall, the girl of the story, who walked innocently into the most astounding of circumstances, she por-

Scene from "The Man Behind the Curtain" (Vitagraph).

trays accurately the various psychological effects caused by her contact with people and conditions.

C. J. Van Deusen has directed this production, in which Evart Overton, Templer Saxe, William Dunn and John Costello appear in the supporting cast. In "The Man Behind the Curtain" we see a distinctly melodramatic type of photoplay. It boasts a pretentious story, which was written by Minnie Krakauer, is artistic in development, perfectly consistent, and presents the extreme play of circumstances that characterizes legitimate melodrama. The most startling character in the

play is Perkins, played by Templer Saxe. He is the butler in the Stanhope home where Edna Hall, an orphan girl, goes to apply for the position of secretary to its mistress, whom she finds dead. A hand protruding from the portieres drops a dagger, the girl drops her letter of application and her handkerchief as she flees. The butler picks them up, and hereby hangs the thread of circumstantial evidence which the villainous Perkins holds over her head in later years when, by a strange freak of fate, she meets and becomes the wife of Mrs. Stanhope's son.

The picture was released on Monday, June 19, and is one of the best productions of its kind appearing on the market.

"The Return"

A Gripping Photodrama in Three Reels by Selig, Featuring Kathlyn Williams and Guy Oliver.

The charm of life that all men seek,
The joy of love they prize,
Is only found one place on earth—
In woman's soul and eyes.

Reviewed by James S. McQuade.

W. E. WING has given us a story in "The Return" (a three-reel subject, by Selig, to be released on July 3, through the General Film Co.) that will be received by everybody with a spirit of thankfulness because it possesses the vital element of being "somewhat different" from the ordinary run of photodramatic stories, and that it also has a grip that steadily increases in intensity until the end.

Director Heffron has fully realized all the possibilities of the story in the production. His apt use of double exposure at times to show the spectator the mental workings of Ione (Kathlyn Williams), a society favorite, who suffers from inheriting the savage strain of her ancestors, serves the double purpose of making dark places clear and of adding a tinge of mysticism that increases attention.

In the scene where Ione is shown in a state of mental chaos, in the choice between Rutley (Guy Oliver), a man of high intelligence, who is a leader in business circles, and the strong man Pascho (Wellington Playter), who makes a living by juggling with 400-pound dumb bells, the resort to double exposure brings the workings of Ione's mind clearly before the spectator. As she looks at the photograph of Pascho it suddenly becomes transformed into that of Rutley; and as she leans back, with eyes closed, dreaming of Pascho and his mighty strength, he appears to the spectator at the point towards which she appears to be gazing. She changes her position and we catch sight of Rutley at a new point in her line of vision. By this means the mental and intellectual struggle between the woman in her that is born of civilization and the woman in her that is born of atavism is conveyed to the intelligent

Scene from "The Return" (Selig).

spectator in a way that is clearly understood. This I consider a great triumph for the moving picture, so far as its power of expressing involved emotions is concerned.

Kathlyn Williams may well refer to Ione as one of her best studied efforts, in the long list of her photodramatic successes. That scene in the box, in the vaudeville theater, where Pascho by his brute strength attempts to make Ione subservient to his wish, is a splendid illustration of the superior strength of woman's will and a higher intelligence. She humbles the great mass of brawn and muscle by a look and an imperial toss of the head.

Guy Oliver's Rutley is in keeping with quite a number of excellent characterizations that can be placed to his credit. As Pascho. Wellington Playter photographs well and acts competently. The part of Maritana, the vivacious little vaudeville signer and dancer, who loves Pascho and who is ardently loved by him, is played very well, indeed, by Miss Vivian Reed. Sidney Smith's Bela is excellently drawn and shows all the venom and spite of an Italian of the lower class, who lives by his wits. Bela loves Maritana and naturally hates Pascho with all the bitterness of his race.

This fine picture cannot fail to raise the standard of the General Film Company's programs. The excellent cast shows that William N. Selig is doing his best towards that end.

A Pair of Kalems

"The Music Swindlers," the Fourteenth Installment of "The Social Pirates," and "The Beggar and His Child," a One-Reel "Ham" Comedy That Must Be Seen to Be Appreciated.

Reviewed by Edward Weitzel.

"The Music Swindlers."

THE particular form of swindling exposed in this installment of "The Social Pirates" is one of the most despicable and also one of the most flourishing forms of preying upon the unwary. The number of young women whose parents and friends have been led by some rascally teacher of music to

Scene from "The Music Swindlers" (Kalem).

impoverish themselves in order to develop the voice of the misguided aspirants for an operatic career is added to daily in all the large cities. The young girl who is the victim of the swindler in the fourteenth episode of the George Bronson Howard serial is fortunate enough to make the acquaintance of Mona and Mary, and these two energetic women get after the professor without loss of time. The man tries in every way to hold on to his ill-gotten gains, but proves no match for the duo of wrong-righters who have already come off victorious in thirteen previous encounters with rogues of his stamp. The plot is laid and hatched, and the singing teacher's dupe is able to start life anew with $5,000 of recovered money as a nest egg. The action is filled with touch and go, and Marin Sais and Ollie Kirkby dash and beam through it, armed (and, occasionally, bare-armed) with a woman's strongest weapon—a gratifying supply of becoming frocks. Frank Jonasson, R. L. Dell, E. Forrest Taylor, Priscilla Dean, Edward Clisbee and R. E. Bradbury are cast for other parts.

"The Beggar and His Child."

"Truth will out!" No funnier "Ham" comedy than "The Beggar and His Child" has ever been released by the Kalem company. In a desperate attempt to avoid work and to capture the nimble nickel, Ham and Bud determine to become street musicians, and Bud disguises himself as an innocent child of the suffragette sex. And a charming picture of sweet artlessness he doth make! He is adopted by a family of wealth, in the orthodox manner laid down for juvenile heroines, and to see him, surrounded by his pretty toys, playing "gee-gee" with his doting papa or tucked safely away with his Teddybear in his little bed, is to behold a beautiful and touching sight. The inserts accompanying several of the scenes are aptly humorous. The credit for the scenario and its directing must go to Ham. "Muscular but unforced" describes the fun with which he has filled the reel.

William Russell's next big Mustang five-reeler in the series personally supervised and presented by Samuel S. Hutchinson, is to be "The Torch Bearer," in which he appears as the millionaire owner-editor of a newspaper, the watchword of which is "Clean Politics."

Vitagraph Director Van Dyke Brooke is working on a Broadway Star Feature with Leah Baird in the leading role. Mr. Brooke also plays in the production with George Arvin, Jack Ellis and Harry Fisher. The picture will be released in three reels.

"Broken Fetters"

Five-part Bluebird Production Features Violet Mersereau in Oriental Melodrama.

Reviewed by Margaret I. MacDonald.

THE story of "Broken Fetters" has been cleverly written and produced by Rex Ingram. While it takes the spectator in the most insuggestive way possible into the home of a rich Chinaman, "dealer in merchandise and souls," in the Chinatown section of New York, the picture is fraught with

Scene from "Broken Fetters" (Bluebird).

much sunlight and beauty in the personality of dainty Violet Mersereau, both in the wonderful gardens of her foster-father's home in China, and in the artistically furnished but vice-imbued house of her captor in America. There are also gentle touches of comedy in evidence; and although some might object to the central theme of the play, the sweetness and purity of the girl who passes unscathed through the most dangerous part of her journey toward freedom lifts the tone of the picture above the sordid level to which otherwise it might have descended.

The early part of the story in which Kittens Reicherts makes good as the child Mignon, daughter of the American consul at Hongkong, shows how, bereft of her only surviving parent, Mignon is adopted by a wealthy Chinese mandarin. Grown to young womanhood Mignon prays repeatedly to her favorite joss to be allowed to go to America. One day while she is absorbed in prayer before the joss the Chinese trader, Foo Shai from America, overhears her and leads the innocent girl through the gate of the city to the sea beyond which, he tells her, lies the wonderful land of America. With her arrival in America the story develops another branch which envelops the fortunes of a young artist destined to liberate Mignon from the clutches of the vile Chinaman, Foo Shai.

Much could be written in praise of the general development of the production and of the excellent work of the supporting cast, which consists of William Garwood as the young artist, Frank Smith a remarkable type as Foo Shai, Charles Fang as Shang who lost his life in defense of Mignon, Charles Francis, Earl Simmons, William T. Dwyer, Paul Panzer, Isabel Patterson, Paddy Sullivan and Guy Morville. Well-timed suspense, natural action, good photography, and rich and appropriate costuming are other attributes worthy of mention.

"The Wasted Years"

Five-Reel Horsley Mutual, Starring Crane Wilbur.

Reviewed by Louis Reeves Harrison.

THE story of an old man reviewing his own life at a moving picture show, "The Wasted Years," starts out most favorably. The release has every appearance during the earlier scenes of being a genuine story, instead of a mere vehicle for Mr. Crane's heroics in the center of every scene, with as many closeups as an amorous director would give his favorite lady star. But those wasted years are merely glimpsed and they seem to consist principally of marrying a very pretty and mercenary girl, who becomes the mother of a very sweet child. Either the author has aimed better than he was able to shoot, or the story is without definite aim, for it is destitute of compensation. The mother dies, and the little girl dies of "inherited consumption," something unknown in medical practice, and the wastral tries to get the girl he meanly deserted, only to find that she has married a real man.

An affecting story could be constructed along such lines, one of genuine pathos, and Mr. Crane could play the lead as capably as any one, but the natural course of such a life history, involving as it does the careers of other people, is disregarded for the sake of thrusting Mr. Crane to the front on all occasions. Acting is not so much a question of obtruding an actor's personality upon story interest as it is a matter of intelligent response to the requirements of a role. There is not only wide opportunity in every strong characterization for the interpreter, but there is also a limitation—he is there to interpret the character, not himself. The obvious Mr. Crane may be pleasing to himself—the subtle Mr. Crane would be more interesting to an audience.

Two Lubin Productions

"Those Who Toil," a Five-Reel V-L-S-E, Starring Nance O'Neil, and "Sons of the Sea," a Three-Reel Melodrama, Released on the General Film Program.

Reviewed by Edward Weitzel.

"Those Who Toil."

DANIEL CARSON GOODMAN is the author of "Those Who Toil," the latest Lubin screen drama, to be released by the V-L-S-E. Ever since Frances Hodgson Burnett wrote "That Lass o' Lowrie's," the story of the lowly-born girl, who is the central figure in a struggle between capital and labor, has been a favorite theme with stage and screen fiction. The physical combat which takes place when the rebellious workmen attempt to enforce their demands by an attack upon the property and life of their oppressors, never fails to furnish a "big scene" of suffcient violent action and dramatic power. The motives which actuate the characters in such a story are so vital to their welfare and so broad in their scope as to compel the spectator to take a firm stand upon one side or the other; the drab, unlovely lives of the humble toilers involved in the drama, demanding the sympathy of everyone who thinks and feels.

Author Goodman has placed his tale among the oil fields of Pennsylvania. Jane Brett, the daughter of a poor oil worker, becomes a trained nurse and helps minister to the sick and injured of her native place. Her father is killed in an accident, and the rebellion that has been smoldering in Jane's breast against the wretched conditions of the workers in the community, breaks out. She tries to arouse William Jameson, the owner of the oil wells, to the injustice of his methods, is repulsed, and, in a fit of sudden resentment, tries to kill him. The girl is arrested, but gains her freedom through the efforts of the millionaire's son. Young Jameson determines to investigate conditions at the wells. He keeps his identity a secret, and Jane falls in love with him. Morgan, the leader of the toilers, also loves Jane. When the wells are fired and a desperate battle takes place between the strikers and the guards, Morgan, who has learned the truth about his rival, leads the mob against him. The young fellow faces the infuriated workmen bravely, and Jane risks her life to save her lover. When peace has been restored justice is promised to the toilers.

Such a story, while dramatic in motive, follows the narrative form and is but slightly related to "the well-made drama" of the spoken stage. The love affair involving Jane, John Jameson and Morgan occupies a secondary place in the author's scheme of things, the wrongs of the striking workmen dominating the theme and the action.

Edgar Lewis, the director, has obtained an unlimited supply of local color for the picture, the mob scenes and the burning of the oil wells being impressive. Nance O'Neil as Jane Brett had little difficulty in conveying to their fullest extent the emotions which animated the character. To an actress of Miss O'Neil's experience and ability such a part presents no subtle

Scene from "Those Who Toil" (Lubin).

problems. Herbert Fortier, Victor Sutherland, Tom Tempest, John Sharkey, Fred Chasten, Ray Chamberlain and Adelaide Hayes were equal to every requirement of their several roles.

"Sons of the Sea."

Four characters tell the story of this three-reel photoplay, the scenes of which are laid on the Pacific Coast. Dave Meyhew, a fisherman, befriends a poor lad named Dick Morley, and makes him a partner in his fishing business. Dave is in

love with Nellie, the daughter of a neighboring fisherman, but the girl prefers Dick, and the elder partner accepts the situation and becomes one of the family, after Dick and Nellie are married. Tom Edwards, a gun-runner who is engaged in getting arms into Mexico, persuades Dick to put his money into the scheme. He then tries to get rid of the young fellow, and, during a fight in a barroom, Dick shoots and kills the bartender. Dave helps his partner to escape with Nellie, and then joins the revenue service. By this time the girl has learned that she has married the wrong man. She remains true to Dick, however, and Edwards again gets on her husband's trail and forces him to take a hand in another gun-running scheme. The revenue cutter upon which Dave is an officer chases Edwards' boat, and Dick is shot in trying to escape. He dies at home, with Nellie and Dave to comfort his last moments, leaving the widow and the revenue officer free to wed each other.

Millard Wilson, who wrote and directed the scenario, has not overburdened his plot with characters, or retarded the action with a plethora of cut-backs. In the main the incidents are in keeping with the theme, the author's solution of his problem being justified by the deeds of his characters. As a director Mr. Wilson has not proved quite so successful. During the smuggling scenes he has allowed Dick and Edwards to display a want of caution that is not compatible with even a scanty supply of gray matter. Painted exterior drops mar some of the interior settings.

Lucy Payton as Nellie gives the best performance of the cast. Her natural method and reserve force are her chief assets. Cecil Van Auker, whose forte is "heavies," contributes an intelligent portrayal of Dick, and Millard Wilson made no mistake when he cast himself for Dick. W. J. Spencer plays Tom Edwards after the manner laid down and approved by followers of the old school of acting.

"The Head of the House"

Knickerbocker Star Feature Made by H. M. and E. D. Horkheimer—Frank Mayo Plays Dual Role.

Reviewed by Lynde Denig.

DESPITE a number of slips in direction, this three-reel melodrama, with occasional touches of comedy, will make a satisfactory program number because of rapid action, extravagantly romantic situations and some effective water scenes. In its essentials the plot is far from new, but that need not materially detract from the entertainment value of the story, which affords an opportunity for pleasing views of attractive locations and some excellent double exposure work.

It is best to take incidents such as we find here without inquiring too closely into their plausibility, for they would not stand the test. A wealthy bachelor retires to his country estate to avoid the advances of designing young women. It happens that a burglar, the exact physical double of Morril, breaks into the house and the bachelor conceives the happy idea of changing places with the intruder and forcing him to remain and entertain guests who are coming for an unwelcome visit. Morril escapes in a motor boat, taking a young newspaper woman as his companion, and in the course of time the two are stranded on a deserted island, while the burglar plays host to the fashionable visitors.

The rather obvious opportunities for humor in the situation

Scene from "The Head of the House" (Knickerbocker).

are realized by Frank Mayo, who makes his table manners everything that they should not be, drinks whiskey to excess and becomes uproariously intoxicated to the horror of the conventional guests. Just about this time the fugitive bachelor, after paddling innumerable miles on a raft, returns with his companion in adventure and the burglar is permitted to resume his profession.

In a more carefully directed picture, rafts of dissimilar construction would not have been used in connecting scenes, nor would a man have returned from a two weeks' stay on a desert island quite as though he had just stepped out of a barber's chair. Lillian West appears to advantage in support of Mr. Mayo.

"The Heart of a Child"

Five-Reel Red Feather Adaptation of Frank Danby's Famous Novel Played by Company of English Screen Performers.

Reviewed by Robert C. McElravy.

THIS five-reel production is based on a book by the late Mrs. Frankau, or Frank Danby, as she was known to a large portion of the reading public. "The Heart of a Child" was perhaps her best novel in many respects, and its sympathetic, altogether human story made a great stir when it first appeared. The screen adaptation, directed by Harold Shaw, has this sympathetic note and well repays watching, though many of the plot incidents have been used in other pictures.

An English company of performers, headed by Edna Flugrath,

Scene from "The Heart of a Child" (Universal).

appears. The scenes are distinctly English. There is no mistaking the types pictured in the London slums, where Sally Snape is first discovered in her sidewalk dance. Too many close-ups are employed at the start, particularly in the crowd scenes. The London fog is also visible at times, an atmospheric condition that does not help the photography, though it adds to the verisimilitude of the production.

The story of Sally Snape's career is a fascinating one. She comes up out of the very gutter and goes on and on, from the dance hall to musical comedy success, defending her chastity at all times, and eventually marrying Lord Kidderminster, who knew every step of her climb.

Edna Flugrath is pleasing in the leading role; also Hayford Herbert as Lord Kidderminster. The minor characters, particularly those playing Johnnie and Mary, do good work. The bank holiday and wedding scenes are well staged and novel.

Word from Helen Holmes, who is now with her company of Signal-Mutual players in Hawaii, states that some exceptional locations have been secured for a number of the exterior scenes of "The Diamond Runners," a forthcoming five act Mutual Star Production featuring Miss Holmes. The locations chosen for these scenes are situated about 100 miles down the coast, in one of the most desolate sections of the island.

"The Way of the World"

Five-Reel Universal Production, Based on Clyde Fitch Play, Features Hobart Bosworth and Dorothy Davenport.

Reviewed by Robert C. McElravy.

THE interrupted wedding has long been a favorite theme in drama, but it cannot compare with the interrupted christening in this release. Clyde Fitch probably never devised a more dramatic situation than the one found here, when the angry, jealous husband points to his wife's friend, and tells the clergyman to give the baby "Not my name—his!" It is the climax of a long, carefully handled string of situations, and gets over with strength and conviction.

Dorothy Davenport and Hobart Bosworth have the leading roles in this screen adaptation of the Clyde Fitch drama. F. McGrew Willis wrote the scenario and Lloyd B. Carlton attended to the direction. The performance is a smooth and enjoyable one throughout.

The first three reels move slowly but with increasing interest toward the crucial scenes in the last two reels. John Nevill, the married man, who saved the heroine's life before her marriage to another, is still posing as her friend. He has

apparently stifled his own love for her, but later it so consumes him that he conspires with a political boss to bring on the scandal. He voluntarily drags his own name, that of the woman he loves, and her husband, into the mire, thinking he will win her in the end. In her desire to clear her name, the wife stabs Nevill and his confession follows. The production is

Scene from "The Way of the World" (Red Feather).

free from padding, tells a well-rounded story and is altogether successful.

The supporting cast includes Emory Johnson, Adele Farrington, Jack Curtis, C. Normand Hammond and Gretchen Lederer.

"Casey at the Bat"

Five-Reel Fine Arts by William Everett Wing, with De Wolf Hopper in the Title Role.

Reviewed by Louis Reeves Harrison.

SUGGESTED by the famous poem, "Casey at the Bat," tells of Casey's downfall during a final test of strength between the ball nine of Mudville and Frogtown and gives Mr. Hopper opportunity for one of those humanizing performances which seem to fit him almost as well as he fits them, and that is saying a great deal. The story fits him in another respect—he has been The Fan, of all baseball fans, during a large part of his varied career, and every move he makes on the field is filled with that subtlety of performance which only such capable actors seem to understand. He plays the role for all it is worth without obtruding De Wolf Hopper any more than one of his size and striking personality can help.

Though Casey is the one man on whom the Mudville ball nine can depend to win a game in a tight place, a local hero as long as he is of use, he is nothing but a grocer's clerk in private life, and Hopper never loses sight of the fact. He commands attention by a marvelously intelligent interpretation rather than by thrusting himself into the foreground, a great relief

Scene from "Casey at the Bat" (Fine Arts).

in these days of camera-made stars of the closeup variety. Casey loses the final game through intense anxiety about a tiny tot of a little girl playmate who has been severely injured and becomes an object of general disfavor where he has really been the cause of readjusting a wrong done the mother of the tiny tot and leaves town on foot, his famous home-made bat in hand, at the end for what is hoped to be a happier career. Mr. Hopper gives the role so much artistry that the story is made delightful through his adequate interpretation.

"The Deserter"

Out of much-used material, the army post, the pioneers, the Indian uprising and the rescue when a coward goes for aid, Ince's five-part "The Deserter" is made over, with the addition of a bawdy-house fight in the beginning and a funeral nearly a half-reel long at the end. The man who deserts when he can't get the girl who is "sorry" because she has just become engaged to the man she loves, who gambles and drinks as well as breaks his oath of loyalty, is honored with a long funeral at the end because he did what any manly man would do under the same circumstances. There are some effective skyline scenes and large ensembles of the Ince variety by way of redemption, but the idea of elaborately honoring those to whom honor is not due is far from appealing to common sense.

"The Clown"

A Lasky Feature With Victor Moore and Florence Dagmar in the Leading Parts.

Reviewed by W. Stephen Bush.

IF ATMOSPHERE, settings and photography were suffcient to make a good feature "The Clown" would easily fall within this category. Important as these elements are in every feature they cannot redeem a poor plot, poor direction, and poor acting. Mr. Moore's acting is splendid; he has a most thankless part, but in spite of it makes a very good showing. Florence Dagmar on the other hand is plainly impossible. I had imagined that her type of acting had died with the late but unlamented Yankee films and similar brands. I will not say more, else the mantle of charity might not stand the strain. Capable artist that he is, Mr. Meighan does not show up well in his part in "The Clown." The part was beyond all histrionic skill.

The story told by the film is not only pressing the verge of

Scene from "The Clown" (Lasky).

improbability, it bristles with obvious crudities and inconsistencies.

The scenes in the circus were delightfully realistic, there were occasional touches of genuine pathos, and one or two situations were not lacking in dramatic strength. Taken as a whole, however, this feature undoubtedly falls below the high and consistent average of Lasky productions.

Bert Williams in Biograph Comedies

Star Comedian of Ziegfeld Follies to Be Featured in Two Reel Comedies Through General Film Service.

The announcement of the Biograph Company to the effect that they will feature Bert Williams in a series of two reel comedies should come as an agreeable surprise to the exhibitors. Little need be said about the popularity of Bert Williams—he is known everywhere. The fact that he has again been chosen as the star comedian of the Ziegfeld Follies just opened at the New Amsterdam Theater bespeaks his box office drawing power.

The laugh producing expressions of Bert Williams are especially adaptable to pictures—his droll pantomime being doubly effective on the screen. His initial release embodies much of the work that has won him favor on the stage, including his famous pantomime poker game, which is welcomed by his vast army of followers the country over in the Ziegfeld Follies each year.

It is expected that the first Bert Williams comedy will be released July 24—although several bookings have been made for exclusive pre-release showings for the week of July 17.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

SHE WON A PRIZE (Vitagraph), June 9.—Epes Winthrop Sargent is the author of this one-reel comedy in which a stenographer wins $1,000 in a scenario contest, passes herself off as an heiress and captures her employer. The method of his capture is amusing, and Edith Storey plays the part of the heroine for all it is worth. Antonio Moreno, Josephine Earle, Donald McBride and Florence Natol have congenial roles. George D. Baker directed the reel.

THE SELIG-TRIBUNE, NO. 47, 1916 (Selig), June 12.—Chicago National Guards turn out to stimulate enlistment; review and graduating exercises at Annapolis; President and Mrs. Wilson at Annapolis; Republican politicians at Chicago; Coliseum at Chicago; launch of the Bucentaur at Manchester, Mass.; U. S. Coast Artillery practice; Carnival and running races at Sheepshead Bay; Lord Kitchener in London; Suffragette Parade, Chicago.

HER LOVING RELATIONS (Vitagraph), June 12.—This one-reel comedy has a simple little plot, but there is a deal of human nature in it. An orphan girl, whose father has left her well provided for, makes her relatives believe that she is penniless and must be taken care of. In this way she learns their true character. William E. Wing wrote the scenario, and Mary Anderson, Anne Schaefer, George Kunkel and George Lawrence give a good account of the acting.

THE ALASKAN MOUSE HOUND (Kalem), June 13.—This is a "Ham" comedy, but the mouse hound is a member of the cast. Ham and Bud and the other actors figure in a series of amusing situations with the hound, the animal being closely related to a German sausage dog.

CANIMATED NOOZ PICTORIAL, NO. 11 (Essanay), June 14.—Wallace A. Carlson's clever burlesque on the animated weeklies, another of Dreamy Dud's nightmares and a scenic are all contained on this split reel. Mr. Carlson's fund of humor is as plentiful as ever and his skill with the pencil has also not diminished.

THE BACHELOR'S ALLIANCE (Kalem), June 14.—In this one-reel comedy Ethel Teare becomes a policewoman and arrests an entire bachelors' alliance for flirting, after its members band together to protect themselves against the opposite sex. Edwin Ray Coffin is the author of this original scenario. Miss Teare wears a most becoming uniform and gets plenty of fun out of her part. Jack McDermott, Victor Rottman and Gus Leonard lead the bachelors.

THE SELIG-TRIBUNE, NO. 48, 1916 (Selig), June 15.—Republican Convention at Chicago; German war pictures smuggled into the United States; dancing nymphs at Nahant, Mass.; big fire, San Francisco; Brooklyn Knights Templar Review; Washington, Candidate Hughes; German war pictures "On Eastern Front"; San Francisco, launch of ship D. S. Scofield; El Paso, arrival of Battery E, 5th U. S. Artillery.

HUNGRY HEARTS (Vim), June 15.—Plump and Runt are rival artists in this one-reel farce. They both become involved in a love affair which gets them into trouble and furnishes a corresponding amount of amusement for all disinterested persons. Not the funniest of the Vims, but a laughable reel of fair average.

THE STENOGRAPHER'S STRATEGY (Kalem), June 16.—Sis Hopkins takes a position as a stenographer in this one-reel comedy. She is a few letters shy in her spelling, but she gets her employer out of a serious difficulty when his wife discovers him flirting, and provides fun for everyone else. A review of the picture was printed in the issue of June 24, page 2259.

A RACE THROUGH THE AIR (No. 84 of the "Hazards of Helen" Railroad Series) (Kalem), June 17.—The hazard which Helen Gibson performs in this one-reel drama consists in dropping from an aeroplane on to a moving freight train. This feat should satisfy the most ardent lover the sensational. The story, by Herman A. Blackman, is a good bit of melodramatic writing.

THE SPIRIT AWAKENED (Biograph), June 12.—Blanche Sweet, Alfred Paget, Edwin Dillon and Chrystie Miller are the chief actors in this admirably constructed one-reel Griffith reissue. Sound character foundation has been given the picture. The scenes are laid on a farm.

OTTO THE COBBLER (Lubin), June 12.—Another of the Otto one-reel farces with D. L. Donn in his broadly comic impersonation of the Teutonic hero, this picture, written by M. N. Milligan, contains a funny mix-up between Otto and a suit case full of counterfeit bills. Patsy De Forest, Emily Lowry and Bernard Seigel are also concerned in the affair.

HAROLD THE NURSE GIRL (Vitagraph), June 16.—The action of this one-reel farce discloses a new profession for one of the sterner sex—when desperately in need of funds. The reel has the merit of novelty except at the finish, and is played by William Dangman, Florence Natol, George O'Donnell, Richard Turner and Harry Mayo. Director, Frank Currier.

HUBBY PUTS ONE OVER (Lubin), June 17.—The humor of this one-reel farce is based upon the mistake made by a jealous wife, when she objects to her husband kissing the cook. The author is so unfeeling as to permit the husband to triumph over his wife. A fairly good farce. Francis Joyner and June Daye are cast for the married couple.

THE COWPUNCHER'S PERIL (Selig), June 17.—There isn't much novelty in this one-reel drama; but Tom Mix and his horse are in it, and Victor Fordo and Pat Chrisman and Joe Ryan and that means there's a lot of expert horsemanship. The reel moves right along and Tom does a neat fall from his steed, the same knowing animal having a bit of business all to himself.

General Film Company Specials

A STRANGE CASE (Vitagraph), June 10.—The plot of this detective drama does credit to the authors, Jane Dixon and Roma Raymond. Its chief merit is its quick action and the firm hold it maintains on the interest of the spectator. The fact that no such adventures ever befell any human being, does not effect its entertaining qualities in the slightest degree. Harry Morey acts the leading role convincingly, and Ned Finley, Adele Kelly, Edward Elkas and Frank Holland complete an excellent cast. Eugene Mullin directed the production.

THE DISAPPEARANCE OF HELEN MINTERN (Kalem), June 12.—The twelfth installment of "The Social Pirates" deals with the adventures of a young stenographer employed by a politician. The girl learns some of the man's secrets and is kidnapped by him. Mona and Mary trace her to the place where she is kept a prisoner and effect her release. Events move at a rapid pace and Marin Sais and Ollie Kirkby are as effective as ever as the two heroines. Frank Jonasson, E. Forrest Taylor, Mrs. Dunlap, R. L. Dell and Edward Silsbee are members of the cast.

THE TWO ORPHANS (Selig), June 12.—A three-reel screen version of "The Two Orphans, the celebrated French drama, written by the French dramatist Dennery, in which Kate Claxton starred for so many years, this Selig release was bound to have much to commend it. The story is so appealing, is constructed with such skill and offers such a variety of strongly drawn characters that it affords every opportunity for the making of a successful photoplay. Kathlyn Williams and Winnifred Greenwood play the sisters, and T. J. Carrigan, Charles Clary, Myrtle Stedman, Adrienne Kroell, Lyllian Leighton, Leighton Stark and James O'Burrell are the other members of an adequate cast.

THE MAN IN THE STREET (Edison), June 13.—A reissue of an Edison three-reel photoplay that won an excellent reputation for itself when it was first produced. Its story is full of human appeal and the leading parts are acted by Marc McDermott, Gertrude McCoy and Duncan MacRea.

PUTTING IT OVER (Essanay), June 13.—This is a capital two-reel comedy-drama. The plot bowls along at a lively rate, the complications have real humor and the work of an excellent cast rounds out the pleasing features of the picture. Harry Beaumont and Marguerite Clayton have the principal parts.

THE AVENGER (Lubin), June 13.—A review of this picture was printed in the issue of June 24, page 2254.

AN OLD MAN'S FOLLY (Knickerbocker), June 16.—A three-reel melodrama in which Daniel Gilfether has the leading role of a banker who steals from his wife a necklace which he bestows upon his mistress. A crooked detective called into the case by the wife learns the state of affairs and is induced by the adventuress and her male partner to blackmail the old man instead of holding them up. In carrying out his plan the detective kidnaps the banker's daughter. The denouement is swift. Through the intercession of the sweetheart of the daughter the old man is enabled to escape the consequences of his folly—the daughter is located and rescued, the necklace is recovered, and the wife is left in blissful ignorance of her husband's perfidy.

FOOL'S GOLD (Essanay), June 10.—The wife of a wealthy business man, who becomes the victim of a pair of sharpers through her weakness for gambling, is the heroine of this three-reel photoplay. The story grips and, also, teaches an excellent moral lesson. Nell Craig has the part of the wife. Darwin plays the husband, and Patrick Calhoun and Marion Lydston act the two sharpers.

LIBERTY BELLES (Biograph), June 14.—Dorothy Gish, Gertrude Bambrick, Jack Pickford and Reggie Morris play the leads in this three-reel film version of the clever stage play that introduced pink pajamas to the footlights. A review of the comedy was printed in the issue of May 20, page 1351.

SONS OF THE SEA (Lubin), June 15.—A review of this three-reel drama is printed elsewhere in the present issue.

ASHES (Vitagraph), June 17.—The atmosphere of this three-reel photoplay is thick with gloom. A man who deserts his child because its mother died in giving it birth, is not a heroic figure, to say the

least. A railroad fireman with the want of control shown by Gordon Bennett would be just as apt to ditch his train as he was to put his own life into the scrapheap. Lovers of the East Lynne school of fiction will relish this picture. Corinne Griffith, Jack Mower and Anne Schaefer have the principal parts. Miss Griffith is excellent in the dual role of wife and daughter. Mr. Mower overacts, and Anne Schaefer is as dependable as ever.

PAY DIRT (Knickerbocker), June 18.—This five-reel western romance has to do with mining claims, gambling saloons, gunplay, an attempt at lynching, and a hero and heroine who discover their parents in a most dramatic manner. With such a collection of surefire material for a melodrama of the land beyond the Great Divide, there is no want of action, once the story gets started. Henry King and Marguerite Nichols lead the cast.

Bluebird Photoplays, Inc.

SHOES, June 26.—This five-part production is based on a story which appeared in Collier's, the basic idea for which originated in a book written by Jane Addams. The line which is quoted "sold out for a pair of shoes" carries a deep significance. The story tells of the struggles of a young girl who earns five dollars a week in the five and ten-cent store and brings her pay envelope unopened to her mother each week to help to support three small children, her mother, herself and a lazy father. The picture is an excellent study in sociology, was directed by Lois Weber, and features Mary MacLaren.

International Film Service

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 47, 1916, June 13.—San Francisco, firing coast defense guns; launch of oil tank steamer Scofield, San Francisco; British sailors defending Salonika; police of San Francisco fight and kill desperate bandit; battle over establishing a garbage plant on Prall's Island, New York; Democratic leaders at St. Louis; dipping shad from the Potomac River; accident of Third Avenue elevated railroad, New York; fashion section; animated cartoon by Tom Powers.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 48, 1916, June 16.—Auto race at Chicago; Commencement Day, West Point; President Wilson awarding the diplomas; 60,000 sheep on Utah ranch; Washington, Chas. Evans Hughes and reporters; Republican nominee in New York; Gen. von Mackensen at Constantinople; review of Turkish troops; St. Louis, Democratic leaders; Col. Roosevelt meets son at steamship pier, New York; Pennsylvania militamen in mimic battle; President Wilson in Flag Day parade, Washington; fashion section.

Metro Pictures Corporation.

THE PURPLE LADY (Rolfe), June 26.—A comedy from the stage play by Sidney Rosenfeld and a delightfully amusing picture. Ralph Herz, in the leading role, provides plenty of fun and is the mainstay of the film; but there are plenty of laughable situations in it. A longer review will be found elsewhere in this issue.

Mutual Film Corporation

BILLY VAN DEUSEN'S EGG-SPENSIVE ADVENTURE (Beauty), June 14.—An amusing comedy in which Billy, on a jaunt in the country, comes across a pretty artist. He orders her to paint a beautiful sunset for him, which is duly delivered at a later date. An awful discovery is made, however, when Billy's pet cat licks the sun and the yellow tints of sunset from the picture. It transpires that in dire distress for lack of money, the yolk of an egg has been substituted for yellow paint.

MUTUAL WEEKLY, NO. 76 (June 14).—Interesting items of this issue include views of the new monorail road at San Francisco, a pugilistic contest between two legless men, movie stars in the automobile fashion show at Los Angeles, the latest picture of Lord Kitchener, World series pennant raised at Boston, army trucks making test run with infantry and various other important items.

JERRY AND THE MOONSHINERS (Cub), June 16.—This will be found to be an excellent farce comedy with valuable laugh-getting qualities. Jerry gets in bad first with the magistrate, then with some men in a saloon, and later with a couple of moonshiners. In the first two instances he is able to elude punishment, but the third and last finds him being led off by the authorities. Very funny.

REEL LIFE, NO. 7 (Gaumont), June 18.—This instructive number contains views of the way terrapin are propagated, showing pictures of baby turtles emerging from the eggs. Views taken at an agricultural experiment station in New Jersey and animal studies by Elwin R. Sanborn of the New York zoo complete this excellent number.

RUFFHOUSE (Vogue), June 20.—A slapstick comedy, in which most of the scenes take place in a hospital. The production is distinctly what the title would imply, and some incidents do contain fair comedy merit, but much of the slapstick work is overdone.

THE HOUSE ON HOKUM HILL (Beauty), June 21.—An excellent comedy number, in which an author goes insane because he gets his hero and heroine in a predicament from which he cannot extricate them. As quotations of the author's new story are thrown on the screen scenes from it are enacted, and just at the point where both hero and heroine are imprisoned in a cellar and a movable stone wall, manipulated by the villain, is about to grind them to pulp, the author, pumped dry of ideas, goes crazy because he can think of no way to save them. Unusually good.

SEE AMERICA FIRST, NO. 41 (Gaumont), June 21.—Views taken in and about Birmingham, Ala., lead this number. The second half consists of a three-act burlesque by Rea Irvin and Harry Palmer. Shadowgraphs, or animated silhouettes are employed, the story being a melodrama of the old type. The bathing scenes are a little broad. The method is very amusing and should be tried again.

Mutual Film Corp. Specials

THE FIREMAN (Lone Star), June 12.—Another two-reel Chas. Chaplin film. This time he is the driver at the fire department and antagonizes the captain by not responding promptly to the bells. The funniest scene in this picture occurs where the driver gets an opportunity to rescue the captain's sweetheart from a burning building. In spite of the fact that he also is in love with the young woman, the difficulty he has in screwing his courage to the "sticking point" is excruciatingly funny. Otherwise the picture contains little that does not suggest the kind of comedy business that one has seen again and again.

THE ABANDONMENT (Mutual Masterpicture de Luxe), June 15.—A five-part production from the American studios in which Helen Rosson is the feminine star, with E. Forrest Taylor appearing in the masculine lead. The story of the play is not out of the ordinary, and considerable lost action is noticeable in the development of the play. Helen Rosson is especially to be commended for her work as the selfish society girl who was unwilling to divide attentions with the patients of the young doctor, her sweetheart.

THE STAR OF INDIA (Centaur), June 17.—A two-reel subject, featuring Wm. Clifford, Margaret Gibson and the Bostock animals. This is the story of a valuable diamond, stolen from an Indian rajah. The substitution scene is well staged. The plot has many predecessors, but there are enough new twists to make this quite interesting. The Bostock animals are seen in full force and appear to particular advantage in this number. The closing scenes are quite sensational.

THE GENTLE CONSPIRACY (American), June 19.—A two-part drama, with Vivian Rich playing a double role. This production will be found moderately entertaining. It treats of the secret departure from home of a young girl whose mother is blind. She is killed in an automobile accident on the same night on which her cousin, the daughter of a thief and unknown to her family, enters her home to rob it. She is held by the father of the dead girl and made to impersonate his own daughter to save the mother the shock of her death.

THE WASTED YEARS (Centaur), June 19.—A five-reel Mutual Masterpicture, featuring Crane Wilbur, Mae Gaston and others. The story is that of an old derelict who wanders into a moving picture theater and reviews the scenes of his misspent life. At the close of the picture he is found dead by an usher. The picture contains much that is gloomy and unpleasant, but is well presented throughout. The successive periods in the life of a young man, who falls heir to a fortune and deserts his country girl to go to the city, are pictured in a well-constructed way. Some of the photography is not very clear, but the chief weakness is the rather sordid nature of the plot.

THE CRIMINAL'S THUMB (Gaumont), June 22.—A three-part melodrama, written by Lionel Barrymore and Wright Huntington, and produced by Edwin Middleton. Iva Shepard and Alexander Gaden have the leading roles, with Lucile Taft, John Reinhardt and other competent Gaumont players in the supporting cast. The story is moderately interesting and has been well developed. It treats of a safe robbery, the death by heart failure of the aged proprietor, and the discovery of the man who is in an indirect way his murderer, through his spatulate thumb, the imprint of which is found on the collar of the murdered man. Various minor threads add to the interest of the production.

FAR FROM THE MADDING CROWD (Mutual Star Production—Turner, No. 112), June 23.—This five-part production is an adaptation of the novel of the same name by Thomas Harding, O. M. It was made in England, features Florence Turner, and is delightful as far as the choice of rural English locations is concerned. While the adaptation may be perfectly sincere, there is a feeling throughout that the most is not being made of the dramatic properties of the story. In other words, the narrative form has been adhered to too closely. The work of Florence Turner will be enjoyed as always. She is winsome as Bethseba, the simple farmer lass, and dignified as Bethsheba, the heir of her rich uncle's estate. The production will be enjoyed for the various good qualities which it possesses.

Paramount Program

BURTON HOLMES TRAVELOGUE (Paramount), June.—"Europe at Peace" is the title of the Burton Holmes contribution to the Paramount program; but a more exact title would be "Germany at Peace," for all of the scenes were photographed in Hamburg or Berlin sometime before the war. The pictures of the Kaiser, his staff and German soldiers illustrating the famous goose step are likely to arouse unpleasant manifestations of approval or disapproval in an audience.

PARAMOUNT PICTOGRAPHS (Paramount), June.—"Taming a Lion" takes precedence as the feature article in this issue of Pictographs. The scenes are unlike any shown before and remarkably interesting. Beginners at golf will receive some valuable pointers from Alec Smith's illustrations of how clubs should be held if the player is to achieve correct form. In the Better Babies department we see how the sense of touch is used in the development of a child's mind. There are several other subjects at once entertaining and instructive.

BURTON HOLMES TRAVELOGUES (Paramount), June.—More than the usual number of picturesque scenes mark this issue of Burton Holmes' travel series. The trip leads down a river passing through a remarkably luxuriant tropical country. There are interesting views photographed on Tay Tay bay, and particularly significant at this time, when there is so much discussion about prison conditions, are the pic-

tures of the penal colony at Palawan. It appears that in the Philippines an excellent system has been instituted for the care and moral betterment of convicts.

PARAMOUNT PICTOGRAPHS (Paramount), June.—The editor of Pictographs continues his preparedness campaign by showing pictures of the United States navy, also by means of an animated diagram pointing out how the present fleet is inadequate for the protection of our coast in case of an invasion by a foreign power. The diagram may excite thought, but it could hardly be called a convincing argument. In the Better Babies department the advantages of the Montessori system in the development of children are illustrated, whereas other numbers maintain the standard of earlier Pictographs in point of interest and variety.

THE MAKING OF MADDALENA (Morosco), June 8.—Edna Goodrich is the chief player and the decided center of interest in this story of New York and of Rome. Her work goes to the making of a good picture. The subject was reviewed last week on page 2254.

SILKS AND SATINS (Famous Players), June 12.—Marguerite Clark has a delightful role in this five-part subject. It is a good all-around costume picture, it is played by a strong cast, contains situations that stir and that amuse, and it is well staged. It was reviewed in the previous issue of this paper on page 2260.

DESTINY'S TOY (Famous Players), June 15.—This four-part subject, which is reviewed at greater length in another column, is written and directed by John O'Brien. It is good melodrama. The leads are played by Louise Huff, J. W. Johnston and William Bowers.

Pathe Exchange, Inc.

PATHE NEWS, NO. 46, 1916 (Pathe), June 7.—This issue shows President and Mrs. Wilson at the commencement exercises of the U. S. Naval Academy at Annapolis, members of the New York police receiving military training on Staten Island to increase their efficiency as guardians of the peace, Lord Kitchener, creator of Britain's army; delegates of the Republican convention at Chicago, and other interesting items.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 16 (Feature), June 12.—"The Unmasking of Davy" is the title of this chapter in which Davy is about to be arrested as the Laughing Mask when a masked man appears in the doorway. We are thus left still wondering who the Laughing Mask is. The thrill of this chapter occurs when Margery, riding on horseback, stoops and picks up a fluttering paper which has escaped from the agents of Legar while they fight with Davy for mastery in gaining possession of the treasure for which they have been sent.

A MATRIMONIAL MARTYR (Balboa), June 19.—A five-part comedy featuring Ruth Roland. The production has been beautifully colored and abounds in artistic exterior locations and settings. The comedy element is somewhat forced, but the production as a whole will be enjoyed. Ruth Roland plays a double role with success. A full review of this picture will be found on another page of this issue.

Triangle Program

A BATHHOUSE BLUNDER (Keystone), April 2.—A fairly good farce, starting slowly, but speeding up to the limit toward the last. A review appears on page 983 of the issue of May 6.

BATHTUB PERILS (Keystone), March 14.—A highly amusing comedy of ingenious mechanical devices. One of these, resulting from the accidental connection of gas pipes with the water main and water pipes with the gas main, brings on intermittent floods of water and fire in a series of remarkable scenes.

THE WILD GIRL OF THE SIERRAS (Fine Arts), June 25.—Mae Marsh is given a role which has been attempted in the past, that of a girl grown up in a forest from childhood without seeing a white human being, and without other language than the inarticulate sounds of a wild beast. Her exposed limbs are not brown and hairy, but as white as nature and make-up can contrive, and her hair nicely waved. The story about her ends nowhere, like all blind alley themes, and it is without other interest than that aroused by mild curiosity.

CASEY AT THE BAT (Fine Arts), July 2.—A story founded on the poem and giving De Wolf Hopper a very humanizing role to perform is worked out effectively through his fine impersonation.

Universal Film Mfg. Company

BILLY'S WATERLOO (L-KO), June 7.—A low comedy number, featuring Billy Ritchie and Gene Rogers. The acrobatic lover is not a favorite with the girl's father, who throws him out. A series of rough-house, knock-about scenes occur. The action is fast and furious and has a climax that will be appreciated by those who like this type of humor.

THE FALSE GEMS (Laemmle), June 11.—This number, written by E. J. Clauson, piques the interest from the beginning, but there is a certain indefiniteness about the plot and relationship of characters that prevents it from being a really strong number. Rupert Julian is the husband, Elsie Jane Wilson the wife and Douglas Gerrard the friend. The main situation would almost have justified another reel in order to clear up certain points.

ANIMATED WEEKLY, NO. 24 (Universal), June 14.—Parades and pageants in various cities lead this interesting number. It also includes views of Germany's high-seas fleet, Kitchener, Chas. E. Hughes, an elevated wreck and Hy Mayer cartoons.

BETTY'S HOBO (Big U), June 15.—A pleasing number, by Calder Johnstone, featuring Thomas Jefferson and Zoe Bech. A tramp presents the little girl with a whistle, which she uses to bring help with when she is lost in the woods. The tramp turns out to be a boyhood friend of her father's. The number has a strong juvenile interest, and makes a pleasing little story.

A ROMANCE AT RANDOM (Laemmle), June 18.—In this number, by E. J. Clauson, Rupert Julian again appears as Arthur Botts, a conceited fop. A married woman, portrayed by Elsie Jane Wilson, seeks to retain him as co-respondent. The situation is a good one and Gus Alexander, who plays the husband, gets a laugh when he appears.

DIRTY WORK IN A BEANERY (L-KO), June 25.—Reggie Morris, Fatty Voss, Dave Morris and Gertrude Selby are featured in this comic number. The restaurant scenes contain considerable humor of a characteristic sort. The photography is unusually good and the number fairly strong as a whole.

THE BROWNS SEE THE FAIR (Nestor), June 26.—A domestic comedy in which Brown and his wife decide to visit the San Diego fair, with their four children. Brown flirts with a girl, which precipitates trouble. The plot is very slight, but the situations contain some amusement of the quiet sort.

PEGGY AND THE LAW (Imp), June 27.—A simple story, by Wm. Addison Lathrop, featuring Edith Roberts and Harry Benham. The young man buys Peggy's property at a foreclosure sale and comes to dispossess her. But when he sees Peggy he decides to ask her to remain, as his wife. A pleasing little love story, well presented.

GOD AND THE BABY (Big U), June 28.—This story of a bank cashier, who starts with the bank's funds for Florida, is held up and later given credit for saving the money, has been done before. It makes an entertaining story, however, and is well handled here. Malcom Blevins and Marjorie Ellison are in the cast.

TWICE AT ONCE (Big U), June 29.—A low comedy number, by Craig Hutchinson, featuring Margaret Joslin, Harry Todd, Ernie Shields and Marcia Moore. Ernie becomes engaged to two girls at once and has a hard time getting away from the fat one. There is a knockabout finish, which gets up considerable amusement.

MUGGINS (Victor), June 30.—A story by Harvey Gates, with a simple plot, which proves quite effective. The wife of a mountaineer finds herself tired of the wilderness and flees to civilization with her sister and child. The child is taken ill and begs for its father. The father appears and a reconciliation follows. Just a fragment of life, pleasingly presented. Gretchen Lederer, Elizabeth Janes and Norbert Myles appear.

BASHFUL CHARLEY'S PROPOSAL (Joker), July 1.—A comedy of homely types, by Allen Curtis, featuring Gale Henry, Chas. Conklin, Wm. Franey and Lillian Peacock. The two lovers are made up to look exactly alike and this leads to complications. This is quite amusing and carries the interest fairly well.

Universal Film Mfg. Company Specials

HER HUSBAND'S HONOR (Laemmle), May 11.—A two-reel drama, by J. Grubb Alexander, featuring Ben Wilson, Dorothy Phillips, Charles Ogle, Wm. J. Welsh and Miss Von Ottinger. The young wife is lured into a polite gambling house, where she loses heavily. She is then tempted to sell some valuable secrets in possession of her husband to acquire money to pay her gambling debts. The husband later hears her confession and turns tables on the crooks. This is not intensely dramatic, but is presented in an attractive way and holds the interest. The settings are pleasing.

THE UNCONVENTIONAL GIRL (Imp), May 26.—In this two-reel number Edith Roberts appears as a tomboy girl, fond of outdoor sports. She comes in contact with a burglar, who has entered the house for purposes of revenge; he imagines the man who ruined his sister is a brother of Helen. But the man is a suitor to Helen's sister and later, when confronted with the burglar's sister and baby, a marriage is consummated. The story is entertaining and unconventional as the girl herself. The big dramatic scene is where Helen confronts Sidney with the girl and baby before a roomful of guests.

THE GENTLE VOLUNTEER (Rex), May 28.—A four-reel story of Civil War days, by M. B. Havey, featuring Ben Wilson, Dorothy Phillips, Joseph Girard and Vivian Prescott. This begins with plantation scenes of an elaborate sort and pictures the sale of a slave woman and her child to a cruel master. The mother escapes with the child, but is followed by a bloodhound. The mother dies and the child is brought up by kind people as their own. She does not learn her negro origin until, during the war, when she enlists as a boy and sacrifices her life for her lover. This is a distinct reminder of Uncle Tom's Cabin in general atmosphere, though not so dramatic a story. It is entertaining and produced by a large cast.

THE SILENT MAN OF TIMBER GULCH (Gold Seal), May 30.—A two-reel number, by Robert Leonard, the author and Ella Hall playing the leading roles. The story is one of an old, half-demented hermit, separated from his wife by his own dissipation. Later his daughter, who is the image of the mother, comes and the sight of her revives her father's reason. The story is interesting, but has a lugubrious tone. Both these players are better in stories of a brighter, happier type. The tale is located in the pine woods country.

TOUGH LUCK ON A ROUGH SEA (L-KO), May 31.—Dan Russell appears in this burlesque sea story as a retired commodore. He and his son fall in love with the same fair charmer. The son sets the father adrift in a small boat, but he manages to board the son's vessel and starts in to get his revenge. The scenes on the "Sinkatania" are cleverly staged, a special set being built for this purpose. There are laughs running all through this, the humor being of the slapstick, knockabout type.

HOW STARS ARE MADE (L-KO), June 14.—A two-reel number, fea-

turing Alice Howell, Ray Griffith, Fatty Voss and others. The slavey and janitor decide to become moving picture performers and break into the floral parade, posing as the devil and an angel. There is some roughness in this, but nothing extremely offensive. The humor is hardly up to that of certain predecessors, but there are some pleasing moments of a nonsensical sort.

OUTWITTED (Universal Special), June 19.—No. 8 of "Peg o' the Ring." This number is full of small incidents, all interesting and sufficiently exciting to hold the attention firmly. Peg escapes from the gang and shows up among her friends while being mourned as dead. She snatches the letter from her father's accomplice and turns it over to a traffic cop for safe-keeping. Later she is abducted, through Mrs. Lund's duplicity, and the installment closes with her facing fresh perils.

THE FOOL (Rex), June 25.—A two-reel number, by Wm. Addison Lathrop, featuring Ben Wilson, Edna Hunter, Jean Stuart and Lois Alexander. The husband is a young mechanic, working on a new invention. His wife, tiring of waiting for his success, leaves him and her child for the butterfly life. Later she returns with broken wings and ends her life as the result of her folly. The husband marries the girl across the hall. This is simply and effectively handled and holds the interest because of its natural development and the attractive interior scenes. The smashing of the completed invention because it would replace the work of many men seemed over-sentimental. The subject as a whole is quite strong.

IT HAPPENED IN HONOLULU (Red Feather Photoplay), June 26.—A five-reel subject, written and produced by Lynn Reynolds, featuring Myrtle Gonzalez, Val Paul, C. Norman Hammond, Fred Church and others. This is straight comedy, with a touch of drama at times. It is brightly pictured, and while not extremely original, contains much amusing action. The plot concerns a young man, falsely accused of absconding with his father's money. He follows the girl of his heart to Manila and Yokohama and finally weds her in Honolulu. The settings are attractive throughout.

PIRATES OF THE AIR (L-KO), June 28.—A two-reel comic number, featuring Alice Howell, Fatty Voss, Phil Dunham and others. The scenes in the hotel bar and kitchen contain many flashes of fun, but there is a tendency to the vulgar at times. The airship scenes in the second reel are well staged. Alice Howell climbs from one aeroplane to another, while in midair. Of course this is a studio setting, but it is put on with considerable ingenuity and carries the illusion quite well. An automobile is seen tearing through houses during the rapid-fire portions of the picture. The number is a little rough in places but on the whole an enjoyable one.

V-L-S-E, Inc.

THE MAN BEHIND THE CURTAIN (Vitagraph), June 19.—One of the best melodramas of the season. It was produced in five parts by C. J. Van Deusen and features Lillian Walker. The story deals with the strange adventure of an orphan girl who applying for a position at the home of a wealthy woman is ushered into the room where the woman sits in her chair dead. A full review of the production will be found on another page of this issue.

World-Equitable

LA VIE DE BOHEME (Paragon—World), June 19.—Owing to an extremely artistic production and the very sympathetic acting of Alice Brady, Paul Capellani, Chester Barnett, Zena Keefe and others, this five-reel picture may be recommended as an exceptional attraction for discriminating exhibitors. Director Capellani was unusually successful in catching the spirit of the Paris Latin Quarter and in giving an impressive version of the tragic romance. The picture is reviewed on another page of this issue.

Miscellaneous

THE SCENARIO BUG (Huntington Film), June.—The first of a series of ten two-reel comedy pictures being made by the Huntington Film Company at Huntington, L. I., under the direction of Charles C. O'Hara, who also is writing the scenarios and playing the leading character. There is not much of a connected story in these two reels and the humor is rather coarse, depending upon familiar slapstick devices; but no doubt audiences capable of finding amusement in comedy of this type still exist. Mr. O'Hara is assisted by Maggie Weston, Billie Bowers, Harry Robinson and others.

RAISES OVER $15,000 FOR ACTORS' FUND.

E. H. Sothern, Vitagraph Star, Bids Farewell to Stage After Close of Two Weeks' Successful Benefit Performances.

THE Finance Committee of the Actors' Fund of America has just reported that E. H. Sothern's two weeks' performances at the Shubert theater in New York City resulted in increasing the funds by $15,000. Mr. Sothern, assisted by Miss Julia Marlowe, has also recently given several extra matinee performances, bringing his contributions to charity for the month up to $28,000.

Mr. Sothern, who is to make his first appearance as a screen star under the Vitagraph banner, has declared himself as well pleased with the arrangements made for his debut in a romantic part that will carry him back to the early days of his career, so far as make-up and versatility are concerned.

Three Plays for Lasky in July

Blanche Sweet, Wallace Reid and Cleo Ridgely, and May Murray Will Head the Casts.

PHOTOPLAYS admirably suited for broad exploitation and effective presentation by exhibitors in the summer months are announced for release in July by the Jesse L. Lasky Feature Play Company. The three productions will be released through Paramout on the first three Mondays of the month, the schedule being Blanche Sweet in "The Dupe" on July 3, Wallace Reid and Cleo Ridgely in "The Selfish Woman" on July 10, and Mae Murray in "The Dream Girl" on July 17.

In addition to the emphasis which the public has placed upon the personnel of Lasky directors—they as a body being as well known as the stars—the public also has come to a keen recognition of the names of authors. In this connection it is interesting that, including the Lasky releases in June—Fannie Ward in "The Gutter Magdalene" by Willard Mack, and Victor Moore in "The Clown," by Marion Fairfax—five consecutive productions from the Lasky studio are based on original stories. "The Dupe" and "The Selfish Woman" are by Hector Turnbull, and "The Dream Girl" is by Jeanie MacPherson. Cecil B. DeMille is the producer of "The Dream Girl."

In support of Blanche Sweet in "The Dupe" there will appear Thomas Meighan, Ernest Joy and Veda McEvers. The cast for "The Selfish Woman" includes, in addition to the stars, Wallace Reid and Cleo Ridgely, Joseph King, Charles Arling, Billy Elmer, Bob Fleming, Edythe Chapman and Dorothy Abril, and in support of Mae Murray in "The Dream Girl" will be Theodore Roberts, James Neill, Earle Fox, Charles H. West, Mrs. L. McCord and Mary Mersch.

World Film for July

Kitty Gordon, Alice Brady, Carlyle Blackwell and Gail Kane Among Those Featured.

THE program of releases of the World Film Corporation for the summer months, according to the way it is at present arranged, is of sufficient interest, both in point of stars and stories to attract more than the usual attention. On July 3 Kitty Gordon, last seen in "Her Maternal Right," will make her third World appearance in another highly emotional tale, "The Crucial Test," in which the British player has an excellent opportunity of expressing her versatility. A strong cast of World players surrounds Miss Gordon.

In direct contract in a story as unlike and theme as dissimilar, Holbrook Blinn will characterize the release date of July 10 in a powerful tale, "The Weakness of Man." July 17, Carlyle Blackwell and Muriel Ostriche will be seen in their first vehicle, "Sally in Our Alley," which was produced from a scenario inspired by the famous old song classic of the same name. It is of the sentimental type and a light but fascinating relief from the highly dramatic efforts of the other two.

On July 24 Gail Kane will be seen again, this time in "Paying the Price," suitable in every sense to her talents, and another contrast to the previous three features.

Following upon her tremendous success in "La Vie De Boheme," and in a picture story, as alluring, comes Alice Brady on July 31 in "Miss Petticoats," based on the popular novel of the same name. A number of the scenes were staged on board an old whaler, off the coast of Massachusetts.

BOOK UNITY FOR FOUR SOUTHERN STATES.

After a visit to New York extending over a long period, F. M. Sanford and C. R. Scott have returned to Dallas, Tex., having booked the entire program of the Unity Sales Corporation for Texas, Oklahoma, Louisiana and Arkansas.

Both members of the firm are very well known in film circles, especially in the southwest. Mr. Scott has operated a chain of theaters and exchanges for several years, and Mr. Sanford is equally well known, having been for a long time in charge of the southwestern interests of the World Film Corporation.

MAC DERMOTT AND BRABIN AGAIN TOGETHER.

Marc MacDermott, Vitagraph star, and one of the most popular artists on the screen, will soon start work under the direction of Charles Brabin. Brabin directed MacDermott for three and a half of the five years he was with the Edison Company. It was under Brabin's supervision that the first five-part MacDermott features were produced.

Manufacturers' Advance Notes

"THE GRASP OF GREED" (Bluebird).

John Meeson's Will was one of the "best sellers" in the days when H. Rider Haggard's stories were read by everybody who was anybody throughout the world some years ago. This book has always held great possibilities for photoplaying, but Bluebird scouts have been the first to discover the fact. Consequently "The Grasp of Greed," the title under which the Haggard story will be released, July 17, with Louise Lovely in the stellar role, will hold many qualifications that should give it a great popular appeal.

Scene from "The Grasp of Greed" (Bluebird).

Originality in theme, a trait that made all the Haggard stories from "She" to the last one he wrote "best sellers," will be the principal charm to steady patrons of the picture houses. The idea of having a miser's will tattooed on the shiny-white back of a beautiful girl, by a half-drunk sailor, and then have the will hold perfectly good when probated, will be accepted as novelty enough.

But there are sensational scenes, heroic struggles and one of the most realistic shipwreck episodes filmed in many a day to keep excitement on tap while an engaging love story is unfolded—enough of all kinds of emotion to satisfy every type of picture devotee. Louise Lovely, the prettiest girl in the Bluebird galaxy of stars, has a role that fits her to a nicety, and her supporting company has Lon Chaney and Jay Belasco as principals in a numerous and clever assemblage of talent.

Ida May Park created the scenario from Haggard's novel and Joseph De Grasse directed the production.

ESSANAY TO MAKE QUAKER STORY.

The quaint Quakers of early Pennsylvania have served as subjects for the films in few instances, as compared with the other peoples of the world, but a delightful story has been built around them in a forthcoming Essanay three-act piece, "The Way of Patience." It is a story of a girl who rebelled at the stringent creed of her people and went out into a strange world. The theme is built on how her unusual innocence permitted her to explore the depths of society and escape unscathed, to later find the right man. Nell Craig offers an excellent interpretation of the part. Darwin Karr appears in the masculine lead. Ernest Maupain is the heavy lead.

SHOWING MAN WHO PUT SAND IN SPINACH.

That ancient mystery which has disturbed the palates of restaurant patrons and lovers of home cooking for generations has been solved. It seems the secret of the affinity between sand and spinach is in possession of all chefs—French or otherwise. One of these culinary experts was caught in the act for Paramount Pictographs and will be shown on the screen at his gritty task for the information of Paramount audiences. The feature is entitled, "He Has a Good Job."

INTERNATIONAL GETS PICTURES FROM ORIENT.

Nelson B. Edwards, staff camera man of the Hearst International News Pictorial with the Turkish army at Constantinople, is responsible for a number of remarkable photographs showing Turkish infantry in the field.

The failure of the Allies at Gallipoli led Edwards to Constantinople and the Turkish battle fronts in Persia. He took pictures of General Liman Von Sanders, German military advisor to the Ottoman Empire, Field Marshal Von Mackenson, reviewing the Turkish troops, and Enver Pasha, commander in chief of the Turkish armies. Mr. Edwards also photographed the Turkish troops in action, besides getting characteristic action pictures of many dignitaries of the Ottoman Government. All these pictures will appear in the current releases of the Hearst International News Pictorial.

In launching this news reel Mr. Hearst plans to give the public an actual newspaper in pictures. He will work out some radical innovations, plans for which have been formulating for some time.

"THE CROOKED ROAD" (Knickerbocker).

"The Crooked Road," featuring Henry King, is the Knickerbocker Star three-reel release of July 14. It is an unusual story of the tenements, centering about the activities of a gang. For the exterior scenes Mr. King and his company went up to San Francisco and camped out for a couple of days in the Barbary Coast quarter of the city. A remarkable feature of these scenes is the indifference of the slum dwellers to the camera. They refused to be constrained in their movements, and in several scenes crossed the background about their business, lending an unforeseen touch of realism.

"THE VAGABOND" (Chaplin-Mutual).

The third Chaplin-Mutual comedy will be released July 10 under the title of "The Vagabond." In this story the player returns to his famous make-up which he discarded temporarily for the filming of "The Fireman," his preceding Mutual release. Eric Campbell, the "heavy" of Chaplin-Mutual releases, Edna Purviance, the comedian's leading woman, Leo White, Charlotte Mineau, Phyllis Allen and Lloyd Bacon all have important parts.

The story, while presenting a series of typical Chaplin laugh-provoking comedy, nevertheless has its touch of pathos, and in these scenes the comedian gives a striking portrayal of his well known dramatic qualities. For the first time in his career, Chaplin, who essays the role of an itinerant musican, brings into play his famous violin of which so much has been written.

Scene from "The Vagabond" (Mutual).

An unusual artistic touch is added to one of the interior sets, depicting a ball room of a New York social leader's home, by the use of valuable paintings, loaned to Chaplin by one of his wealthy friends of Los Angeles. Among other old masters in this particular scene is a genuine Rembrandt, loaned to Chaplin by a Coast connoisseur. For a certain incident in one of the other interior scenes a splendid oil painting of Miss Purviance, recently completed and forwarded to her by a leading New York painter, is used.

"SUSIE SNOWFLAKE" (Famous Players).

Anna Pennington, star of the Ziegfeld Folies, makes her photoplay debut in the title role of "Susie Snowflake," a Famous Players production released on the Paramount Program June 22. Appropriately enough, the story deals with musical comedy stage life and Miss Pennington plays the role of a young girl who rises to stardom on the stage.

For the theater scenes the Famous Players erected a complete replica of a musical comedy theater in the studio. Here

Scene from "Susie Snowflake" (Famous Players).

Miss Pennington did one of the celebrated dances which has made her the idol of the musical comedy world, while a full orchestra played and a complete audience applauded her cleverness.

There is a good deal of real heart interest in the pathetic little figure of the diminutive dancer who finds her only home a chilly, loveless barn of a place and whose youthful exuberances are curbed at every turn by her aunts. In the role of Susie, Miss Pennington has a most happy medium for her introduction to the photoplay public and it is safe to predict that she will score a complete success. Among those who appear in her support are Leo Delaney, William Courtleigh, Jr., William J. Butler, Marcia Harris and Billie Wilson.

In accordance with a new arrangement entered into with G. Schirmer, Inc., the well known music publishers, a special musical score has been prepared for this subject, copies of which are obtainable from the various Paramount exchanges.

"THE REGENERATION OF MARGARET" (Essanay).

"The Regeneration of Margaret" is a timely Essanay drama in three acts which finds the origin of its subject in the defective infant. It is not built on the theme of "should the baby die?" nor does it resort to medical machinations for the carrying of its plot. Rather it is an absorbing story of a girl grown to healthful womanhood and her strange contact with

Scene from "The Regeneration of Margaret" (Essanay).

the very specialist who doomed her to die as an infant. She, a nurse, finds him a helpless invalid, reveals her identity, and dares him to practice in his own instance what he has decreed for others. The bullet he intended for himself strikes her sweetheart, the son of the other doctor, who would not give her up for dead and by a secret operation saved her life. The boy does not die, and out of the maze of misunderstandings there comes the softening influence of love of humanity as against surgical harshness. Warda Howard, well known in Essanay emotional parts, takes the principal role, supported by Ernest Maupain, John Junior and Patrick Calhoun.

VIM ACQUIRING STORIES AND PROPS.

"A thrill in every comedy" is the new slogan of Vim Comedies. For some time Mark Dintenfass and Louis Burstein, managing director, have been preparing to introduce this novel element into the slapstick comedies featuring "Pokes and Jabbs" and "Plump and Runt." A large number of scenarios answering the requirements have been accumulated, and the producing companies are at work on the first stories introducing thrilling situations.

The plan necessitates the purchase of cars and other paraphernalia for staging railroad wrecks, burning bridges and other "thrillers." Messrs. Dintenfass and Burnstein have been in negotiation with a number of railroad companies and other organizations for material, and have acquired already a trolley car, day coaches, an engine and similar "props" for use in the pictures now in work. Arrangements have also been made with a Florida railroad and surface car road for the use of their tracks. The necessity of obtaining these franchises was one of the principal reasons for the decision of the Vim Comedy companies not to come North from the Jacksonville studios for the summer months, as previously contemplated.

"A MILK WHITE FLAG" (Selig).

William N. Selig's policy of having his best stars appear in shorter length productions and of devoting time and care to making the Selig one, two and three-reel picturepleys meritorious in every way has resulted, according to a statement of the Selig Company, in trebling its business during the past six months.

Mr. Selig in the pursuance of his General Film policy an-

Scene from "A Milk White Flag" (Selig).

nounces the release of "A Milk White Flag," one of Charley Hoyt's cleverest satires, which will be released in three reels through General Film service on Monday, July 10. Otis Harlan, king of American comedians, will be featured. His support includes a company of players each one carefully chosen for a certain type in this Hoyt comedy.

"Some Duel," a Tom Mix Western comedy, released Saturday, July 8, through General Film service, is the first of a series of Mix Western comedies which will fill a long-felt want in filmland. Every Saturday until further notice a Tom Mix comedy full of daring stunts will be released. They will be in one or two reels.

"Legal Advice," another Tom Mix comedy, will be released through General Film on Saturday, July 15.

"LITTLE MARY SUNSHINE" FOR PATHE.

"Little Mary Sunshine," a recent Pathe Gold Rooster play, has met with really remarkable success. The chubby dimpled face of filmdom's "littlest leading woman" has caught the public fancy to such an extent that exhibitors have been petitioned by their patrons for more pictures in which she appears.

In consequence, J. A. Berst, vice president and general manager of Pathe, has contracted with the Balboa company for the exclusive services of the child in forthcoming Gold Rooster Plays.

As public and exhibitors alike have persisted in calling the baby "Little Mary Sunshine" (the title of her first feature), everyone concerned has forgotten the name on her birth certificate, and as "Little Mary Sunshine" she will probably go down in film history. Everyone who has seen the first picture in which this remarkable child was starred will bear witness to how well the name fits the talented youngster.

The famous bear which was her playmate in her first feature will probably appear in the new pictures. Henry King, who was so successful in directing the baby before, will again be her director.

"THE SACRIFICE" (Selig).

"The Sacrifice" is a Selig Diamond Special in three reels, released in regular service through the General Film Company on Monday, June 26. Eugenie Besserer enacts the leading role, and is most ably supported by Guy Oliver, Harry Mestayer and others. "The Sacrifice" contains a strong and gripping appeal for preparedness and patriotism. It also convincingly presents another side of warfare, namely the sacrifices of mothers, wives and sweethearts, who grieve at home for those who march forth in defense of their country.

Scene from "The Sacrifice" (Selig).

There is a succession of spectacular battle scenes in which many men, heavy artillery, armored automobiles and rapid fire guns are used. "The Sacrifice," originally intended for a special feature film, has been placed in General Film regular service by the Selig Company following the policy of Mr. King to make his shorter length releases among the best.

"PURITY" (American).

Announcement is made by the Mutual Film Corporation of the release of a six-part film allegory, "Purity," featuring Audrey Munson, the famous artist's model, on July 17. This production was made at the studios of the American Film Company, Inc., at great cost and several hundred actors figured in the filming of this big feature. Many of the scenes were taken in a natural ampitheater on one of the most beautiful estates on the Pacific Coast. Weeks were taken to perfect the scenes and every detail worked out under the eyes of artists of note.

The story is taken from Greek mythology. Purity wanders over the earth exerting a good influence on everything. She is loved by a struggling poet, who idolizes her. They both love, but he is unable to sell his poetry, and marriage is impossible because of his poverty. Purity's wonderful beauty and grace of body is seen by an artist, who gets her to pose for an allegorical painting. She does it to get money that her sweetheart's poems may be published. She is successful and the lovers are happily united.

Scene from "Purity" (Mutual).

The allegorical characters, Evil, Beauty, Art, Music and Drama, all play important roles in this remarkable drama. Prominent in the cast supporting Miss Munson are Eugenie Forde, Nigel de Brullier and William Carroll. There are numerous ballets which add delightful ancient atmosphere to the action.

Walthall and Mayo Featured Apart

Stages at Chicago Essanay Studios Are Set for Pretentious Productions of Company's Leading Players.

THE extraordinary activity at the Chicago studios of the Essanay Company, where twelve companies are now at work on short and long subjects, has been made necessary by the order of President George K. Spoor that the next two Essanay multiple reel dramas, featuring Henry B. Walthall and Edna Mayo, respectively, be made decidedly artistic offerings. Thus, the one, two and three-reel subjects are being made somewhat farther ahead of program than usual, in order to clear the studios for the two features. Magnificent sets of one feature will take up the space in the largest studio, while the sets for the other play will be constructed in both other studios.

Work on Mr. Walthall's next vehicle has already begun. The play gives Mr. Walthall widest opportunity to display his ability. He will be supported by numerous stage stars and Essanay players who are customarily to be seen in leading roles. Antoinette Walker, leading woman for David Warfield in "The Music Master" and other Belasco productions, takes the chief supporting part. Exteriors will be filmed at Camp Logan, the rifle range and encampment grounds of the Illinois National Guard, situated just north of Fort Sheridan, the United States army post.

"The Return of Eve," with which Edna Mayo will make her next bow to the screen public, offers, perhaps, one of the most delightful topics ever filmed. As a stage play it was a hit, and with the added possibilities of the film it is sure to be one of the most pleasing offerings from the Essanay studios.

Eugene O'Brien, long a Broadway leading man, who has played opposite the greatest women stars in pictures, will support Miss Mayo. Other stage stars of high standing will appear in the other principal roles.

President Spoor is glad to call to the attention of exhibitors and public that neither of these plays hangs on crime or the sex topic for the development of the plots. They will be absolutely clean subjects, he promises, relying on their human touches and their originality, rather than violence, for their thrills and entertaining features.

"THE HIDDEN FACE" (GAUMONT).

The members of the Gaumont stock company working under the direction of Edwin Middleton have signalized their return from the south by the production of "The Hidden Face," a three-act photoplay of New England life of wide appeal. Miss Iva Shepard has never had such a strong part since her association with the Gaumont players. It is that of a mother who must witness the false accusation of the man her daughter loves while shielding the foundling who is in reality her own son. The son is played by Alexander Gaden. As in a number of other Gaumont plays, Mr. Gaden appears in the role of a minister, a part well adapted to his sympathetic and winning manner.

Scene from "The Hidden Face" (Gaumont).

"The Hidden Face" is frank melodrama, but melodrama of the higher type. It is full of action, but the character drawing is distinct. The Gaumont companies have been drawn upon for players, Miss Shepard and Mr. Gaden being supported by such excellent players as Miss Lucille Taft, Charles W. Travis, Henry W. Pemberton, John Reinhard, Albert Macklin, James Levering, James Davis, Myles McCarthy and Miss Mabel E. Trinneer.

As the frivolous young wife of an elderly millionaire, whom she does not love, Mae Gaston, the charming Horsley leading woman, is seen in one of the best roles of her career in support of Crane Wilbur in the Centaur feature, "A Woman's Reputation."

COMING HORSLEY SUBJECTS.

Margaret Gibson, the charming and vivacious little star of the David Horsley productions, will be seen in a new line of work with the presentation of the two reel Centaur feature, "The Good-for-Nothin' Brat," with William Clifford as co-star, among the Horsley-Mutual releases for the week of July 8.

As the "Brat," Miss Gibson is seen in an entirely new character and in many instances her emotional disposition carries her through some highly dramatic situations, while on the other hand she delights with her comedy work. The story is from the pen of a new photoplay writer, Alvin J. Neitz, who constructed the action about a rural village.

A strong supporting cast is included with Frederick Montague, Dave Allen, Marguerite Foss, Janet Sully, Myra Davis Dowling and other Horsley favorites. The story was filmed under the supervision of Director Charles Swickard.

"A Merry Mix-Up," a rapid-fire starring vehicle for George Ovey, will be the offering from the Cub Comedy Company. Ovey is seen as a substitute husband and it is a case of laugh from start to finish. Dainty little Claire Alexander is the chief support of the Cub comedian, while the rest of the cast is made up of Louise Horner, Janet Sully, Louis Fitzroy, George George, Jefferson Osborne, Margaret Cullington, Harry Jackson and many of the Cub comics. The story is by Milton H. Fahrney, who is likewise the director of the Cub output.

"THE QUITTER" (Metro-Rolfe).

"The Quitter," a five-part Metro-Rolfe wonderplay, in which Lionel Barrymore is starred, and Marguerite Skirvin is featured, will be released on the Metro program July 10. The story was written by Isola Forrester, a special writer on the New York Evening World, and produced under the direction of Charles Horan. Among the prominent members of the cast who appeared in support of Mr. Barrymore and Miss Skirvin are

Scene from "The Quitter" (Metro).

Edward Brennan, Paul Everton, Charles Prince and Julius D. Cowles.

The story of "The Quitter" is laid in Arizona in a gold mining town called Paradise Gulch. There are many interesting scenes staged in this production. Director Horan found an ideal western mining location near Delaware Water Gap, where he built an entire town. The "Three Cheers" saloon is one of the many picturesque sets, as is the western courtroom scene, where the trial is held. Mr. Horan has used many real western types, including Indians and half breeds, who were brought East for this feature.

BERLIN SHOWN IN HOLMES TRAVELS.

Burton Holmes, the traveler, has chosen "Imperial Berlin" as the starting point for his Paramount screen journey through the most famous cities of Europe. Berlin, the City Beautiful, will be shown as it was before the present war began, when it enjoyed the distinction of being the cleanest and one of the most beautiful and efficiently governed of all the great cities of the world.

From Hoboken, the "gateway to Germany," the party will enter the harbor of Hamburg to study the shipping in the greatest seaport of continental Europe, also one of the four cities of greatest commercial importance in the Occident. With a glimpse of the city and a view of the new Bismarck Denkmal, the screen tourists reach Berlin in time to see the changing of the King's Guard at the famous Koenigs-Wache in the royal Prussian city.

IRENE CASTLE PHOTOS IN DEMAND.

That Irene Castle has a great and ever increasing following is attested by the unprecedented demand for her photos as the crowds at the Allied Bazaar fought and pushed and shouted their bids for the privilege of owning one of these souvenirs. The bidding was fast and furious, and some of the fabulous prices obtained for these pictures are evidence that the public has a warm welcome for Irene Castle, on or off the stage, in "still" photography or on the screen.

The International Film Service, Inc., is now at work with Mrs. Castle on a big new screen production, the name of which has not been announced. This picture will be the popular star's first effort since her seven-day flying trip to England, where she bid her husband "bon voyage." Mr. Castle is now at the European war front with the British Royal Flying Corps.

"THE CONFLICT" (Vitagraph).

"The Conflict," a Blue Ribbon Feature, presenting Lucille Lee Stewart, has been announced for release by Vitagraph for Monday, July 3. Miss Stewart, as Madeleine, a poor but proud

Scene from "The Conflict" (Vitagraph).

country girl, had excellent opportunities in this picture to display her capability, and the picture shows that she has made the most of them.

Others in the cast, who are seen to good advantage, are Huntley Gordon as Henry, Jane Mortimer as Jeanette, William Lyttel, Jr., Frank Currier, John Robertson and Richard Turner. Edward J. Montagne wrote the story and Ralph Ince directed the picture with his usual foresight.

"MAUD, THE EDUCATED MULE" (International).

"A Tempest in a Paint Pot," by Geo. Herriman, and "Maud, the Educated Mule," are animated cartoons scheduled for release July 3 by International Film Service, Inc.

"Maud, the Educated Mule," is a particularly happy subject for cartoon comedy. There is action aplenty. "Maud," in the leading "heavy" role, whales the everlasting daylights out of the rest of the cast, including our old friend "Si," who in due course of the narrative, is treated to a fast ride on a barrel. His career over Greater New York and environs is not even slowed up by a collision with the Woolworth building, which

Scene from "Maud the Educated Mule" (International).

crashes to ruin and desolation before the cataclysmic hoof blows of the long-eared bird from Missouri.

A "Krazy Kat," by George Herriman, is always a riot of laughter, and in "A Tempest in a Paint Pot" we have both "Ignatz" and "Krazy" at the very top of their speed. These ludicrous but intensely human children of the Herriman mind grow funnier with each release. Not only are the situations clever, but the animation seems to be perfectly in accord with the style of navigation suggested by both characters as they appear each day in "still" cartoons.

"THE APOSTLE OF VENGEANCE" (Ince).

"The Apostle of Vengeance," released June 25, a Triangle-Ince picture, brings William S. Hart back to his army of followers. The story is strong and virile and is filled with human interest that gives it an almost universal appeal. Hart plays the role of the eldest son of a family of Kentucky feudists. He has left the mountains fifteen years before to go to the North and become a minister. He succeeds in his ambition and has just received a call to a new and larger parish when there comes a call from his family to come home and take up a bitter quarrel with their ancient enemies who have just slain the father.

Nothing in pictures is finer than Hart's portrayal of the mental struggle that follows between the dictates of heredity and the teachings of God. He eventually returns—not to fight, but to preach the gospel of the brotherhood of man. Nona Thomas, who is the leading woman for Mr. Hart in the picture is particularly appealing and provides the touch of softness to the strong scenes in which the star makes his strongest appeal.

"THE DEMON OF FEAR" (Mustang).

In "The Demon of Fear," a two-part Mustang subject in which Frank Borzage, Anna Little and Jack Richardson play the chief parts, Queenie Rosson is given an opportunity to prove her title to some of the popularity enjoyed by her sister, Helene.

Dealing with a man born a coward, who struggles through life tortured by fear, the principal part of the story is carried to the public by means of a tottering old man's recital of his trials and unhappiness caused by this inherent cowardice. Frank Borzage plays the part of the old man, and his younger self through the early years, bringing into the story a girl named Anna (Anna Little), whom he marries and loses, her death caused by his lack of courage.

There are many beautiful scenes laid along the rocky Pacific shore, where the waves break in great clouds of foam over the reefs, and where it requires the skill of an expert surfman to launch a boat and make a landing through the rolling, breaking combers.

Thrills, heart-throbs, comedy, pathos—all are intermingled in this virile photoplay enacted by the strong Mustang company. "The Demon of Fear" will be released by Mutual on June 30.

"THE PRIVATE BANKER" (Selig).

Following the release of the Selig Diamond Special "A Milk White Flag," on Monday, July 10, another noteworthy Selig Diamond Special is announced for release on Monday, July 17. This is entitled "The Private Banker," and features Wheeler Oakman, Edith Johnson, Leo Pierson and others. It 'is a drama of the Italian quarter and one exciting climax is shown when the girl stops a steam shovel and saves the life of her lover.

"Shooting Up the Movies" is another of the Tom Mix series of Western comedies released by the Selig Company every Saturday through General Film Service. "Shooting Up the Movies" contains a laugh in every inch of the two reels. A company goes west to take motion pictures. The cowboy mistakes acting for the real thing and there is excitement. A love story also adds interest to this production. Tom Mix stars and presents a number of exciting stunts which will thrill the most blase audience.

Wallace Macdonald, Gertrude Le Brandt, Alfred Ferguson, Margaret Nichols and Harry von Meter are the players appearing in Mary Miles Minter's support in her first American-Mutual feature, which will be released shortly under the title of "Youth's Endearing Charm." The piece is being filmed under the direction of William D. Dowlan, pending the arrival at the Santa Barbara studios of James Kirkwood, to direct Miss Minter's feature productions.

PICTURE THEATERS PROJECTED

BRIDGEPORT, CONN.—M. W. Leighton, 1124 East Main street, plans to build a one-story addition, 18 by 50 feet, to his theater building, to cost $6,000.

BRIDGEPORT, CONN.—Peter Medoe, 46 Hansen avenue, will commence work about September 1 in the erection of a two-story moving picture theater and store building, 36 by 135 feet, to cost $20,000.

WILMINGTON, DEL.—Architect Roscoe C. Tindall, Equitable building, is preparing plans for a one-story addition, 30 by 110 feet, to be made to a local moving picture house. The improvements will cost approximately $25,000.

WASHINGTON, D. C.—The Alamo Theater Company plans to erect a one-story brick moving picture theater, 48 by 105 feet, at 1303-5 Seventh street, N. W. It will have concrete foundation, slag roof, steam heat, electric lighting, metal ceilings, modern plumbing, tile, ornamental iron work, etc.

WEST PALM BEACH, FLA.—Bijou Theater Company will erect a one-story addition to present structure.

FORT VALLEY, GA.—Dr. George H. Slappey is having plans prepared for the remodelling of his store and theater building.

CHICAGO, ILL.—Oscar Young, care McGuire & Henderson, 6532 Sheridan Road, is having plans prepared for a two-story theater, lodge hall and store building, 152 by 109 feet, to cost $150,000.

INDIANAPOLIS, IND.—Edward G. Sourbier, who recently took over the Bijou theater at 130 East Washington street, is making extensive improvements to the house. New equipment will also be installed.

MARION, IND.—W. W. C. Bayes, 817 West 5th street, has the contract to erect a two-story moving picture theater, 40 by 132 feet, for the Washington Amusement Company, to cost $30,000.

SHELBYVILLE, IND.—The interior of the Alhambra theater has been redecorated and a new lighting system installed.

FORT DODGE, IA.—J. B. Butler, 328 East 12th street, has let the contract for the erection of a three-story moving picture theater and office building.

PRATT, KAN.—J. Calbert is having plans prepared for a two-story opera house, 50 by 140 feet, to cost $20,000.

SALINA, KAN.—The Strand is the name of a new moving picture theater opened by Herbert Thatcher.

ROCKLAND, ME.—Maine Theatres, Inc., will remodel their Rockland theater, making it modern in every respect. The seating capacity will be increased from 850 to 1,000. The company will also remodel and merge their Central block property with the Empire theater, increasing the seating capacity from 600 to 1,200.

WESTBROOK, ME.—Maine Theatres, Inc., have let the contract to W. H. Glover Company to enlarge and remodel their present Star theater so that the seating capacity will be increased from approximately 600 to 900. The theater when remodeled will be modern in every detail.

BALTIMORE, MD.—Gustav Stohr, 2851 Pennsylvania avenue, has the contract to erect a one-story moving picture theater, 22 by 125 feet, for Mrs. S. Raith, 2806 Pennsylvania avenue, to cost $10,000.

HANCOCK, MD.—Charles Myers will erect a three-story brick theater building, 41 by 68 feet.

LOWELL, MASS.—Crown Theatre Company, Samuel Orback, president, care Owe Theater, Central street, is having plans prepared for a two-story moving picture theater, 44 by 97 feet, to cost $25,000.

DETROIT, MICH.—Madison Realty Company, J. H. Kunskey, manager, 2210 Dime Bank Building, has let the contract to erect a two and five-story theater, store and office building, 220 by 110 feet, to cost about $200,000. The house will be known as the Madison theater.

HAMTRAMCK, MICH.—Archt. A. M. W. Bielawski, 1091 Chene street, Detroit, Mich., is preparing plans for a one-story moving picture theater, 40 by 121 feet, to be erected here.

HANOVER, N. H.—Davidson & Ward plan to erect a two-story moving picture theater and office building, 40 by 80 feet, to cost $15,000.

BAYONNE, N. J.—Cohen & Crimsky, 1019 Broadway, are having plans prepared for a one-story moving picture theater, 50 by 100 feet, to cost $6,000.

HOBOKEN, N. J.—Strand theater, M. Brennan, manager, 608 Times Building, New York City, plan to build an addition to their present structure and make other improvements.

BROOKLYN, N. Y.—Archts. Cohn Brothers, 353 Stone avenue, are preparing plans for a one-story moving picture theater, 50 by 110 feet, to cost $20,000.

NEW YORK, N. Y.—Henry D. Norris, 25 Carmine street, plans to build a 2½-story extension to his moving picture theater, 53 by 77 feet.

OKMULGEE, OKLA.—Gus Haniotis, Hall Building, Kansas City, Kan., plans to erect a two-story moving picture theater, 70 by 100 feet, to cost about $25,000.

PHILADELPHIA, PA.—Robert H. Wannemacher has purchased the Imperial theater at 217-19 South 60th street from Robert Bloomgarden, subject to a first mortgage of $55,000 and a second mortgage of $17,500. The theater will be conducted under the management of William I. Greenfield, who now also conducts the Empress theater on Main street, Manayunk.

SMITHVILLE, TEX.—Star Theater Company has let the contract to M. M. Turney to erect a brick moving picture theater: stucco front, metal roof, wood floors; lighting plant, cost $300; building to cost about $5,000.

LA CROSSE, WIS.—Rosenstein & Burford announce that an addition will be built to the Bijou theater, to cost $8,000.

MARSHFIELD, WIS.—Kliner, Lang & Scharrmann, 206 South Central avenue, have let the contract to convert a store property into a moving picture theater and build an addition 30 by 77 feet. The alterations and improvements will cost $10,000.

MILWAUKEE, WIS.—William Dallman Mason & Building Company, 3513 Cherry street, have the contract to erect a brick moving picture theater, 43 by 120 feet, at the corner of 38th and Vliet streets, to cost $12,000.

Trade News of the Week

Gathered by Our Own Correspondents

On Value of Pictures

Boston Civic Worker, William H. Foster, Secretary of the Ford Hall Foundation, Takes Up the Gauntlet Against Censorship of Moving Pictures—Enthusiastically Points Out Great Value of the Films to the Community.

By William H. Flynn, Boston Correspondent of the Moving Picture World.

BOSTON, MASS.—A glowing tribute to moving pictures was paid by William H. Foster, Secretary of the Ford Hall Foundation in discussing "The Ethics of Motion Pictures" at the New Thought Forum, Dr. Hale's South Congregational Church at Exeter and Newbury streets. He termed the influence of the screen enlightening and a source of education not only to the youth of the slums but to the Harvard or other college graduate as well.

A large number of people in this country receive their ideals from the silent drama, he declared, and added that pictures cannot be considered lightly. He placed the motion picture drama above literature and the spoken drama as a means of expressing thought and imaginations. The speaker referred to motion pictures as one form of democracy—an art distinct and different from other arts.

"I am against censorship," declared Mr. Foster. "It will do no good. The only way to improve is to substitute good for bad. Only constructive censorship will do this. The 'movies' are the greatest adjunct to preaching that the world has ever known. In New York city scores of saloons have quit because they could not stand up against the competition of the motion pictures. The silent drama has been charged with giving an unfair view of the liquor traffic. This is the highest recommendation that could ever be given to the moving picture theater.

"Outside of the motion picture industry there is no large industry where the owners have tolerated a volunteer army of censors, and not only abide by their decisions, but pay the expenses for running off thousands of reels before their eyes every year.

"Time and space are lost in the 'movies.' And this is well for art can never be a reality. Art seizes some emotion or beauty and sets it up apart from any surrounding circumstances. The photo-play is not an introduction to literature. It is in a class by itself and independent of any art."

Toward the ends of his remarks Mr. Foster strongly recommended the introduction of motion pictures into schools and colleges. He said that Roman history taught through moving pictures would bring far better results than text books. The conscious and unconscious education received through motion pictures, he said, was of the greatest value. He called the heroines of the screen clean and wholesome, and added that truth can be visualized in motion pictures as in no other way.

Local Film Men Pleased by Abrams Advance.

Boston, Mass.—Hiram Abrams, the well known moving picture man of this city has received a host of congratulations on his election to the presidency of the Paramount Pictures Corporation, succeeding W. W. Hodkinson. Several persons in this territory are predicting Mr. Abrams will make things hum in his new berth and a big surprise is expected within a short time. An account of Mr. Abrams was printed in this paper last week.

Despite his comparative youth Mr. Abrams has risen to a high place among motion picture distributors and exhibitors entirely through his own ability and desire to make good. His talents for the artistic end of the work have exerted an influence in the improvement of subjects, methods of presentation and general advance of the pictorial stage. Mr. Abrams makes his home in Boston although much of his time is spent in New York.

Busy at the Unicorn Lair.

Sam Moscow and the entire local staff of the Unicorn Film Company are working tooth and nail to haul down the $1,000 prize offered by the company to the manager of the branch exchange showing to the best results within a given time. Sam has promised everybody in the place a slice of the thousand if the Boston office wins the prize.

Universal's Educational Department.

The New England Universal exchange has established a new department which will release for morning shows a large number of historical, scientific, scenic, travel and clean comedy films. This department is of much interest to social workers and educators of New England.

Tom Cuddy Here on Visit.

Boston, Mass.—Tom Cuddy of Augusta, Me., owner of the Augusta opera house and well known throughout New England, was in Boston last week on a brief visit. Tom was accompanied by Mrs. Cuddy. He hurried around and saw as many of his friends and business associates as he could and then returned to Augusta. He said business was very good in the Maine capital and incidentally hinted that he had something up his sleeve that was going to make 'em all sit up and take notice.

MID-NEW YORK NEWS LETTER.

By E. O. Weinberg, Plaza Theater, Troy, N. Y., Special Correspondent.

Chester Fenyvessey Back at Keith's Troy House.

TROY, N. Y.—Manager Melarky, of Keith's theater, Troy, N. Y., has resigned and left for Meridan, Conn., where he will manage a house for William Fox. Chester Fenyvessey has returned and has again assumed charge of Keith's theater.

Business Good in Upper Hudson Valley.

Troy, N. Y.—Joseph Lee, roadman for Merit Film Corporation, handling Ivan productions, "A Fool's Paradise," "Forbidden Fruit" and "Her Husband's Wife," reports business very good in this section of the State.

Who Will Be Dot?

Troy, N. Y.—Proctor's new theater has inaugurated a photoplay voting contest with local talent, "Who Will Be Dot?" The cast will be chosen from the male and female contestants receiving the biggest number of votes.

F. H. Richardson Talks on Projection.

Troy, N. Y.—F. H. Richardson, editor of Projection Department of Moving Picture World, addressed about 35 or 40 managers and operators on "The Importance of Good Projection." The meeting was held in the Plaza theater and was very enthusiastic. It is hoped that Mr. Richardson will not forget to return.

Hugo Bendell Goes to Washington.

Albany, N. Y.—Hugo Bendel, representing Essanay Company in New York state, has been appointed by General Manager Rogers to a position in the office of General Film Company at Washington, D. C.

FROM CAPITAL CITY.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C., Special Correspondent.

New Hy Art Film Company's Officers.

Washington, D. C.—Local exhibitors were well pleased to learn recently during a visit home of John Payette, formerly with the General Film Company in Washington, that when the Hy Art Film Company was incorporated he was taken in as a junior member with the title of assistant manager. Mr. Payette is one of the best known and best liked young film men in this section, and everyone is glad to learn that he is climbing towards the top. He is the sort of a chap always willing to do one a favor, or meet one half way in any sort of a deal. He is a model youngster and a credit to the industry.

The officials of the newly formed corporation are: Edmund K. Fox, president; Barry Buckley, vice-president; George R. Mayo, secretary and treasurer; Gibbs L. Baker, general counsel; Arthur S. Hyman, formerly manager of the local branch of the General Film Company, manager, and John J. Payette, assistant manager. They are marketing a number of features including "One Day," "Salamander," "The Folly of Sin," and "The Man of the Missing Finger," all of which they are carrying through the entire Southern territory. They are also working three copies of "The Battle Cry of Peace," and are handling "The Christian."

Films in French Schools.

Consul-General A. M. Thackara, Paris, writes in Commerce Reports that by a Presidential decree of March 25, 1916, an extra parliamentary commission was appointed, in connection with the Ministry of Public Instruction, to study means whereby the use of the motion picture may be generalized in the different branches of public education.

The appointment of this commission is the outcome of a report made on December 23, 1915, to the Chamber of Deputies by the public instruction committee of the Chamber. In laying this matter before the President, the Minister of Public Instruction said in part: "Despite the grave events of the present time, we must not neglect certain measures whose utility, although not immediate, will be realized in the future. After the war, the national school will have work laid before it more important than in the past. It will be its task to hasten and increase the intellectual and moral development of the country.

Censors Again Appeal

Pennsylvania Board Asks Supreme Court to Set Aside the Recent Decision of Judge Audenried of the Common Pleas Court—Wants Elaboration of the Higher Court's Decision on the Former Appeal.

Special to Moving Picture World by Philadelphia News Service.

PHILADELPHIA, PA.—Members of the moving picture industry in the vicinity of Philadelphia were recently surprised when it was learned that Deputy Attorney General Kun, representing the Pennsylvania State Board of Censors, had taken an appeal from the decision of Judge Audenreid, which sustained the Lubin film, "Dollars and the Woman," to the Supreme Court. This production, a five reel picture, which has been passed by the board of censors in many other states, was ordered cut by the board here, ten eliminations being demanded.

The Lubin Company appealed the case to the Common Pleas Court, and three weeks ago Judge Audenreid rendered a decision that the State board had exceeded their legal powers in ordering the elimination, as was published in the Moving Picture World.

It is reported that the action taken on behalf of the Pennsylvania Board of Censors is designed to establish and define more fully in the Supreme Court the powers of review vested in the Common Pleas Court. The appeal to the Supreme Court, it is understood, indicated a desire to have the court elaborate a decision made recently which took from the Common Pleas Courts the right to revise the decision of the Censors and order the eliminations anew if necessary.

In this decision the Supreme Court held that the Common Pleas Courts' powers were limited to ruling upon the breadth of the jurisdiction of the censors only. When the Common Pleas Courts found that the censors had "abused the powers vested in them" they were empowered to rule to that effect, which nullified the censoring. How far this discretion can be employed by the Common Pleas Courts, it is the desire of the State Board of Censors to learn through the appeal recently filed.

New Theater Begins New History.

Reading, Pa.—The hundreds of pedestrians daily passing along the north side of Penn street near Seventh, Reading, Pa., where excavations are being made preparatory to the erection of the largest moving picture theater in that city and one of the largest in the country, perhaps, little realize that many years ago that spot was the most frequented place in the city and has quite an interesting history.

This location has a history well worth recalling at this time because of the interest centered in the building of the new palatial theater. The site attracts in other respects. The buildings, which have recently been demolished, were the smallest as a group, on Penn street east of Third. They were tiny two and a half story structures with small dimensions otherwise.

These old houses stood as landmarks and memories of various happenings in the history of Reading. They were in reality curiosities, walled in as they were between higher buildings and of an ancient architectural style. They were remnants of the city of Reading when it stood as a city of but several thousand inhabitants.

The Imperial Theater Sold.

Philadelphia, Pa.—The large moving picture theater, the Imperial, located at Nos. 217-19 South Sixtieth street, has been purchased by Robert N. Wannemacher from Robert Bloomgarden, for a nominal consideration, subject to mortgages of $72,500. The theater measures 90 by 130 feet, and is reached by a lobby 32 by 72 feet. The new owner has made arrangements whereby William I. Greenfield, will manage the theater.

Great Northern Theater Improvements.

Philadelphia, Pa.—Henon & Doyle, well known architects of Philadelphia, are receiving bids for alterations and an addition to the Great Northern theater, Broad street and Erie avenue. The contract will soon be let and the work of renovation will be rushed forward with all possible speed. This theater is one of the largest moving picture theaters in that section of the city and is patronized daily by thousands of persons.

New Delaware Amusement Company.

Wilmington, Del.—The Winter Garden Amusement Company, of Wilmington, Del., has recently been granted a charter under the laws of that state for the purpose of conducting places of amusement. The new concern has been capitalized at $400,000, F. D. Buck, George W. Dillman and M. L. Horty being the principal incorporators.

Allen Theater Leased.

Allentown, Pa.—William F. Wolle, of 105½ Hamilton street, Allentown, Pa., has taken over the Allen moving picture theatre at Second and Hamilton streets, having leased the same from E. J. Lumley, who has conducted the theater ever since its erection a number of years ago. Mr. Wolle intends to devote all of his time to the management of the theater and announces that he will exhibit nothing but first class pictures for the large patronage enjoyed by that house. The first show under his direction was recently given and the folks who visit the Allen were entirely satisfied with the character of the show given.

BALTIMORE NEWS LETTER.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md., Special Correspondent.

Censors Choose Permanent Office.

BALTIMORE, Md.—The recently appointed Board of Moving Picture Censors has leased offices at 204 East Lexington street for a term of years.

In regard to the opinion of the Baltimore Sun we can't help wondering whether this well established paper had in mind the Censor Board, as well as some others, when it wrote the editorial entitled "Thanks, Farmer Harrington!"

Says the editorial in part:

"We offer Governor Harrington our most sincere congratulations on the Agricultural Board which he has appointed. He has done himself 'proud' and the state 'proud' in his selections. . . . If the governor had made all his appointments on the principle on which he has made these, what a splendid official plant he would have constructed!"

Taxes are Now Due.

Owners, exhibitors and exchangemen, take notice that if you owe the city for taxes you can save additional six cents that will be tacked on to every dollar after July 1 by paying now.

"All taxes," states the advertisement of City Collector William C. Page, "on real estate and on all forms of personal property, including shares of stock and other property valued or subject to valuation by the State Tax Commission, will be in arrears July 1."

New Manager for Strand.

Baltimore, Md.—Edward Rosenstein, manager of the Strand theater, 404-6 North Howard street, has accepted a position with the Pathe Freres Company, and it is understood that Harry Woods, now resident manager of the Hippodrome theater, will supervise the management of the Strand in the future. Just who Mr. Woods will appoint to succeed Mr. Rosenstein as manager of this house has not, at this writing, been divulged. The Strand prospered under the former manager, who held this position since the theater was opened. It is well patronized. Mr. Rosenstein will take over the management of the phonograph department for the Pathe Company in the East.

Lyman H. Broening in Baltimore.

Baltimore, Md.—Lyman H. Broening, who is associated with the Famous Players Company as chief photographer, is at this time visiting in Baltimore at his home. His uncle is States Attorney William F. Broening. This is the first vacation Mr. Broening has taken in four years.

New Corporations.

Baltimore, Md.—The Film Advertising Company, moving picture films, exhibitions, etc. Incorporated by E. J. Vogeler. The capital stock is $100,000.

The Carrolton Amusement Company, motion picture devices, reels, etc. Incorporated by Harry D. Caskey. Capital stock is $5,000.

The New Will Be Cool.

Baltimore, Md.—L. A. DeHoff, manager of the New theater, 210 West Lexington street, has just had a new refrigerating plant installed and the patrons of this house can now expect a polar region atmosphere when they enter the house. Also the price of admission to this theater has been changed to 10 cents for both night and day performances. Heretofore 20 cents was charged for seats on the lower floor after 6 p. m.

Will Rebuild Lubin's Theater.

Baltimore, Md.—It is announced through Wm. Tyler, manager of Lubin's theater, 404-6 East Baltimore street, that arrangements have been made to install a large Kimball orchestral, human-voiced organ, in this house. Plans are now being prepared for the placing of the instrument. The whole theater, exterior and interior, states Mr. Tyler, is to be rebuilt.

New Theater in Robertsdale.

Robertsdale, Pa.—Grissinger Bros., care of the Pastime theater, this city, are now taking bids for the building of a one-story moving picture theater to cost $10,000 which is to be erected on North Main street, this city.

Bluebirds in New Gem.

Baltimore, Md.—Through H. M. Siegel, traveling representative for the Fairmount Feature Film Company of Philadelphia, handling Bluebird and Red Feather features, a contract has been signed up with Nick Burns, proprietor of the New Gem theater, for the features of this company. "Undine" is the first one that will be shown at this house. Mr. Siegel has just returned from a very successful trip through West Virginia.

East Fayette St. House Permitted.

Baltimore, Md.—The ordinance which was introduced in the city council of Baltimore requesting permission for Joseph A. Gallagher to erect a moving picture theater at 2239-43 East Fayette street has been signed by Mayor Preston.

Feature Hits in Baltimore.

Pearce & Scheck's Victoria and the Picture Garden are both showing the film entitled "Where Are My Children?" this week.

By request a return booking of "The Hero of Submarine D-2" was shown at

the Strand theater, 404-6 North Howard street, on June 15, 16 and 17.

The Lord Calvert theater, 1627 Hartford avenue, arranged to show the first episode of "The Mysteries of Myra" last week.

There are twenty-five houses in Baltimore that have regularly booked the Mutual Chaplin releases. Last week "The Fireman" was shown at the Hippodrome, Lubin's and the New Pickwick, and it is stated that the film is being shown to standing room only crowds.

From a reliable source it is learned that the business of the Mutual exchange in this city is beginning to be very brisk. Mr. Evans seems to be handling the situation with great care and skill and the Baltimore exhibitors are complimentary in their comments on the new method of this company in catering to them and meeting their demands in regard to the booking of the star series.

"Hansel and Gretel" was the feature at the children's matinee which was given on Saturday, June 17, at the Parkway theater, 3-9 West North avenue. Manager Bernard Depkin, Jr., states through his advance program, which is mailed to the patrons of this house, that through their system of ventilation the temperature of this theater will always be 20 degrees cooler than that outdoors on the hottest days.

PITTSBURGH NEWS LETTER.

Beautiful Shiloh Theater Opened.

Pittsburgh, Pa.—The Shiloh theater, a beautiful new house in the Mt. Washington district, Pittsburgh, was formally opened to the public last week in a most auspicious manner. It is owned by Henry Polk and replaces the old Shiloh theater, which was closed in April. Many exhibitors were present on the opening night and all congratulated Mr. Polk on the high standard he has set. The new Shiloh is up-to-date and complete in its appointments, as well as quite attractive throughout. A pipe organ supplies the music. Feature pictures are shown daily and the admission is 10 cents.

Edward Balson Buys Knickerbocker.

Braddock, Pa.—The Knickerbocker theater, Braddock, has been taken over entirely by Edward Balson, who has purchased the interest of his partner, Benjamin Burke. Mr. Balson has also recently purchased the Cameraphone theater, at Sharpsburg, and is converting it into an up-to-date and thriving house. Joseph Burke is manager of the Cameraphone.

Herrington To Build

Pittsburgh Soon to Have Handsome Picture Theater on the Site of Frederick J. Herrington's Coliseum in Mount Oliver, a Suburb of the City—Will Seat 1,200 Persons—Will Cost About $50,000.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—Frederick J. Herrington is having plans prepared for a handsome 1,200 seat theater to be erected soon on the site of his Coliseum theater, in Mount Oliver, a suburb of Pittsburgh. Mr. Herrington is president of the Motion Picture Exhibitors' League of America and one of the pioneers in this city. He entered the exhibiting business eleven years ago and has operated a number of houses here with marked success. For the past year he has conducted the Coliseum, which is a very attractive 440 seat theater.

The contracts for the new theater will be let by Mr. Herrington within the next few weeks, or as soon as the architect's drawings are completed, after which work will be started at once so as to have the house ready for opening in the fall. The building will occupy practically the entire lot measuring 53 by 129 feet, which property Mr. Herrington owns. The structure will be strictly modern, two stories in height and of brick and steel construction. The cost of the building will be about $30,000, while an additional $20,000 is to be invested in equipment and furnishings.

The great popularity of Mr. Herrington's Coliseum theater among the people of the Mount Oliver district alone warrants his plans for making the new house one of the largest and most attractive in Western Pennsylvania. A number of new features as well as his proven ideas formulated during his long success in the business will be incorporated by Mr. Herrington in his latest venture.

"Man and Millionaire" a Pittsburg Local Film.

Pittsburgh, Pa.—A unique and interesting moving picture contest was launched recently by the Pittsburgh Press, and it is attracting much attention not only among picture fans but the leading exhibitors of the city as well. The usual propularity voting contest is under way, in this instance to chose the thirteen principals in a photo drama entitled "Man and Millionaire," which was the prize winning scenario in a recent competion conducted by the same paper.

As a feature of added interest the ballots deposited at the following theaters, which are also backing the contest, are counted double: Alhambra theater, East End; Arsenal theater, Butler street; Belmar theater, Homewood and Bennett avenues; Bellevue theater, Lincoln avenue; Bellevue; Cameraphone theater, East End; Columbia theater, Fifth avenue; Elite theater, Federal street, Northside; Garden theater, North avenue; Imperial theater, Beaver avenue; Knickerbocker theater, Braddock avenue, Braddock; Lyric theater, Fifth avenue; Liberty theater, Fifth and Shady avenues; Minerva theater, Fifth avenue; Majestic theater, Fifth avenue; Novelty theater, Federal street; Olympic theater, Fifth avenue; Regent theater Penn and Highland avenues; Strand theater, Forbes street; Temple theater, Sixth street; William Penn theater, Federal street.

The Star Is Again Shining.

New Kensington, Pa.—The Star theater, New Kensington, Pa., has been re-opened following a remodeling process which has made the house a very cosy and attractive one. The Star was taken over about a month ago by George Kyros, of New Kensington, and Mike Comnus, of McKeesport. It now seats 400 persons. General and Mutual service is used, beside several serials at present. The house is managed personally by Mr. Kyros, who recently conducted the Colonial theater.

Western Pennsylvania Notes.

The Quality Film Co., 404 Ferry street, Pittsburgh, has announced that it will handle in Western Pennsylvania and West Virginia "The Yellow Menace," an elaborate new serial picture in 16 episodes, produced by the Serial Film Corporation and owned by the Unity Sales Corporation. Manager Max Herring states that the serial is to be liberally advertised and should prove a big success, as it is in line with the preparedness idea.

The Colonial theater, Farrell, Pa., will be closed for extensive alterations by its owner and manager J. C. Leslie, during the week of June 26. A beautiful new front is to be installed and other improvements made which will add greatly to the attractiveness of the house. Feature pictures will be shown after the reopening.

Duston Farnum, Pallas Picture Star, in His Dust Gatherer.

Mr. Farnum is making good his pet name, "Dusty," on a transcontinental trip from San Diego to his native home, Bucksport, Me. Motion picture men along the line plan a series of welcomes for the popular star.

Ollie Kirkby, Kalem Company Heroine of "The Social Pirates" series. See the pile of Moving Picture Worlds? They weren't "planted," either.

Want Ohio Convention

Cincinnati Exhibitors Hope to Bring Together Members of All Existing Organizations in State in Single Strong Central body—Local League Encouraged by Attitude of Several Influential Exhibitors.

By Kenneth C. Crain, 610 First Natl. Bank Bldg., Cincinnati, Special Correspondent.

CINCINNATI, O.—Prospects for an Ohio exhibitors' convention in Cincinnati, which will bring together members of all existing organizations for the purpose of forming a single, strong central body, if possible, are growing brighter, as letters of acquiescence and encouragement are received from various influential exhibitors by the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce. Frank Bevestock, of Mansfield, O., president of the Ohio Motion Picture Exhibitors' League, has written H. Serkowich, secretary of the local body, that he is perfectly willing to have his league meet in Cincinnati to amalgamate with the others, his executive board having so decided at a recent meeting. Max Stearn, president of the Ohio Exchanges, is also said to be in favor of the move, and indications are that the meeting will be a success from every standpoint.

Airdomes Are Open.

Cincinnati, O.—Airdomes have opened up all around Cincinnati lately, since fairly warm weather has succeeded the prolonged period of rain, resembling that of last year. Several new ones were ready for business with the coming of summer weather, notably that of the Park Hall theater, out in Oakley. The Bon Ton airdome, adjoining the Bon Ton theater, in Evanston, is also ready for business, and indications are that if some reasonably warm nights come along to encourage the public to sit outdoors the roofless houses will do a big business.

Picture Hits in Cincinnati.

The Grand opera house had a big run on the Universal production, "Where Are My Children?" beginning Sunday, June 11, with Tyrone Power as the star. Al. E. Brandt, special Universal representative, was much pleased with the success of the picture in Cincinnati. Manager Libson of the Grand ran the picture four times daily, beginning at two o'clock.

The Alhambra theater has a way of staging long runs which has brought it several records during the past few months, and Manager Weigel is highly gratified. The latest of these long runs was the Essanay production, featuring Charley Chaplin in "Police." This ran for sixteen consecutive days, followed very closely, by the way, by a seven-day run of the same film at the Colonial. Then a return engagement, for the fourth or fifth time, of "The Spoilers," released by the V-L-S-E exchange, occupied three days at the Alhambra, making a total of probably a month's business for that film at the Alhambra. On every one of its engagements it has drawn well, and this and other pictures shown repeatedly by Manager Weigel indicate that his judgment in the matter of come-back quality is pretty accurate.

Manager Harry L. Orear, of the General Film Co.'s Cincinnati offices, is immensely gratified at the success with which the Chaplin releases being handled through his office are meeting. The forthcoming appearance in Cincinnati of Essanay's "The Little Girl Next Door," in seven reels, based on the revelations of the Chicago Vice Commission, is expected by Mr. Orear to duplicate its sensational success elsewhere. The film has been passed by the Ohio Board of Censors on account of the powerful lesson which it conveys and has been extensively booked through the State.

McMahan & Jackson announce that they have closed a contract with the Unity Sales Co., of New York, covering the entire United States rights for "Diana the Huntress," the clasical film which was so successful in Cincinnati when shown recently at the Lyric theater in connection with the engagement of "The Dumb Girl of Portici."

DETROIT NEWS LETTER.

By Jacob Smith, 503 Free Press Building, Detroit, Special Correspondent.

What Detroit Exchanges are Doing.

DETROIT, MICH.—The Mutual exchange is being entirely remodelled and already can be seen a great improvement—the paper and poster departments have been transferred to the top floor. Manager Trask reports excellent business on six Chaplin prints which are working to capacity—also good business on the Mutual Masterpieces with fair business on the general program releases.

The Triangle is still working on its new quarters on the top floor of the building on Broadway—already a projection room has been installed for the convenience of exhibitors. A fireproof vault has also been built in the rear.

The new Universal quarters at Cass and West Fort streets are certainly handsome and up to date and it is doubtful if there is anything finer anywhere. Manager Geo. Weeks surely did use good judgment when he picked this location. Decorators are still working there and it will be several weeks before everything is completed—and then—wait for the big formal opening.

L. G. Parkhurst at the Pathe exchange says "doing better business every day."

D. Leo Dennison, in charge of the Paramount exchange, reports that he is now booking his features in every town in Michigan of more than 5,000 inhabitants. And why shouldn't the best theaters in every town want Paramount pictures?

A. J. Gilligham is now established as the National Film Company in his new quarters on the third floor of the Empire theater building, Woodward avenue.

The Big Four exchange in the Peter Smith building is also a busy place, and Manager Duncan reports no let-up in business, despite the warm weather.

Changes in Detroit Theaters.

There have been quite a number of changes in the management and ownership of some of Detroit's smaller houses. The Virginia Park, 1227 Hamilton boulevard, has been sold to F. S. Wadlow and his partner, but the name will remain the same; the former owner was Charles D. Wesch.

John P. Church is now booking manager for the Forest theater, Woodward and Forest avenues.

The Palace theater, on Fourteenth street, has been sold by Paul Hoffman to John R. O'Dell, who also operates the Frontenac theater, Frontenac and Harper avenues.

The Warfield theater, 1030 Hastings street, is now under the same ownership as the Castle, also on Hastings street.

M. J. Conroy is now the lessee of the Countess theater, 1370 West Fort street, formerly operated by Maurice Caplan and Ben Reuben.

Among the theaters recently closed in Detroit have been the Illa, 345 Dix avenue; the Greenwood, Greenwood and Kirby avenues; the Wigwam, the Parkview, the Vinewood and the Ideal.

Edward Poland has purchased the Theatorium, 531 Baker street, from Otto Seestedt.

Detroit Newslets.

About 25 moving picture theaters in Detroit are now running amateur contests one night each week with good results. It is customary to divide about five dollars in cash to the winners.

Mitchell Granby, manager of the Fox exchange in Toronto, accompanied by his assistant, Ben Rogers, were in Detroit, Sunday, June 11, spending the day with Neil Kingsley, Detroit Fox manager.

BUFFALO NEWS LETTER.

By Joseph McGuire, 611 Erie County Bank Bldg., Buffalo, Special Correspondent.

Jamestown Managers Arrested.

JAMESTOWN, N. Y.—The Federation of Churchmen of Jamestown, N. Y., is trying to close the moving picture theaters of that city on Sunday. Petitions in favor of Sunday closing were recently signed by 450 residents and forwarded to District Attorney William S. Stearns at Fredonia, N. Y., for action. As a result Michael Woods and August Bergren, owners of Jamestown theaters, and six employes were arrested. The theater ticket sellers and operators work seven days each week, and this is the ground upon which the prosecution is based.

H. L. Byrne on Road With Features.

Buffalo, N. Y.—H. L. Byrne, former manager of the Bijou moving picture theater, Buffalo, is now road representative of "Twilight Sleep," which recently played the Family theater, this city. Another recent feature at the Family was "The End of the World."

Jack Farren Takes Over the Murray.

Rochester, N. Y.—Jack Farren, manager of the Victoria theater, Rochester, has taken over the Murray theater of that city.

Temple Theater's New Manager.

Albion, N. Y.—H. H. Buckle is the new manager of the Temple theater of Albion.

Harton Co. Takes Colonial Theater.

Elmira, N. Y.—The Harton Co., proprietor of the Regent theater, Elmira, has also taken over the Colonial theater.

E. B. Cridler Visits Buffalo.

Dansville, N. Y.—E. B. Cridler, proprietor of the Dansville opera house, was a recent visitor at the World Film office in Buffalo. "We always have two copies of The Moving Picture World at our theater," said Mr. Cridler. "Everything is running along nicely. Our regular price of admission is 10 cents, but when we put on a large feature we sometimes advance the price to 25 cents. We never mix pictures with the road shows that occasionally give one night performances at our house. On these nights the pictures are withdrawn, and this policy is very satisfactory to our patrons."

Mr. Cridler has had the Dansville opera house for the past four years. During the four previous years he conducted the Theatorium.

A. Somerville Managing the Happy Hour

Buffalo, N. Y.—Harry Somerville has been appointed manager of the Happy Hour moving picture theater, Buffalo. He has managed the Family and Airovict theaters of this city and the Lyric of Jamestown. He is remodeling the front of the Happy Hour. This is a five-cent house, the shows running from 12 noon to 11 o'clock at night. M. A. Myers, head of the Myers Amusement Co., which conducts the Happy Hour, has been ill for several weeks, but is now steadily improving.

Victor Zebil with Buffalo Exclusive.

Buffalo.—Victor Zebil, former manager of the Syracuse branch of the Exclusive Features, Inc., is now assistant to Louis Green, manager of the Buffalo offices of this service. The Syracuse offices were recently closed.

Merit Film Co. Opens New Office.

Buffalo, N. Y.—The Merit Film Co., releasing the Ivan films, has opened a new office at 39 Erie street, Buffalo. Frank J. Willis is manager, and his assistant is Frank W. Ryckoff. In the same building Basil Brady has opened a new office for the International Film Service, featuring "The Mysteries of Myra," etc.

G. H. Penn Back in Buffalo.

Buffalo, N. Y.—G. H. Penn of Buffalo, formerly road representative of the Mutual in Cleveland, is now on the inside staff of the Mutual in his home city. At one time he was employed by the company in Buffalo. Before going into the film business he was in vaudeville as a member of the Singing Four.

"I'm glad to be back in Buffalo with my family," said Mr. Penn.

Buffalo Notes of Interest.

T. R. Smith, traveling auditor of the Mutual Film, recently visited the Buffalo offices of the company. He is going from coast to coast on a tour of the sixty-eight Mutual offices.

Miss Edna Kill, switch board operator at the General Film Co.'s offices, Buffalo, was recently married to August Christensen of this city.

H. F. Brink, Paramount road representative, recently placed this service with C. S. Smith of the Shattuck opera house of Hornell, N. Y. The Shattuck is having a satisfactory business.

W. P. Hazlett, special representative of the Kalem Co., recently boomed "The Social Pirates" in this city. He has been doing similar missionary work in Philadelphia and Chicago.

The list of new officers of the Buffalo Screen Club will be announced in next week's edition. Members and their wives and sweethearts recently held an informal dance at the clubrooms. The affair was well attended.

C. A. Persons, owner of the Bijou theater, Canandaigua, N. Y., recently visited the Paramount offices in Buffalo.

F. A. Kellar, manager of the Majestic theater, Lockport, N. Y., was another caller at the World Film office.

L. S. Diamond, inspector-auditor of the Pathe Exchange, Inc., has been spending several days at the Buffalo offices of the company. He is on a tour of the various Pathe exchanges.

"The Buffalo offices are in fine shape," said Mr. Diamond. "You might also mention that the home office of the Pathe has just sent in thirty subscriptions to The Moving Picture World for our various branches."

H. C. Robbins of the Kingston theater, Canaseraga, N. Y., devotes considerable time in promoting moving picture programs for church purposes in various states.

Crawford Wright of the Wright theater, Waterloo, N. Y., is considering a plan to hold a "pony contest" at his house.

Porter Johnson, special representative of the Paramount, has been transferred from Buffalo to Syracuse.

The Central Park Amusement Co. is operating two large moving picture theaters in Buffalo, the Premier, G. E. Dickman, manager, and the Central Park, E. C. Winegar, manager. Both are in a high class residential section.

Manager Davis of the Elmwood theater, Buffalo, recently had a capacity run with Fanny Ward in "The Cheat." This was a repeat booking of the film.

Sunday moving picture shows at Gowanda, N. Y., have been closed. "The enforcement of the labor law" was the reason one exhibitor gave for the closing.

Max Andrews, proprietor of the Andrews theater of Salamanca, N. Y., has taken on the Paramount Service.

H. E. Hughes, manager of the Buffalo branch of the Unicorn Film, has returned from a western New York trip, on which he boomed the Unicorn service.

Raises Censor Rates

Ontario Provincial Government in the Amended Cinematograph Act Just Issued Puts the Charge for Having a Film Censored at $2 a Reel—Had Been $1.50 a Reel—This Adds $10,000 a Year to Censorship Cost.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Special Correspondent.

TORONTO, Ontario.—When the new and amended edition of the Theaters and Cinematographs Act was issued by the Ontario Government this month, the discovery was made that the provincial authorities had raised the fee for the censoring of pictures by the Ontario board from $1.50 to $2 per reel. No notification was sent to the exchanges regarding this change and the difference was not noted until the censors began to charge the higher rate. The increase makes a difference of $10,000 per year to Toronto exchanges because 20,000 reels are censored here in a year.

According to the new regulations, films of a special size for use in churches, schools or private homes are not assessable when censored, providing that the machine in which they are to be used is not adaptable for the standard size of film, and, further, that the special film is of a non-inflammable substance. When such films are exempted, however, the manufacturer or dealer must have secured from the provincial treasurer a certificate to the effect that both films and machines in question are special in make-up. This certificate costs $150, and is renewable annually.

When the small films, non-inflammable and in reels not exceeding 400 feet in length, are submitted in the ordinary way, the censorship fee is 50 cents for each reel, according to the amended rules.

When a Montreal exchange wanted to release a reel of 1,400 feet of current Montreal views to a picture theater in Ottawa, Ontario, recently, it was submitted to the Ontario Board of Censors. The latter insisted that the film be split for two reels. The exchange insisted that the picture was intended as a single-reel release and was to be rented as such and finally the censor board accepted the picture as a one-reel subject. If the film had been split, the one picture would have cost $4 for censorship fees for the screening in the one house in Ottawa.

Ottawa houses are invariably supplied by Montreal exchanges in spite of the fact that Ottawa exhibitors come under the ruling of the Ontario Government. Ottawa is so close to Montreal, however, that Montreal exchanges look after film rentals for the nearby city.

Changes Among Local Exchange Men.

Toronto, Ontario.—A series of surprises were sprung on Toronto film men when a succession of announcements were made affecting the personnel of several local exchanges.

First the news flittered around that Charles Stevens, manager of the Cooper exchange (Kleine), Montreal, had been added to the staff of the Canadian Universal at Toronto to become special Universal representative for Eastern Canada. It was also announced that Walter Davidson had gone from the Universal head office to the head office of the World Features, Toronto.

Next came the announcement that Arthur Larente, Toronto branch manager for the Mutual, had gone to Montreal to assume charge of the Cooper exchange branch at Montreal. Jean Larente, brother of Arthur, also severed his connection with the Mutual here at the same time.

Then came the announcement that W. F. Barrett, formerly Universal manager at Winnipeg, had been appointed manager of the Mutual branch at Toronto to succeed Mr. Larente.

In the meantime confirmation was provided for a report that the Triangle had made preparations to open an exchange in Toronto. E. A. Fenton, Montreal, Canadian representative of the Triangle, is looking after arrangements which include the opening of the Toronto branch in August.

The Famous Players' Film Service, head office Toronto, is now represented in St. John, N. B., by J. Rosenfeld in succession to I. Soskin, who has come to Toronto to become special representative for the company.

New House in Rockwood.

Toronto, Ontario.—J. Smart has arranged to open a new moving picture theater in Rockwood, Ontario, and has contracted for Universal service.

Censors Handle "Who's Guilty."

Toronto, Ontario.—The Pathe serial, "Who's Guilty," has received rather rough treatment at the hands of the Ontario Board of Censors. The second episode has been condemned entirely and cuts have been made in other chapters of the series. The serial has not yet been offered to the exhibitors and it is feared that the subject will not be seen in Ontario at all.

First of Canada Film Pictures.

Toronto, Ont.—The first undertaking of the "Canada Film Company," a new Canadian corporation with headquarters in Galt, Ontario, is the production of a nine-reel feature, "In Self Defense," in which the invasion of Canada by an enemy force is depicted. With the assistance of a Member of Parliament, Mr. F. S. Scott, the co-operation of the Canadian Militia Department was secured for the taking of a number of scenes in which large bodies of troops appear. Localities in and around Toronto, Quebec and London, Ontario, are used for the enactment of the plot.

Charles G. Roos, formerly president and general manager of the Atlas Motion Picture Company, Detroit, is in charge of the camera and laboratory departments of the Canada Film Company while A. P. Garner is the general manager.

Liquidation of Starfilms.

Toronto, Ont.—Announcement has been made in the daily press of the liquidation of Starfilms, Limited, Toronto, Montreal and other cities, distributors in Canada for Metro features, upon the demand of A. C. MacNeil, accountant, of the Prudential Trust Company. By a judgment of Justice Bruneau, of Montreal, the firm is permitted, provisionally, to carry on its business under a contract with the Metro company. This contract provides, it is declared, for the payment of $1,200 per week by the Canadian company for the exploitation of Metro films in Canada.

Mr. MacNeil, who asked for the winding-up order, is said to hold an overdue note for $7,500. A. N. Brodeur and A. C. MacNeil have been named as provisional joint liquidators. The directors of Starfilms, Limited, did not contest the application for a winding-up order.

Recent Feature Hits.

Toronto, Ont.—Moving picture patrons of this city saw their first Triangle picture during the week of May 29, when "The Flying Torpedo" was exhibited at Shea's Victoria Street theater. A Triangle-Keystone comedy, "The Village Blacksmith," accompanied the Griffith feature, so that none but Triangle productions were seen at this house during the week. The new brand made a very favorable impression and the local newspaper critics spread themselves in their reviews of the show. The Triangle reels were secured through Mr. E. A. Fenton, Montreal, distributor for the Triangle in Eastern Canada.

Best Theater Publicity

Louisville Exhibitor of Wide Experience Has Decided That for Him the Most Effective Form of Advertising Is Space in the Local Papers, Especially the Sunday Editions—Has Tried Other Kinds.

By G. D. Crain, Jr., 1404 Starks Building, Louisville, Ky., Special Correspondent.

LOUISVILLE, Ky.—After trying out several forms of publicity to reach the devotee of the moving picture theater, Lee Goldberg, manager of the Mary Anderson and Keith theaters, reports that he has found the local press to be far superior to any other medium. Formerly Mr. Goldberg mailed out about 5,000 "weeklies" concerning the plays and players. Mailing this number of booklets was expensive from the standpoint of printing, postage and time required in addressing the cover envelopes. Now the company uses a full page in the Louisville Courier-Journal on Sunday mornings. This edition goes to about 50,000 homes, and it is generally figured that between four and five people read every edition. Mr. Goldberg therefore infers that at a slightly increased cost he is reaching at least ten times as many people in the larger circulation, and that the paper comes on Sunday morning when the masses have time to read the paper. In buying and maintaining the full sheet each week the company is going a step further than merely advertising its business, but is running a questions and answers column, and using a lot of interesting dope concerning the film world. The actual number of cuts used, fillers and reading matter, etc., is approximately the same as in the old weekly. Mr. Goldberg is very much pleased with the arrangement, and feels that other exhibitors will benefit in using such a system.

Competition Keen in Louisville.

Louisville, Ky.—According to several of the local exhibitors an unusual condition exists in Louisville in that the exhibitors are paying more for their attractions than in many other cities, and that they are realizing less in the way of box-office receipts. The answer simply is that competition in Louisville is so keen that the exhibitors really bid against each other and run up the price of the good attractions which are offered, and in the meantime the public is getting the benefit of the best reels in the country at the bargain price of five and ten cents. With the exception of some half dozen unusual attractions, prices for admission have remained unchanged for years.

Feature and Short Films in Louisville.

Louisville, Ky.—According to some of the local exhibitors the long subjects are holding up extremely well with the larger theaters, that is, such theaters as are known as photoplay houses. Many reports have been heard to the effect that shorter subjects were taking well in some cities, but with the exception of the transient houses, which undoubtedly are doing better with short run stuff. Several of the exhibitors, however, are of the opinion that new feature material is getting very scarce, and in some cases almost the identical plots of previous photoplays are being shown. One or two glaring examples have been called to attention lately. The manager of a local film company recently stated that it kept him busy firing back supposed manuscripts, which either portrayed talking parts throughout or which were almost exact duplicates of pictures shown within the last season or two.

Son Born to A. C. Farrell.

A. C. Farrell, Louisville manager for the Central Film Service Co., of Indianapolis, is the proud father of a handsome nine-pound boy who arrived early in the month. Mr. Farrell is now father of two husky boys.

Louisville Business Notes and Personals.

H. C. Cotter, general manager of the Unicorn Film Co., of New York, was recently in Louisville, and stated that he was considering the probability of establishing a branch office in the city.

David King, of Detroit, president of the National Theater Co., of Louisville, and interested in the National Theater Co., of Detroit, was in Louisville recently attending a stockholders' meeting of the local company, which is leasing its house to the Keith circuit.

George Hackett, manager of the Sun theater, Eighteenth and Gallagher streets, is having a new tile front put into the house. Work will probably be completed in about four weeks. The color scheme is white and green and will add greatly to the attractiveness of the theater. The seating capacity of the house is 500.

A recent visitor to the local film exchanges was J. H. Christy, an exhibitor of Salem, Ind.

Putnam Sanders, of Louisville, is operating his Broadway Skydome, on West Broadway, but is having a few bad innings just now as the weather man just won't be reasonable.

Henderson, Ky.—The Gem theater believes in preparedness and to that end has installed a large cooling and ventilating system which is giving excellent results. "A change of air every three minutes and good pictures are preferable to sitting at home," according to the management.

The Big Ftatures Rights Corporation of Louisville, which holds state rights on the big film "The Battle Cry of Peace," in Ohio, Kentucky, Indiana and Tennessee, reports that it is doing an excellent business with this film, which has been shown in a great many cities and in several cases for return engagements. George Starkey, of Louisville, is advance agent for the company.

New Theaters in Kentucky.

Irvine, Ky.—J. E. Stivers has purchased the Lyric theater from L. W. Neal.

Newport, Ky.—The Frankel Amusement Company, of Newport, Ky., has been incorporated with a capital stock of $25,000. The incorporators are I. Frankel, Julius Frankel and D. Roesch. The company will handle various theatrical enterprises.

Middlesboro, Ky.—The Brown Amusement Company has let contracts to R. L. Brown, of Middlesboro, for the construction of the new theater building to be used as a combined theater and business block. R. F. Graf & Son, of Knoxville, Tenn., are the architects. Prices have been asked on seats, indirect fixtures, four art doors, etc. The house will cost about $15,000.

Lexington, Ky.—During the past two years Lexington has made rapid strides in the moving picture industry. With a total population of about 40,000 people the city is now supporting seven theaters, including the Opera House, and Ada Meade, occasionally used for pictures; the Gem, a negro showhouse, and four large moving picture theaters, namely the Ben Ali, Strand, Colonial and Orpheum.

Fine New Theater For Chattanooga

Signal Amusement Company Will Build a 1,500 Seat Theater on Market Street Will Have Stage and Screen.

By G. D. Crain, Jr., 1404 Starks Building, Louisville, Ky., Special Correspondent.

CHATTANOOGA, Tenn.—The Signal Amusement Company has leased the C. D. Mitchell building, 628 Market street, as a site for a new theater to seat 1,500 people, and to be used for both pictures and theatrical productions. The proposed house is to have a full-sized stage. Plans are to be drawn by Clarence T. Jones, of Chattanooga, who will make a trip north to look over some of the principal theaters of this type before drawing plans for the new house. At present the city has no theater large enough for anything but vaudeville and smaller musical comedies. The Signal Amusement Company at present controls six moving picture theaters in the downtown district. W. H. Lindsey, president of the company, is also vice-president of the Napier Iron Works, and a director in several Nashville banks. T. A. Clarkson, secretary of the N. C. & St. L. R. R., is also actively interested in the amusement company. The company expects to arrange a novel front for the building of special terra cotta, to be lighted with invisible lights. It is also said that the company is preparing to increase the seating capacity of the Alcazar theater from 675 to 1,100.

New Theater in Maryville.

Maryville, Tenn.—W. E. Drummond, of Knoxville, has taken a ten-year lease on a piece of property in Maryville, and has let contracts to Herman Reuter for the erection of a combined theater and store building to cost about $18,000. The theater will be equipped for pictures. The building will be two stories high and with a basement. The front will be of white brick, trimmed in marble. The building is to be completed inside of three months. Maryville is enjoying a boom just now and the Aluminum Company of America alone recently let contracts for 100 new houses to be erected to house its employees and their families.

New Policy at Majestic No. 1.

Memphis, Tenn.—The Majestic Amusement Company recently announced that during the summer months Old Majestic No. 1, 49 South Main street, one of the big chain of Majestic theaters in Memphis, would adopt a new policy, that of showing return picked Paramount features on Saturday and Sunday at regular admission prices of ten cents, but that during the week a three-reel, or light program, would be shown at five cents. All re-engaged pictures are so advertised so that the addle-pated will not get mixed up on them and blame the management if they happen to see the same picture a second time.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, 236 Vanol Bldg., St. Louis, Special Correspondent.

Death of John W. Cornelius.

ST. LOUIS, Mo.—John W. Cornelius, one of the best known moving picture men in St. Louis and the Middle West, died in Hot Springs, Arkansas, on Friday, June 9th. Mr. Cornelius had gone to Hot Springs for a short vacation and recuperative trip, and was expected home by his family, who hoped to see him much improved in health.

Mr. Cornelius became identified with the motion picture business in St. Louis six years ago, when he bought the location on Sixth street midway between Pine and Chestnut, and erected the Lyric theater at a cost of forty-five thousand dollars. The Lyric was the first theater in the down-

town district to be built from the ground up for the exhibition of moving pictures. The house is small, as theaters go nowadays, but it is one of the best equipped and best managed houses in the city. The Lyric set the pace for motion picture houses to a certain extent, and the policy of the management exerted a potent influence over every other house in the city. After successfully managing the Lyric for four years the theater at Delmar and Euclid was bought, rebuilt, and named the West End Lyric. This is one of the most pretentious houses in town, and is under the same standard of management and policy as the other Cornelius houses, which now include the Royal and the Lyric Skydome.

Mr. Cornelius was fifty-eight years old, and is survived by his wife, Mrs. Rose Cornelius, who has been very active in the management of the amusement enterprises controlled by her husband, and one son, James Cornelius. Mrs. Cornelius and her son will conduct the four units that make the Cornelius theatrical holdings, under the same general policy as heretofore.

Summer Films at the Shenandoah.

St. Louis, Mo.—The Shenandoah theater, Grand and Shenandoah avenues, closed its regular dramatic season on June 4, and opened the next day as a moving picture feature house with "The Ne'er Do Well." The Shenandoah is one of the Associated theaters, of which Wm. J. Flynn is the general manager, and which comprises the Arco, the Broadway, the St. Charles and the Juniata, all straight picture houses, and the Park, a dramatic house.

St. Louis Notes.

St. Louis, Mo.—Delmar garden, a big amusement park on the western edge of town, has a moving picture show this year which is free to the patrons of the garden. The admission paid to enter the garden entitles one to see the pictures, where features of a high class are exhibited. The moving picture theater is one of the most popular attractions of the place.

The Congress theater, under the operation of Hector Pasmezoglu, is giving out quite an attractive four-page program, with the bill for the entire week on three pages, and an answers department on the fourth page. The Congress changes pictures daily and the folder is decorated with cuts of the stars in the features advertised.

The Knickerbocker theater and airdome at Park and Compton avenues, has adopted the policy of advertising its program in the daily papers since the Barrett Brothers have acquired the management of the house. A number of the smaller neighborhood houses with daily change of program have come to see the value of newspaper advertising, especially where multiple reel features are used.

IN IOWA.

By Mid-West News Service.

Changes in Iowa Theaters.

Sioux City, Ia.—Walter James and Berry Fisk, widely known in Sioux City as musicians have purchased a moving picture theater in Cherokee, Ia. Both are cripples.

Independence, Ia.—The Knee family has sold the Allerton theater to Mr. Clatt of Wisconsin.

Harper, Ia.—Local business men have opened a moving picture show here.

Cedar Falls, Ia.—Manager Dodge has sold the Grand theater to Frank Schlueter of La Porte City.

Red Oak, Ia.—The Beardsley airdome has opened with vaudeville and pictures.

Mason City, Ia.—The Casino theater on Federal avenue has been opened under new management.

Armstrong, Ia.—Fred Robinson and C. E. Mcdowell have purchased the Gem theater.

Oskaloosa, Ia.—McConnell & Houser of Bussey have purchased the Orient theater.

Win Praise in Cleveland

Local Exhibitors Warmly Commended All Over the City for Good Civic Work in Helping the Babies' Dispensary and Hospital—League Adopts Resolution Thanking City for Hearty Co-operation.

By Hubert Persons, Standard Theater Bldg., Cleveland, Special Correspondent.

CLEVELAND, O.—Commendation of the press, pulpit and the public in general has been heaped upon the Cleveland exhibitors for the manner in which they conducted the fund campaign for the benefit of the Babies' Dispensary and Hospital. The exhibitors showed a film, the "Battle for Babies' Lives," in support of the work of the hospital and contributed their time and a percentage of their receipts in addition to permitting collections to be taken from their audiences.

The local newspapers warmly supported the campaign and as a result C. A. Megown, special representative of the Exhibitors' League, introduced the following resolution at the last meeting of that body:

"Whereas, the film industry of the Sixth City received from the entire press of the city the heartiest cooperation in the presentation of the Battle for Babies' Lives,

And whereas, we received even at a time when space was in great demand, a large amount of notice from the Cleveland Leader, the Plain Dealer, the News and the Press,

"Be it resolved that we extend to the press of the city and especially to the dailies herein mentioned, our hearty thanks for their cooperation, without which we could not have succeeded in our efforts to show the city the needs and work of one of her greatest institutions, the Babies' Dispensary and Hospital.

And let these resolutions speak of a bright future in all efforts for the city's good."

Celebrates Two Years' Success.

Cleveland, O.—Joe Grossman, of the Standard theater, has just celebrated the second anniversary of the opening of his house. Two years ago his announcement that he proposed to run only big features and to run them for a full week without change, was greeted as a joke by other exhibitors. Now Joe says the joke is on them, because his house is crowded to capacity at almost every performance. When the Standard opened, the admission price was five cents. He had raised his price to ten, then fifteen and for special features charges twenty-five cents and packs the house.

Grossman has just returned from New York where he went to book some big features for the summer season.

Sunbeam Asks Advice of Trade.

Cleveland, O.—The Sunbeam Motion Picture Corporation has just announced the creation of an advisory board composed of eleven exhibitors and theater managers. The plan is characterized as forging a new link in the relations between producer and exhibitor.

"The plan was adopted," John D. Raridan of the Sunbeam company said, "to permit us to keep in constant touch with the public's demands, and it will concentrate production effort on subjects which the exhibitors feel will be the most successful."

The Ohio advisory board is composed of the following:

Joseph Grossman, Standard theater; Gustave Schroeder, Enjoy-U. theater; W. C. Kasper, Fairyland theater; C. J. Goeppinger, the Melba theater; J. J. Harwood, National theater; W. H. Horsey, Carylon theater; G. T. Sharp, Southern theater; J. H. Wilk, Crown theater, all of Cleveland; J. F. Trunk, Dome theater, Youngstown; Edward A. Zorn, Temple theater, Toledo; and Victor L. Schram, Grand Opera House, Canton.

It was also announced at the Sunbeam office here that Fred L. Bennage of Akron is to have charge of the company's Detroit branch.

Police Look for Stolen Film.

Cleveland, O.—Cleveland police, searching for "The Night Riders," have set sleuths on a hunt for "The Still Voice" and are seeking to learn where "The Leap Year Tangle" is.

These are the titles of films taken from a messenger of the Victor Film exchange, 850 Prospect avenue, a few days ago. Daniel C. Stearns, manager of the exchange, appealed to the police. The films were taken by a man who stopped the messenger on the street.

Duchess Will Reopen in September.

Cleveland, O.—Manager Buckley has just announced that the Duchess theater, which closed June 17, will be reopened in September. The house is being operated by the Eclipse Amusement Company.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Fred J. Herrington Stops Over.

Cleveland, O.—Fred J. Herrington, of Pittsburgh, president of the Motion Picture Exhibitors' League of America, was in Cleveland for a few hours on June 12 to confer with C. A. Megown, special representative of the local league, regarding national convention business. Herrington was on his way to a convention of exhibitors in Bay City, Mich.

Cleveland Notes of Interest.

Cleveland, O.—The film "Where Are My Children?" at the Opera House, the week of June 12, broke all attendance records, according to the theater management. It was first privately screened before clergymen, city officials, teachers and newspaper men.

Dr. R. H. Bishop, commissioner of health, said of the production:

"It teaches a lesson all should know in a way that is easy to understand." Others who commented favorably on it were John M. Sulzmann, councilman, and Miss Bertelle M. Lyttle, of the Federation of Women's Clubs.

Cleveland, O.—Miss Katherine Ressler's danse revue, held the first week in June at the Olympia theater, proved so popular that Manager Miller was forced to repeat the performance at a matinee on June 17. More than 75 children in fancy costume appeared in the revue. Moving pictures were used as a background to the performance.

Cleveland, O.—The film "The Evil Thereof," held up by the Ohio Censor Board after it had been booked for the Knickerbocker theater, was finally passed after the theater owners made a vigorous appeal for action. The production is declared to be interesting but devoid of anything which should be objectionable. Grace Valentine, a Youngstown girl, appears in the pictures.

Libel Suit In Illinois

Moline Exhibitor Sued by Two Neighbors for $5,000 each—Claim Is That He Showed Snapshot Slides with Joking Captions and That Damage Was Done to the Reputations of the Plaintiffs.

By Frank H. Madison, 6749 Emerald avenue, Chicago, Special Correspondent.

MOLINE, Ill.—Two unique suits, each asking $5,000 damages for libel have been filed in the Moline city court against Henry Hoffman, proprietor of the Lyric theater on Sixth avenue. Gust Kruse and Peter Christofferson, employees of local manufacturing plants, allege that the theater showed what are known as "snapshot slides," which exposed them to ridicule and damaged their reputations. The pictures were believed to have been taken on their way home from work together. According to the declarations under the picture of Kruse was shown the word "Schlitz" and under that of Christofferson the word "Pabst." The declarations further sets forth that the men are sober, temperate and have good reputations and that the alleged showing of their pictures taken without their knowledge accompanied by the names of two widely known brands of beer gave the impression to those who saw the pictures that they were men who were intemperate in the use of intoxicating liquors. The pictures attracted more attention, the document continues, because the town had a few weeks before been voted anti-saloon territory. Action is brought under the principle of law that a person has the right of privacy in regard to displaying one's picture to the public without the consent of the person photographed.

THE MATERNAL VIEWPOINT.

Things That Oak Hill Mothers Object to in Moving Pictures.

Oak Park, Ill.—Mothers, who are members of the Neighborhood Civic Club, were begged by Mrs. Fred Michael of the Illinois Congress of Mothers not to allow their children to attend moving picture shows unless accompanied. The pictures, she declared, often were harmful. It was possible for managers to run suitable children's shows at a profit, she asserted, as delightful programs could be obtained for as low as $5 and $6. A symposium by the members as to what they regarded as harmful films for children brought objections to:

Inevitable heroines, dressing like a girl of 16, with their hair down their backs, being out in the world, courted won and married. This, it was declared, led young girls to feel that they were being denied their rights and should have affairs of the heart.

"Little Lord Fauntleroy" led one lad of four years to believe that all women, his mother excepted, smoked cigarettes.

A mother entertained the members of a boys' club at a feature picture. A doctor performing an autopsy on the body of a woman was about to use the knife when the woman opened her eyes. He recognized her as his lawful first wife, believed dead. "The supreme temptation" to kill, the horror he portrayed and his subsequent attempts at suicide when he realized his predicament so frightened one twelve-year-old boy (his mother stated) that he telephoned her to leave the light on the front porch until he got home and it was necessary for her to remain with him until he went to sleep.

Peoria Reveals in Local Films.

Peoria, Ill.—In addition to its other work the Barker-Swan Film service is doing a great deal of local camera work, being called upon almost daily to film some current event. Citizens of Peoria take a great deal of pride in the new industry and the film company has reciprocated by starting the making of a film setting forth the many advantages of life in this picturesque city. The views are to be made more interesting by threading a story through them. The members of the Rotary Club recently had luncheon at the Barker-Swan plant, put on a few stunts for the camera and in the projection room was shown some of the work that the company has been doing.

A. Q. Myers Dies Suddenly.

Vandalia, Ill.—A. Q. Myers, 62 years old, manager of the Dixie theater, died suddenly of cerebral hemorrhage. Three children survive. The funeral was held at Macomb.

Film Man a Happy Father.

Bloomington, Ill.—A son was born to Mr. and Mrs. Harvey Chism. The proud father is operator at the Castle theater.

Remodeling the Varietie.

Canton, Ill.—The Varietie theater picked an appropriate feature, "The Final Curtain," the night it closed for four weeks to remodel. The changes include setting the screen further back in a floral setting, an electric fountain, entire overhauling of the lighting system, redecorating throughout in pastel shades of brown and green, tile floor, new stucco front and rearrangement of lobby, new ventilating system and the installation of a 1916 Motiograph.

A Historic Reproduction in Waukegan.

Waukegan, Ill.—A reproduction of the old Waukegan Academy, which stood for fifty years on the site of the new photoplay house, is a feature of the lobby in George K. Spoor's (head of the Essanay) new Academy theater here. The other side of the lobby has a beautiful painting of the local harbor with its picturesque lighthouse.

Illinois Theater Changes.

Quincy, Ill.—C. E. Brosi has leased the Bijou theater in Hampshire street to I. P. Williams and Charles Walton of Carthage, Mo. The new managers will run musical comedy in connection with the pictures, changing the bill three times a week.

Peoria, Ill.—David M. Citron has leased the Garden theater at Garden and Adams streets to Frank T. Bolmer, W. G. Stephens and Charles Stephens for a year.

Petersburg, Ill.—Lawrence Watkins has opened his new Strand theater seating 400 persons. A feature of the house is a Minusa Gold Fibre screen.

Rushville, Ill.—J. P. Wilson of Astoria has sold his interest in the Majestic theater here to James Van Antwerp and Howard McCormick. Wilson has been operating the house only on Saturday nights, but the new owners will give nightly shows.

Litchfield, Ill.—L. E. Davenport has taken over the Royal theater here.

Streator, Ill.—Edward Scheibel has taken over the lease of the Plumb Opera house from Edward Day and will continue with feature pictures except Saturday nights and Sundays when vaudeville will be used. Day will devote his time to the management of the Majestic theater and also will operate the Dan theater with pictures on the nights the Plumb is running vaudeville, although the management of the houses are separate.

Danville, Ill.—Frank Snyder of the Danville Commercial-News has purchased the Majestic theater.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Received and Filed.

JACKSON, Mich.—Two dozen residents of Jackson petitioned the city council to pass an ordinance requiring moving picture theaters, pool rooms, fruit and candy stands and ball parks to close on Sunday. "Received and filed."

Michigan Theater Changes.

Three Rivers, Mich.—George Pierce of Constantine, a pioneer Michigan exhibitor, has purchased the Vaudette theater at Three Rivers, and is making extensive alterations to that playhouse. His future plans for the Vaudette call for an all-feature policy.

Marquette, Mich.—August E. Brauns of Iron Mountain has engaged Charlton and Kuenzli of Marquette to prepare plans for a moving picture theater, to be located on East Ludington street. The building will be 60 by 75 feet in size.

Bay City, Mich.—L. R. Simpson, proprietor of the Alladin theater, Bay City, has taken over the Star theater. A year ago Mr. Simpson was a restaurenter in Wichita, Kan. He features a 20-piece symphony orchestra every Thursday at the Alladin theater. He is proving very successful as an exhibitor.

Bay City, Mich.—Proprietor Lee of the Wenonah theater, Bay City, has secured an option on the Washington opera house, and if he makes the purchase he will give the Thumb District of Michigan one of the largest and finest photoplay theaters in the state.

Lansing, Mich.—The Washington-Strand theater has booked a ten weeks' series of the pictures exclusively for youngsters, which have been approved by the New York Y. M. C. A.

Elk Rapids, Mich.—Paul Starr has reopened the moving picture show at the Elk theater.

Pontiac, Mich.—Helmer George has purchased the Central theater.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Patrons Set the Price in Dundee.

OMAHA, Neb.—Residents of Dundee, a suburb, decided by vote to have high-class pictures and expressed their willingness to pay to the new Dundee theater at 51st and Underwood avenue admission of 10 and 20 cents. This is the only suburban theater in Greater Omaha securing this price. It has just been opened by A. C. Hartman, who expended $25,000 in fitting up a thoroughly modern house.

Worked for Good Lawns.

Omaha, Neb.—A peck sack of dandelions was as good as money in getting a ticket to see "The Heir to the Hoorah" at the Krug theater. Manager Cole accumulated several wagon-loads of the lawn pest from industrious juveniles.

A New Omaha House.

Omaha, Neb.—Samuel Goldberg, president, and Harry Goldberg, treasurer, of the World Realty company, which is building a new photoplay theater at 1410-12 Farnam street were in the eastern markets for equipment.

Nebraska Theater Changes.

Dakota City, Neb.—O. E. Leonard has opened a moving picture theater here.

Humphrey, Neb.—Joseph Krebs has sold the Lyric theater to C. S. Jencks.

Norfolk, Neb.—Fred O. Largen is now manager of the Lyric theater, succeeding Dick Baker.

Central City, Neb.—A moving picture theater will occupy the lower floor of a building which S. A. Danielson will erect on Main street.

INDIANA NEWS LETTER.

Special to Motion Picture World from Indiana News Service.

Indiana's Big Historical Film Ready.

INDIANAPOLIS, Ind.—The centennial historical motion picture, which has been made for showing at the various Indiana centennial celebrations and also a general distribution throughout the state, is now complete and Muncie, Crawfordsville and Logansport have had their first glimpses of it and pronounced it good. The picture includes the faces of James Whitcomb Riley, Governor Ralston and other famous men of the present day state and all of the historic scenic places.

Sole Picture Magnate of Logansport.

Logansport, Ind.—W. H. Lindsay, owner of the Ark and Paramount theaters of this city, recently closed a deal by which he became the owner of the Grand theater and thereby becomes owner of all the theaters of the city showing motion pictures exclusively. No one has any objection to the monopoly because Lindsay gets for his patrons the best that can be secured.

Muncie's Lyric Sold to C. C. Lower.

Muncie, Ind.—Charles C. Lower of this city has purchased the Lyric from Dudley Williston. The new owner was already the possessor of the Crystal, one of the most successful theaters of the city and he will operate both under the same management. Mr. Williston retires to devote all his time to the automobile business.

Lyric Goes Back to Stock.

Indianapolis, Ind.—Barton and Olsen, owners of a string here have announced that the Lyric, which has been featuring pictures, will be converted into a stock theater. It was recently changed from a vaudeville house into a moving picture theater. The chance came along to put in stock—Indianapolis has no other stock house—and Barton and Olsen grabbed it. The Paramount, always popular here, will be shown at the Alhambra, where they were introduced in Indianapolis.

Indiana Theater Notes.

Rockville, Ind.—Tad L. Johnson, who is well-known in motion picture circles in this section of the state, had remodeled and opened the Cozy theater, Elkhart, Ind. The Bucklen string of two are undergoing repairs, although the theaters are open for business. The management is putting in new ventilating systems, although there had been no complaint.

Monticello, Ind.—Harley Hornbeck, new airdome owner, has thrown open his house. Hornbeck believes in striking colors and a combination on the outside of his theater is Big Four in yellow and green.

Gary, Ind.—Contracts have been let for the erection of the $60,000 theater building which will grace Seventeenth street and Broadway. The theater will have a seating capacity of 1,000.

Muncie, Ind.—Work on the new Strand at Mulberry and Jackson streets has practically been completed and the finest theater in the state, according to the claims of Arthur Bennett, will open to the public within a few days. The "Strand Theater Magazine" for photoplay devotees has made its appearance on the streets and since it is something new in Muncie-typifying the wide-awake policies of the management—it is meeting with a great deal of consideration and comment.

Indianapolis, Ind.—The first co-operative motion picture house in Indianapolis will be ready for the public within a month. It is the outgrowth of the desire for a near-at-home attraction by citizens who live in a suburb of the city. A company has been formed, and enough stock has been sold to "neighbors" to insure the erection of a suitable building.

Exhibitors' Ass'n Prospers

Minneapolis Exhibition and Congress Held by the Moving Picture Exhibitors' Association of the Northwest Cleaned Up a $700 Deficit and Left $300 in the Treasury—A Campaign for More Members.

Perry S. Williams, Special Correspondent, Address Tribune, Minneapolis, Minn.

MINNEAPOLIS, Minn.—The final auditing of the accounts of the big exposition of the Motion Picture Exhibitors' Association of the Northwest, which was held in the Minneapolis Kenwood armory in May, discloses that this year's show not only cleaned up a deficit of $700, inherited from the 1915 exposition, but has left the organization with a working fund of about $300. Announcement of the success of the recent show was made by the executive committee after its meeting in the Bijou theater building, 14 Washington avenue North, a few days ago.

The committee decided on a sweeping campaign to bring every exhibitor in the Northwest into the association. The committee calls attention in its plea for members to the fact that in exchange for annual dues of one cent a year for each seat in the member's theater with no added initiation fee, a big saving is affected through the medium of the return-express and large discounts allowed members.

Those present at the committee session were James Gilosky of St. Paul, president; C. E. Van Duzee, treasurer; William Koenig and Henry P. Greene of Minneapolis, Frank Nemec of St. Cloud, W. A. Scott of Red Wing and Thomas Furniss of Duluth. The committee met in its new quarters on the second floor of the Bijou building.

NOMINATE LOCAL EXHIBITOR.

Picture Men of the Northwest Will Back Local Man for League President.

Minneapolis, Minn.—The moving picture exhibitors are letting it be known to the trade that when the time comes for the selection of a successor to President Herrington of Pittsburgh of the National Motion Picture Exhibitors' League of America, at the convention in Chicago next month, they will be solidly lined up behind a candidate from this section of the country. So far the sentiment seems to be crystallizing for Thomas J. Furniss of Duluth, owner of the Rex and Lyric theaters in that city, who has been a prominent and popular figure in the Northwest exhibitors' organization. Furniss is an intimate friend of Herrington and if the latter seeks re-election it is probable the Minnesotan will be able to swing his support to the Pittsburgh man. Furniss has not been approached with regard to the proposition by his friends and his attitude is not known.

Merchants Regard Film Business.

Minneapolis, Minn.—The Minneapolis Civic and Commerce Association which arranged the long business men's trade tour for a distance of 2,265 miles through North Dakota and Montana this year proved that it was a friend of the moving picture industry. In former years it has been the custom of the trade tourists to carry with them an outdoor moving picture show which was displayed at all night stops made during the trip, which lasted a week. After arrangements practically were complete for the feature again this year the officers of the association took the stand that the films interfered with the legitimate business of the moving picture men in these cities. Accordingly the outdoor picture feature was dropped from the program of the tour. A strong argument advanced in favor of the abolition of the free show was to the effect that the picture men in the smaller cities seldom had an opportunity to get extraordinarily large houses due to crowds in the town. However, since the coming of the Minneapolis trade special invariably brings out a large contingent of the home folks, the picture men are held to be the just recipients of the rewards of a large crowd.

Improvements at Jamestown's Ruby.

Jamestown, N. D.—S. K. Leen, manager of the Ruby theater of Jamestown, N. D., was in Minneapolis several days ago for the purpose of buying a new motion picture machine and generator. Mr. Leen's theater is being overhauled and remodeled and he wished to start it out with some new equipment.

D. C. Jeffery Goes to Australia.

The Favorite Feature Films Co. of Minneapolis has sent its treasurer, D. C. Jeffery, on a secret mission to Australia. Before leaving the city, however, Mr. Jeffery announced that he would make public some interesting news in a short time.

The Fund Frolic a Success

Minneapolis, Minn.—June 9, the moving picture men of St. Paul and Minneapolis staged a midnight entertainment at the Shubert theater in Minneapolis for the benefit of the Actors' Fund of America. The fund collecting ceased June 15, but the exact amount procured as a result of the Shubert program has not yet been determined. The exhibitors gave the entertainment their solid backing and it is therefore believed a large sum was collected at the box office.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Safety Projector Factory Coming to Duluth.

Duluth, Minn.—M. E. Scott, president of the Safety Projector and Film Company, announces his corporation will construct a $125,000 factory in this city which will employ fifty men the year round. The company began the manufacture of its products June 10 in temporary quarters. It will make projection machines as well as films.

New Theaters and Changes.

Rochester, Minn.—The new B. B. theater, now being put up here, will be under the management of F. T. Gaylord. The building is situated on South Main street.

Duluth, Minn.—The cornerstone for the New Grand theater has been laid at West Duluth.

Ada, Minn.—A Minneapolis company, Dale and Whitson, has been awarded the contract for the construction of the new theater here, which is to be erected by Claude Weitsel.

Hibbing, Minn.—John Garrity of Superior, Wis., who has purchased the Orpheum theater here, has announced extensive improvements will be made before it is opened by himself and two sons. J. A. Miller, formerly was proprietor, but disposed of his interests to Garrity only a few days ago.

A New Orleans "Evening"

Picture Men Get Up a Film Party for the Governor, the Senate, the House and Invited Friends—Funniest Reel Supplied by Each of Five Local Exchanges Will Be Shown—Good Time Is Certainly Promised.

By George M. Cheney, New Orleans Correspondent of Moving Picture Wdrld.

NEW ORLEANS, La.—For the first time in the history of this city an event will be staged that will bring the Governor of Louisiana, the Mayor of New Orleans, and a long list of notables together as guests of the moving picture and newspaper men of the Crescent City. This event is modestly labelled "an evening," and it will be held at the handsome new quarters of the Press Club, in Saint Charles street, at 8 o'clock on the evening of Friday, June 23. The feature of the evening will easily be the contributions of five local exchanges—Triangle, Universal, General, Mutual and Metro. The manager of each exchange will project what is, in his opinion, the funniest one-reel comedy ever manufactured by his concern. Thus, Nat Ehrlich will contribute a one-reel Keystone; Al. G. Shear, an L-Ko; Hoyt Morrow, a General comedy; S. T. Stephens, a one-reel Mutual, and K. A. Bugbee, a one-reel Metro.

D. D. Moore, president of the Press Club, will this week designate a trio of judges who will decide which is the funniest film. The winner will be presented with a suitable prize. In addition to the motion picture feature of the entertainment, which will be exclusively for newspapermen who are members of the club, motion picture men and a few invited guests, there will be a number of cartoons by professionals on local sheets. City and state officials, usually targets for the cartoonists, will most likely be among those in the audience. Governor Ruffin G. Pleasant has signified his intention of coming, and a blanket invitation has been extended to members of the House and Senate, now in session at Baton Rouge.

This, the most unique and original event ever staged by the motion picture men of New Orleans in co-operation with the Fourth Estate, will be under direction of a committee that will consist of Col. John P. Sullivan, chairman; Harold W. Newman, H. C. Chaplain and Emile V. Stier. Maurice F. Barr, manager of Bluebirds, is managing the motion picture end of the entertainment. To the credit of Mr. Barr, let it be stated that it was to his idea and enterprise that the entertainment will be held.

Suburban Theater Combination.

New Orleans, La.—An important change in the suburban exhibiting field took effect on June 12. Messrs. Jacobs and Landry, owners of the Prytania theater, in conjunction with Mr. Marks, owner of the Cadiz theater, signed a lease for the Ideal theater, Cadiz and Dryades streets, formerly operated by Mrs. E. A. Anderson. In all probability, the new owners will close up the Cadiz theater, three blocks away, and concentrate their efforts on the Ideal theater.

Fox Office Notes.

New Orleans, La.—Fox Film New Orleans office was favored with a visit from J. H. Charlotte, travelling auditor, who declared that the booking system inaugurated by Local Manager R. E. Barron was the best he had ever seen, and in all probability would be recommended for Fox offices over the entire country. The Fox office closed five new contracts this week, which, however, is not near a record for the Crescent City office. Theda Bara, in "East Lynne," received a private showing at Pearce's Tudor theater recently, and was pronounced by attendant newspapermen as one of the best vehicles Miss Bara has had in some months.

Al. G. Shear Announces New Features.

New Orleans, La.—Al. G. Shear, manager of the Consolidated-Universal offices in New Orleans, got back from the district managers' convention in Atlanta this week, and immediately thereupon things began to hum at the C.-U. offices. Mr Shear announced that he had secured territorial rights for "Where Are My Children" and Anna Pavlowa in "The Dumb Girl of Portici," for the states of Louisiana and Mississippi, Southwest Alabama and Southeast Texas. "Where Are My Children" was given its Southern premiere in New Orleans, at Fichtenberg's Dreamworld, beginning June 17. The picture will be run a month at the uniform admission price of 25 cents. Maurice F. Barr is handling the publicity end of the picture.

J. C. Ragland's Father Dies.

New Orleans, La.—All the exchange men have extended their condolences to J. C. Ragland, popular manager of the George Kleine office in New Orleans. On last Friday Mr. Ragland received word from Petersburg, Va., that his father, Emmett Ragland, had just died in that city. Despite a heavy rush of business incidental to the booking of the serial, "Gloria's Romance," Mr. Ragland at once dropped all business and hurried to the Virginia city.

W. C. Stillson With Pearce Enterprises.

New Orleans, La.—Wheaton C. Stillson, formerly cameraman for the Nola Film Company, has forsaken the machine for the exhibiting end of the business. Mr. Stillson recently accepted a position with the Pearce Enterprises as assistant general manager for its Canal street houses. The good wishes of his many film friends go to Mr. Stillson in his new field.

Picture Men in Preparedness Parade.

New Orleans, La.—The moving picture industry of New Orleans—all of the film colony, in fact—"did itself proud" when, 200 strong, it marched in the Preparedness Parade on June 3. Representatives from every end of the business—manufacturing, exhibiting and exchanges—swung into line to the tune of patriotic airs, along with about 40,000 other marchers. A feature was a bevy of pretty young women that followed closely behind the exchange men, forming eight abreast, clad in white. Including among them were stenographers, inspectors, rewinders, cashiers and poster clerks. The fair sex were led by Mrs. Al. G. Shear, wife of the South's premier exchange man, with Miss Bertha Sobel as aide. S. T. Stephens, manager of the Mutual exchange, was the unit marshal of the motion picture men. Nat Ehrlich, Triangle; M. F. Barr, Bluebird; R. King Evans, V-L-S-E; Hoyt Morrow, General; F. C. Ragland and Elmer Smith, of George Kleine; F. C. Wilkes, Paramount; Paul Ford and Gaston Dureau, of the Fichtenberg Enterprises, were Mr. Stephens' aides. In addition, Mr. Rotherford, special representative from Mutual's home office, and Raoul Junet, manager of the New Orleans office of Pathe, directed the second column of the movie men. Frank Marfese and Nat Sobel, local exhibitors, served as captains of the exhibitors' contingent, while G. B. Mars, of Mars theater, was one of the marshals.

A. S. Reuben Representing Bluebird.

New Orleans, La.—A. S. Reuben, motion picture editor of the New Orleans Daily States, has given up trying to dissect the marvelous stories sent to him by press agents of picture companies, and gone on the road, a full-fledged motion picture man himself. Mr. Reuben has been named special representative of Bluebird, under Maurice F. Barr, the New Orleans manager. He will have as his territory Louisiana and Mississippi. He brings to the company he is now connected with a thorough knowledge of conditions in his territory, since his "helps to exhibitors" column was a much appreciated feature of the Daily States.

C. E. Tandy Makes Strenuous Visit.

New Orleans, La.—C. E. Tandy came to the city this week, and went over the local situation with F. S. Wilkes, the local Paramount manager. Mr. Tandy nowadays is such a busy and important man, what with the managership of the S. A. Lynch Enterprises on his shoulders, that he spares on an average of but one day to each city he visits. He did not vary the rule this time, but managed to crowd into his twenty-four hours here activities that would tax an ordinary film man in a half-week.

Visual Instruction Dept. for Louisiana?

Baton Rouge, La.—Representative Simon Leopold has introduced a bill in the State Legislature to authorize the state board of education to provide films and slides and arrange for their proper distribution in various schools throughout Louisiana's parishes. He wants to create a separate department to take care of this work, and the state to appropriate $10,000 to finance the department. The bill will receive early consideration at the hands of Louisiana solons.

Shorter Crescent City Notes.

The Lyric theater, long the home of the legitimate, but later devoted to occasional projections of state rights films, will be sold at public auction on June 29.

R. King Evans, manager of the New Orleans V-L-S-E, was host to a number of exchange and newspaper men at 11 o'clock, Friday night, at the Portola theater, when he showed for their approval "For a Woman's Fair Name."

For the first time in the history of the city, the demand for a film induced an exhibitor to apply for two prints for simultaneous showings. This film was "The Fireman," in which Charlie Chaplin and Edna Purviance are stars. The film will continue to be shown for a week at the Plaza and Alamo theaters, both Fichtenberg houses.

ATLANTA NEWS LETTER.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga., Special Correspondent.

ATLANTA, GA.—Another high-class motion picture house opened in Atlanta on Monday, June 26, when the finishing touches were put on the new Criterion at 41-43 Peachtree street, opposite Walton street.

The Criterion has been erected on the site of the old Henderson hotel property. The building was reconstructed throughout into the most tasteful and modern moving picture house that money and brains can produce. From top to bottom the Criterion will be a gem—roomy, comfortable and with a spacious gallery, a perfect ventilating system, convenient entrances and exits, a wide lobby and a ladies' rest-room equipped with telephone, dresing tables, mirrors, tables, chairs, reading matter and a maid. The Criterion will make twenty moving picture theaters in Atlanta.

"Bottle Baby Fund" Benefit at the Grand

Atlanta, Ga.—Last year 325 babies died in Atlanta through lack of proper nourishment. To reduce this high rate and save some poor little unfortunates from a similar fate this year, a little band of Atlanta trained nurses have organized a

"bottle baby fund" and are doing their best to make it a success with the meager money at their command.

To help this fund the Grand theater was open Sunday during the afternoon and evening. Motion pictures were shown, and the patrons of the Grand had the happiness of helping one of the most worthy causes that has ever been fostered in Atlanta.

Theaters Can Open Sundays in Columbus, Ga.

Columbus, Ga.—There will be for the present no Sunday "blue laws" in Columbus, Ga., and the Sunday moving pictures can continue in operation so far as the city council is concerned, that body having adopted without discussion a report of the police committee, in which it was claimed that council had no authority in the matter, that the question of Sunday observance was up to the grand jury and the solicitor general of the circuit.

The Muscogee grand jury recently adjourned for the term, taking no action on the Sunday moving picture question, and it is believed that the matter is about to become a closed incident. However, the ministers have declared against the moving pictures and they assert that the next grand jury will be called upon for relief.

Atlanta Notes and Personals.

O. P. Hall, formerly manager of the Fox Film exchange in Atlanta, and later manager of the Grand theater, is spending a vacation in the mountains. Mr. Hall will go to Buffalo with Yaarab Shrine in July, being a member of Yaarab's famous band.

George N. Shorey, proprietor of the Queen and Gay theaters in Knoxville, Tenn., was a visitor in Atlanta last week, calling on his friends among the film men.

Ike Berger, manager of the Victoria theater, is out again after a week's illness.

Harry K. Lucas, general manager of the Lucas Theater Supply Company, of Atlanta, accompanied by Mrs. Lucas, is on a trip to Savannah, through the country in Mr. Lucas' car, where they will spend two weeks on vacation.

Mr. Lucas has been in ill health for the past few months, and a rest was absolutely needed for him to recuperate.

Harry Simon, manager of the Braswell theater in Demopolis, Ala., arived in Atlanta Monday, accompanied by his bride. Mr. Simon is on his way to St. Louis, where he is a delegate to the Democratic convention from Alabama.

W. T. Kinnebrew, formerly of the Mutual forces, has accepted a position with and will represent the Pathe company in the state of Florida.

W. C. Brandon, manager of the Atlanta exchange of the V-L-S-E, spent two days in Montgomery, Ala., last week, and declares that the film is going fine here compared with the situation in Montgomery.

KANSAS CITY NEWS.

Kansas City Exchange Notes.

Kansas City, Mo.—A. D. Flintom, president of the Kansas City Feature Film, has returned from a business trip to New York.

R. L. Hewitt is the only man from the Kansas City General office to follow R. O. Proctor to Chicago and the Metro service. Mr. Hewitt was seven months assistant to Mr. Proctor in Kansas City.

Albert M. Goldstein has been added to the force of the Fox exchange at Kansas City. He will work in Oklahoma, Arkansas and Southern Kansas; and good reports have already been coming in from him.

Roy Bettis, formerly manager of the Picture Playhouse Film Co., and later handling other similar work, has joined the forces of the Unicorn at Kansas City. He will travel Eastern Kansas and Missouri. W. M. Beckenstein, formerly with Pathe, has been added, and will travel Iowa and Nebraska.

Kansas City Screen Club

New Social Organization for Screen Men Begins with 70 Members—Representatives of Nearly Every Branch of the Business Are Now Included—Temporary Officers Elected and Committee on Constitution Appointed.

Special to Moving Picture World, from Kansas City News Service

KANSAS CITY, MO.—Kansas City's Screen Club has been well started on its way, with a membership at the present writing of about 70—"fully paid." The initiation fee was set at $5, to let everybody in on the start. Included in this membership are exchange managers, traveling men, office men, exhibitors, machine supply houses, music supply houses, manufacturers, writers. Every branch of the business, almost, is represented.

It has been pretty generally agreed that the organization will have purely social purposes. But nobody denies that there will be beneficial effects on business because of the mingling of the various elements of the industry. That is its chief function. The exhibitors want to meet the exchange men socially, and get personally acquainted—the exhibitors want to meet each other, and get to boosting the whole game for the good of everybody.

The temporary officers elected were E. R. Pearson, president; Charles W. Harden, secretary, and C. S. Edwards, treasurer. An indication of the general demand for a club of the kind, and the enthusiasm with which the work is undertaken, was in the first steps following temporary organization. One man at each table was asked to collect applications and fees. Less than ten men in the gathering of 80 failed to respond, and within three days the fees of 70 had been collected.

A committee was appointed on permanent organization, to report at a meeting two weeks later. This committee includes representation from the exchanges and the exhibitors. It is as follows. R. C. Cropper, W. B. Tuteu, F. I. Buckingham, Joseph H. Gilday, E. R. Pearson, George B. Harrison.

This committee will present constitution and by-laws, and then the specific plans for the club's activities will be decided upon. There will be social events, of course, and the presence of stars. But whether "outsiders" will be permitted has not been decided.

At the first meeting, one of the honored guests was Richard C. Travers, who was one of the first members of the New York and the Chicago clubs of the same nature. He got in under the wire as the first member of the Kansas City screen club.

R. O. PROCTOR GOES TO METRO.

Local General Film Manager Becomes Head of Chicago Metro.

Kansas City, Mo.—R. O. Proctor left the General June 12, and took up his duties as manager of the Chicago office of the Metro.

The change is important, for both Mr. Proctor and Metro; this is the first time that the manager has served any other manufacturer than the General, and the Chicago office of Metro is the most important of that company.

Mr. Proctor was an exhibitor in Chicago in the "early days" of moving pictures. That was for two years, 1909 and 1910. In 1911 he entered the service of the General, as inspector, at Chicago. He served in about every capacity at the Wabash exchange, except bookkeeper, the longest time in one job there being as manager of the Wabash branch. He was put in charge of the Omaha office, and stayed there three months; then he was assigned to open the Des Moines office of the company. He came to Kansas City in July, 1915.

The Kansas City territory—Western Missouri, and Kansas—has prospered under his management. His success as well as his personal popularity can be testified to by many exhibitors, and by exchange men.

Theater Organization in Joplin.

Joplin, Mo.—The latest city in the Southwest territory in which moving picture theater managers have organized is Joplin. An organization to be known as the Joplin Managers' Protective Association was perfected at a meeting held in that city on June 8. E. M. Chapman, of the Ideal theater, was elected president, and L. F. Ballard of the Club and New Joplin theaters, secretary. The managers feel that they can obtain better results through organization than by working independently, and that theater goers will profit by their working in concert. The theaters which formed the organization are the Star, Empress, Royal, Electric, Princess, Ideal, Gayety, Club and New Joplin.

Strand Opens.

Kansas City, Mo.—The Strand theater, 36th street and Troost avenue, will open June 24, and will make music a special feature. E. A. Finch, manager, has engaged N. R. Chittohini as leader for a five-piece orchestra, and a concert grand piano has been installed.

Chatkin to Head New Exchange.

Kansas City, Mo.—The United Film Service in Kansas City will be supplemented soon by the United Feature Service, under the direction of A. A. Chatkin. The new organization will handle five and six reel features, usually to be rented on two or four day contracts.

Billy Sunday Services in the Willis Wood.

Kansas City, Mo.—The revival service of Billy Sunday in Kansas City have had a temporary effect on the moving picture business. It could not be expected that attendance of 20,000 to 40,000 people a day at his services would not be felt in the diminished attendance at the picture shows. Mr. Sunday has declaimed rabidly against theaters, among other things; but so far he has not had much if anything to say against moving pictures. Four days the past week he held services at noon, for men only, at the Willis Wood theater.

New Missouri Theaters.

Cameron, Mo.—A. E. Jarcoe has contracted for the erection of a moving picture theater here, to be opened in the fall. Mr. Jarcoe operates several theaters in the state.

Paris, Mo.—The Diamond theater was opened June 8, after being thoroughly remodeled by Manager Sebastian.

Springfield, Mo.—S. E. Wilhoit will erect another theater in Springfield, which will probably run some pictures.

Charleston, Mo.—The American theater has been sold to T. C. Lash and E. R. Lash, owners of the Lyric, who will operate it with features.

John Hicks Heads Local General.

John Hicks, formerly road man with the General Film Co. working out of Kansas City, Mo., and for five years with that company, has been promoted to manager of the Kansas City office. Mr. Hicks was lately put in charge of the sub-branch at Oklahoma City. He is well acquainted with the enlarged territory of the General from Kansas City.

Jack Brainard to Manage Unicorn Office.

Jack Brainard has been made manager of a branch of the Unicorn Film Service of Kansas City, recently established at Wichita, Kan. Mr. Brainard was formerly manager of the Wichita office of the Mutual.

Censorship in Colorado

Local Exhibitors Are Watching the Spread of the Censorship Ideas—Boulder Club Women Growing Captious, Object to "Battle Cry of Peace" as Propaganda for Armor Makers—More Liberality in Denver.

By E. C. Day, Denver Correspondent of Moving Picture World Correspondent.

DENVER, Colo.—Moving picture exhibitors in Colorado are face to face with their first battle with censorship. It has broken out in the northern part of the state where the clubwomen have become possessed with the idea that they should watch the policies pursued by the owners of photoplay houses.

To date the situation has reached a stage where in one locality, Boulder, the clubwomen are censoring pictures without legal sanction, in another city, Greeley, they have caused to be framed an ordinance which they will ask the city council to pass and which provides for photoplay censorship, and in a third municipality, Ft. Collins, they have just begun a campaign which has for its ultimate object the naming of a board of censors by the city.

The plan originated in Boulder and got a foothold through the too liberal attitude of the exhibitors. It began by the clubwomen taking a fancied objection to one or two pictures shown. They made known their objections to the pictures and in their desire to please the theater owners pulled the pictures off their screens.

Taking advantage of the liberal and too accommodating exhibitors the women continued their censorship until now it is difficult to find any sort of picture that they will approve. They have gone further and have taken their case to other towns in the northern part of the state and citing the case with which they put their plan into effect in Boulder have sought to have the clubwomen in the neighboring cities take similar action.

However, they are not going to have smooth sailing in either Greeley or Ft. Collins, the localities in which the censorship activities of the clubwomen now center. The exhibitors in these towns believe in the showing of only high class, clean, moral pictures, but they believe themselves ably fitted to pass on the qualities of the photoplay productions which they book. They believe in proper and just censorship, but are not at all willing to have any one person or set of persons dictate to them what they shall and shall not do just to show their authority.

Call "Battle Cry of Peace" Propaganda.

The situation has grown so acute in Boulder, it is said, that the self-styled censors no longer stop at passing on the moral standards of moving pictures, but have gone further and attempted to put a ban on films dealing with the preparedness issue. "The Battle Cry of Peace" is one of the pictures they object to. Their claim is that it is a propaganda. Some of the cartoon comedies released through the Paramount program have found disfavor with the self-styled censors on the ground that they constitute a propaganda of the armor plate trust.

The whole situation is a striking example of the unfairness of censorship. It is especially interesting here in view of the recent action of the Denver Women's Club, the largest body of its kind in the Rocky Mountain region, in giving a vote of confidence to the moving picture producers and exhibitors. This action followed the address made before the body by Frank Harris, manager of the V.-L.-S.-E. Exchange in Denver, in which he cited that hundreds of thousands of persons were working from 12 to 16 hours a day trying to better the quality of moving pictures and showing the failure of a board of three persons trying to criticise and improve the work of this great [illegible]

W. P. Moran Goes to Kleine.

Denver, Colo.—W. P. Moran is fast earning the reputation of being the most sought after film exchange manager in the Rocky Mountain region. Only a month ago Moran, then manager of the Mutual exchange in Salt Lake City, was offered inducements which brought him to Denver as manager of the Universal exchange here. Now announcement is made that Moran has been signed to return to Salt Lake and assume charge of the George Kleine office, which has just been opened by H. H. Buckwalter, western manager.

Moran's successor in the Denver Universal office has not yet been announced. His return to Salt Lake under Buckwalter, is of more than passing interest in local exchange circles, because it was under the same man that Moran first broke into the moving picture business. Buckwalter was manager of the General Film exchange when Moran accepted a position in the shipping department. He later became assistant booker, then booker and afterward went to the Mutual as exchange manager.

Miss Peterson Heads Local Kleine Office.

Denver, Colo.—The opening of the Salt Lake office by the Kleine company and the naming of Buckwalter as general western manager has resulted in Denver gaining new distinction as the only city which has a woman film exchange manager. Miss Bessie Peterson is manager of the local Kleine office. While Mr. Buckwalter will make his headquarters here his duties as western manager will require that much of his time be spent on the road and in his absence Miss Peterson will look after the Kleine interests in their entirety. She has been stenographer, booking clerk and cashier at various times.

New 800-Seat Theater in South Denver.

South Denver, Colo.—This neighborhood is to have a big moving picture theater of the size and class of a downtown house. Moore and Greaves, owners of the Princess theater on Curtis street, and of theaters in Colorado Springs, Pueblo and Cheyenne, this week took a lease on the building formerly occupied by the Rex at First and Broadway. They immediately started work of remodeling the building and will fit it up as a first class photoplay house. Two store rooms, that formerly occupied a part of the front of the building, have been torn out and the new own[illegible] for the theater. It is planned to install 800 seats, making it the largest suburban house in the city. An orchestra will be installed and the theater will show only high-class features. The ten-cent admission will rule. The theater will be known as the [illegible]

Bradley Fish Gets Back Theater.

Denver, Colo.—H. Bradley Fish, who at [illegible] theater owner, road man and exchange [illegible] of the moving picture business [illegible] to the people of Colorado. He has taken over the [illegible] theater, which he formerly managed and will [illegible] a program of features. He has signed a contract for Tuesday productions and [illegible] will be the principal attractions of the house. Heretofore the Empress avenue has run a mixed program with one or [illegible] [illegible]

TEXAS NEWS LETTER.

By S. A. Harrison, 618 Comal St., Dallas, Texas, Special Correspondent.

H. F. Botto Promoted.

DALLAS, Tex.—During the week of June 5 there was a new office created in the offices of the Southwestern Triangle at Dallas, when H. F. Botto was made assistant manager to L. B. Remy, manager. Mr. Botto has been with the Triangle people less than a year, having affiliated with them in September, 1915, as booking clerk. Charles D. Touchon, recently with the Consolidated Film & Supply Company as manager of their office at Houston, Tex., has succeeded Mr. Botto as booking clerk.

New Exchange at Houston.

Houston, Tex.—A new exchange has recently been opened here. The Texas-Louisiana Film & Supply Company is the name, and it is located in the Foster Building, to handle feature films, machines, supply accessories, etc.

Beach Casino Opens.

Galveston, Tex.—The Beach Casino of Galveston has opened for the summer season with dancing and pictures. Although the pictures are free, Manager Burgess says he is going to give his patrons good new pictures or none at all.

Houston a Growing Studio Center.

Houston, Tex.—At the rate film manufacturing concerns are coming here Houston bids fair to be quite a picture-making center. At the present time there are three concerns in operation, namely, the Fox Players, the Havlin Company, and the Sunset Film Company. The Fox Players are producing one-reel dramas and comedies. The Sunset Film has not as yet made its policy public. The Havlin people have just finished making a local film.

Depinet Makes Successful Vivit.

Dallas, Tex.—Ned E. Depinet, of the Consolidated of Dallas, recently visited Houston and Galveston in the interest of the two new big films recently purchased by the company, namely, Anna Pavlowa in "The Dumb Girl of Portici" and "Where Are My Children," with the greatest success.

The Lincoln Closed.

Galveston, Tex.—Charles Trifton, manager of the Cozy and Star theaters at Galveston, has given up the Lincoln theater. Mr. Trifton had same leased for a [illegible] and when it expired he did not renew his lease. The Lincoln is closed for the present, but it is rumored that it will soon reopen.

Fire in Theater at Houston.

Houston, Tex.—The Union theater, one of Houston's suburban shows, was partly destroyed by fire May 31. The fire started in the building next door to the show. Repairs were quickly made and the show reopened in three days.

Built 500 Seat House in a Week.

Houston, Tex.—Joel Barraco has just [illegible] all records for building theaters in Houston. He started on his new [illegible] theater Tuesday, May 30, and finished it Wednesday, June 7. The house seats about 500 and is one of the most complete little houses in Houston. Mr. Barraco had all material, machines, seats and [illegible] ordered and delivered before starting on the house. He put on a large force of men working day and night and [illegible] the house in eight days.

Theaters Consolidate at Ballinger.

Ballinger, Tex.—Two picture houses in Ballinger have been consolidated recently and now operate under one management. Ray Barker who operated the Dreamland theater and the White City airdome, and L. Cotton who managed the Queen theater,

will jointly manage the new business. The airdome will continue pictures through the summer, and will undergo some improvements. The Queen will be used for picture matinees on Saturday afternoons, and for legitimate attractions during the winter. Extensive additions and alterations will be made in the Queen theater.

Alliance Closes Contract.

Dallas, Tex.—The Alliance Film Corp. of Dallas, composed of J. W. Hill and W. L. Lowe, has recently closed a contract for the Chaplin, Normand and Arbuckle cartoons, which are to be released one a week, and are meeting with much success in booking them.

Ezell Goes to Atlanta.

Dallas, Tex.—Claud Ezell, who has been handling the "Strange Case of Mary Page" for the V-L-S-E. office through Texas, is now in Atlanta in charge of the General Film office there.

New Theaters Hereabouts.

Houston, Tex.—Houston is to have a new suburban theater on Houston avenue and Washington street. The show will seat about 300 and will be under the management of R. C. Glohn.

Diboll, Tex.—B. F. Tucker has opened a new theater at Diboll. This gives this fine little city two theaters.

Houston, Tex.—Manager O'Leary of the Beacon theater of Houston has recently remodeled his theater and is now running regular program and three serials.

Grapeland, Tex.—B. C. Lively has opened a new theater at Grapeland, Tex.

Burton, Tex.—J. R. Menke has opened a new theater at Burton, Tex.

Newton, Tex.—M. M. Killeen has just opened the new Pastime theater at Newton, and is just showing pictures.

Humble, Tex.—R. R. Hess has just opened a new show at Humble, under the name of the Moonshine Auditorium.

Texas City, Tex.—R. K. LeSaint contemplates building a theater here soon. About $10,000 will be expended on it.

Houston, Tex.—Houston has a new theater for the colored people under the name of the Peoples theater.

Galveston, Tex.—The Bell Enterprises, a concern owned by the well-known showmen, G. W. Bell and Matt Ulrich of Galveston, now control the Dixie No. 1, Dixie No. 2 and the Rex theater of that city.

Houston, Tex.—It is rumored that the Cozy of Houston will reopen soon. This house has been closed for about four months. The Cozy is a large house, seating about 1,000.

NEWS FROM GOLDEN STATE.

California Items.

Tulare, Cal.—Manager Greenwood of the Theater Tulare has opened an airdome for the season.

Vallejo, Cal.—The Republic theater has been taken over by Thomas O'Day of San Francisco.

Berkeley, Cal.—W. S. Roney, of the Berkeley theater, recently presented "Ramona" for a run of one week at 25 and 50 cents, this being his first venture with a production of this length.

Oakland, Cal.—The Oakland Photoplay will commence showing first run Fox productions on July 2.

Nat Magner Buys Exchange.

San Francisco, Cal.—Nat A. Magner, of the company bearing his name, has returned from an extensive business trip to New York and Eastern trade centers and has brought back with him considerable new film. He has purchased the San Francisco holdings of the New Film Corporation on Golden Gate avenue, managed by J. L. Warner, and will remove the stock at once to his quarters in the Pacific building, where he has taken over two additional rooms. He has also taken over the rights for Ivan Film productions in this territory and will have several subjects on hand shortly.

Care With Film Carrying

In San Francisco Both Exchange Men and Exhibitors Are Taking Every Precaution to Make Good Showing in Matter of Film Transportation on Boats and Trains—Fear to Lose Valuable Privilege.

By T. A. Church, 1507 North St., Berkeley, Calif., Special Correspondent.

SAN FRANCISCO, Cal.—Unusual precautions are being taken by local film exchanges and by exhibitors located in suburban cities to keep the good will of transportation companies and to afford no reasonable excuse for curtailing the film carying privileges now enjoyed. The right to carry films as hand baggage on boats and trains out of this city has been retained for exhibitors only by a hard fight on the part of the Film Exchange Board of Trade of San Francisco and if exhibitors are lax there is no doubt but that this privilege will be cut off for all time. A large quantity of red stickers have been prepared and one of these is being affixed to every case taken out of a film exchange by an out of town exhibitor, the notice of these, signed by both the Film Exchange Board of Trade of San Francisco and the Motion Picture Exhibitors' League, being as follows:

"Under no conditions will passengers be allowed to take motion picture films on board of any train or ferry boat without having same in fiber lined steel case securely key locked. Persons violating this rule will not only be refused film service by all film exchanges, but transportation companies will revoke film carrying privileges. No film exchange will allow films to go out other than in cases prescribed by the Interstate Commerce Commission."

It is desired to have exhibitors make as perfect a showing as possible in the transportation of films on boats and trains between now and the next meeting of the State Legislature, when legislation will be passed to cover this question.

FILM BOARD OF TRADE NOTES.

Film Board Meets in New Home—Full Meeting Last Tuesday of Each Month.

San Francisco, Cal.—The Film Exchange Board of Trade of San Francisco held its first meeting in the new quarters in the David Hewes building at Market and Sixth streets on the evening of May 6, with a full attendance. Several new members were taken into the organization and the reports indicated that the Board of Trade was in a flourishing condition. Fred S. Peachy, who has been filling the position of manager for several months, was chosen secretary at this meeting and will attend to the duties of both offices. It was decided to hold a meeting for the Board as a whole on the last Tuesday of each month and to have the Executive Board meet twice a month. The members of the latter are Harry Oviatt, of the Pathe Exchange; X. K. Stout, of the Mutual Film Corporation; Louis Reichert, of the Metro Pictures Corporation, and I. H. Lichtenstein, of the Globe Film Exchange. It was also decided to hold a get-together meeting and dinner once each three months at the call of the secretary.

Poster Exchange Sold.

San Francisco, Cal.—Davis Bros., who for the past three years have conducted a poster exchange at 158 Eddy street, have disposed of their business to Lichtenstein & Morris, who own the Globe Film Exchange in the Pantages theater building on Market street. This poster rental business was started in a very small way along original lines and has been developed into quite an important business enterprise. Here it is posible to rent mounted paper and slides at a very reasonable price, as well as to secure heralds and other advertising matter. The new owners have taken possession and plan to continue the business along the same lines, but hope to be able to remove at an early date to Golden Gate avenue, where most of the film exchanges are now located.

International Adds to Service.

San Francisco, Cal.—Manager H. L. Knappen of the International Film Service is advising exhibitors that this concern has taken over Hearst-Vitagraph News and that it will be issued through this exchange after June 19 as the Hearst-International News Pictorial, all contracts in this territory having been taken over. Mr. Knappen is showing a handsome silver loving cup received from William Randolph Hearst for effective work in this field, the local office ranking fifth among the ten exchanges that have been established, leading Philadelphia, St. Louis, Pittsburgh, Washington and Los Angeles. H. I. Krause, of the local traveling force, left recently for a trip through Nevada and will shortly establish headquarters at Salt Lake City as a branch of the San Francisco office. H. W. Korper is covering the interior of northern California and is meeting with great success with the "Mysteries of Myra." Word has been received at the local office to the effect that regular feature releases may be expected in July.

Leon Bories Visits Nevada.

San Francisco, Cal.—Leon Bories, for many years manager of the local branch of the General Film, but now with the California Film exchange, has just completed a trip to Nevada in the interests of this concern, making a portion of the journey by auto. He found conditions in the Sagebrush State in good shape, the recent revival in mining having made business quite lively. As a rule exhibitors are getting better prices there than are exhibitors in California in cities of the same size, from 15 to 25 cents being common. He visited Virginia City and had a taste of mining by being taken to the 2700-foot level of the Consolidated Virginia mine.

Back to Coast by Auto.

New York, N. Y.—E. M. Asher, who has been in New York on business has just left here in an automobile for a transcontinental trip back to his home in San Francisco.

Heard Around San Francisco.

Sam Gordon, well known through his long connection with large local houses, has taken over the Lyric theater on Fillmore street and will conduct this as a five cent photo-play house.

L. Frietas, of the Stockton theater, Stockton, Cal., was a recent visitor here and invested in an automobile as well as making extensive bookings.

A. Goldberg, manager of the Peerless theater on Third street, is to enjoy a two week's vacation in the southern part of the State and will visit some of the leading studios while away.

Pat Lynch, manager of the American Film Manufacturing Company of Santa Barbara, was here recently for a short stay.

The Empress theater has booked the Juvenile Film Company's imitation of Charlie Chaplin's Burlesque on Carmen for a week's run.

H. H. Hicks, manager of the Pacific Coast branches of the General Film, is taking a two month's leave of absence and the local branch is now under the direct management of Harry Schmidt.

J. W. Wright, of Riverbank, C. H. Douglas of Merced, and I. F. Morris of the Sequoia theater, Sacramento, were recent visitors here. Mr. Morris will enjoy a vacation at San Diego before returning home.

Vaudeville vs. Pictures

Exhibitors Complain That High Price of Film Service Is Again Opening Field for Variety—Recent Vaudeville Activity on Pacific Coast Evidences This Fact —Vaudeville Is Not Censored.

By Abraham Nelson, Special Correspondent, 601 Journal Bldg., Portland, Ore.

PORTLAND, Ore.—Vaudeville seems to be returning to favor among many of the theaters on the Pacific Coast. Within the past few months the popularity of variety shows with theater men has grown immensely and the reason has been sought by exhibitors of moving pictures. The exorbitant price of picture service is the reason assigned by J. V. Lynn, publicity man for the Peoples Amusement Company.

A few years ago fair feature service in Portland could be had at $200 a week and vaudeville could not compete. Now the price for feature service ranges from $500 to $1,200 a week, beyond a reasonable limit, some exhibitors declare, and good vaudeville acts can be obtained at an expense but little larger than the maximum charge now made here for film service. Most of the big photoplay houses in Portland are doing business nearing capacity, but complain that the prices demanded for film leaves too small a margin of profit.

The increased cost of film rental was the reason for the price raise in Portland last October when the admission to the downtown theaters was increased to 15 cents and most of the other cities in Oregon followed the Portland raise.

Nick Pierong, now manager of the Strand, and formerly manager of the S & C Empress in Portland, and S. Morton Cohen were among the first in this territory to realize the drawing power of photoplays and vaudeville combined, taking into consideration the comparatively reasonable price at which vaudeville acts can be obtained. The result was a combination of feature photoplays that were good, b ut not the so-called super-features for which exorbitant prices are charged, with substantial vaudeville acts.

The advent of Ackerman & Harris into the Pacific Northwest with Hippodrome vaudeville and good feature pictures at 10 and 15 cents followed the Pacific Photoville Circuit and S. Morton Cohen is said to have in mind a photoville enterprise of stupendous magnitude.

The exhibitors who discussed this subject said the manufacturers of moving picture films were to blame for the recent invasion of vaudeville into the Pacific Northwest in that they have gradually raised the prices until there are no fair returns for the kind of pictures that are sold. They say that photoplays at popular prices are in as much demand as ever and that the demand for vaudeville has not materially increased. It was pointed out that houses playing a combination of vaudeville and pictures have less to fear from censors for the reason that while condemnations and eliminations may hurt a picture, it does not upset the whole show. Vaudeville is not censored.

ROSE FESTIVAL IN PORTLAND.

Exchangemen, Exhibitors and Cameramen Kept Busy During This Annual Event.

Portland, Ore.—The annual Rose Festival was held here June 7 to 9. Heretofore this event has been a period of poor business for the city's theaters, but this time every downtown house prospered from the influx of visitors. The suburban theaters and those in the small towns in the vicinity of Portland suffered, however, by reason of the exodus of the people to the center of festivities.

Manager Leonhart of the T & D secured the Rose Festival films the day after they were photographed and on June 9 featured the Royal Rosarian Octette, singing the official song, "For You, a Rose in Portland Grows," the music for this song being written by W. E. McElroy, director of the T & D orchestra. The Columbia was tastefully decorated and Axa Genevieve Paget, classic dancer for the festival, appeared at the theater.

Cameramen who covered the festival were W. A. Van Scoy, Pathe; E. B. Lockwood for Selig-Tribune, A. Singelow of Seattle for Mutual and J. G. Sill. Mr. Sill, whose film was shown at the T & D, has prepared a thousand-foot reel showing every phase of the festivities.

The exchanges invited the out of town exhibitors to make their offices their headquarters during the celebration. Mrs. Lew Cullins entrusted her husband with the management of their theater, the Casino, at The Dalles, Ore., and came to Portland, where she was entertained by Mrs. G. A. Metzger. Other exhibitors were C. G. Matlock, owner of the Pastime, Pendleton, Ore.; George Bligh of Salem; Robert Marsden, Noble theater, Marshfield, Ore.; L. C. Morgan, Lyric, Prineville; C. J. Ward, Halsey; A. Bettingen, The Dalles; William Perman, Crescent theater, Junction City; A. H. McDonald, Rex, Eugene; Lieutenant Votzmeier, Fort Stevens, Ore.; Sam Sampson, Stevenson, Wash., and C. E. Small of Corvallis and others. Other film men in the city were C. J. Kerr, northwest manager for Metro, from Seattle and Jake Gottstein, who is associated with the Jensen and Von Herberg at Seattle in the Greater Theaters Company.

After a successful trip through the east exploiting big features, Mike Rosenberg, formerly of the Northwest Feature Film Co., returned to Portland in time to attend the festival. His brother, Al, motored down from Seattle to meet him.

Peoples' Publicity Manager.

Portland, Oregon.—J. V. Lynn, who has recently been employed as publicity manager for the Peoples Amusement Company, is one of those reserved young men who makes his actions speak louder than words. Mr. Lynn first came to the Peoples Amusement Company last year as publicity man for the Peoples Theater. He left the company in March this year to become road man for Universal, working out of Seattle. The Peoples Amusement Co. offered him a better position recently, that of handling publicity for both of the company's theaters, the Peoples and the Pickford, which he accepted. Mr. Lynn is a well known exhibitor in the Pacific Northwest, particularly in the Puget Sound territory, where he was formerly associated with the Olympic Theaters Company.

J. V. Lynn.

Rennie Succeeds Endert.

Seattle, Wash.—Hugh Rennie, who has been connected with the World Film for some time and lately was of Salt Lake City, has become manager of the Seattle branch, vice George Endert, resigned. Mr. Endert will take the "Dumb Girl" film and "Where Are My Children?" out on the road in this territory. He has many friends among the exhibitors in Oregon and Washington and should put these state right features over in good shape.

Airdome at Corvallis.

Corvallis, Ore.—An airdome was opened here June 8 by Taylor and Child. The complete equipment for the enterprise was furnished by the Service Film Co. of Portland.

Berger Gets Good Offer.

Portland, Ore.—Henry Berger, Jr. left June 5 for New York City to investigate an offer he had received from a large corporation which proposes to make colored moving pictures. Mr. Berger's work in colored photography received favorable comments in the World about a year ago when he exhibited his colored slides to Shriners' visiting Portland. Mr. Berger, together with his partner, Frank Jones, have since shown the slides through the East.

From Tillamook.

Portland, Ore.—Sol Baum, manager for Bluebird in this territory, returned recently from the Tillamook country where he reports good business prospects for the summer season. Tillamook L. E. Partridge now controls the two houses in the town, the Star and the Gem. A small house has been opened at Bay City.

News in Brief.

Seattle, Wash.—F. M. Simonton of the Standard Feature company is in this territory booking E & R Jungle films. He recently placed the picture in the Coliseum.

St. Helens, Ore.—A new theater has opened here called the Gem.

Portland, Ore.—G. A. Metzger, manager of the Northwest exchanges for Universal, with headquarters in Portland, returned recently from a trip through eastern Oregon and reports excellent market for the Universal product.

Portland, Ore.—Sam Harris of Ackerman & Harris, San Francisco, was a recent visitor in Portland.

Portland, Ore.—R. L. Metcalf, formerly chief organist at the Columbia, has gone to Long Beach, Cal., where he has a position in one of the big theaters. Ernest Hunt, a well-known organist in the Northwest, is now at the Columbia.

Seaside, Ore.—C. Lepler has rented his theater to Abbott, who owns the Sunset at Astoria.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Exhibitor's Body in Elevator Shaft.

MILWAUKEE, Wis.—The body of Carl W. Spreen, 40 years old, manager of the Happy Hour theater at Muskego avenue and Mitchell street, lay for nearly a week in the pit of the elevator shaft at the Manhattan building. He was in the office of the Universal Film exchange on the second floor on Saturday night. The following Friday odors from the shaft led to the discovery of the body. It is assumed that he walked into the shaft from the second floor, but the badly mangled condition of the body sustains a theory that he may have fallen from a greater height. He often transacted business with the Milwaukee Feature Film exchange on the fourth floor.

Wisconsin Newslets.

Madison, Wis.—Moving pictures were used to show better newspaper methods at the meeting of the editors of Wisconsin daily newspapers held in this city.

Milwaukee, Wis.—The Murray theater at Murray avenue and Thomas is now under the same management as the Strand theater.

Rhinelander, Wis.—Manager James Algeo of the Cozy theater has booked the V-S-L-E. service for every Wednesday night.

Big Canadian Patriotic Picture.

Vancouver, B. C.—Charles G. Roos, superintendent of photography for the Canadian Film Company of Galt, Ont., was a recent visitor to Vancouver, accompanied by his brother, Leonard H. Roos, assistant cameraman. A number of scenic pictures were taken in this city, and the photographers afterward left for Banff, where two weeks will be spent in shooting the beautiful mountain scenery in that vicinity. Other views are being made along the route of the Canadian Pacific Railway. The pictures being taken on the present trip will be grouped under the title, "Canada at Peace," and will serve as the introduction to a nine-reel feature which has just been completed by the Canadian Film Company, and called "Self Defense." This production deals with an imaginary invasion of Canada by the Germans, and has been made with the approval and assistance of the military authorities. According to Mr. Roos a total of about 225,000 people appear in this picture, which will be released within the next few weeks.

Worth Noting in Western Canada.

Vancouver, B. C.—Charles Thomson, head usher at the Colonial theater, is back at work again after an absence of about twelve weeks, ten of which were spent in the hospital. Mr. Thomson fell through the glass canopy at the front of the theater, fracturing his hip.

Vancouver, B. C.—The official British Government films, entitled "Britain Prepared," played the entire week of May 29 at the Orpheum theater, and proved so successful that Manager James Pilling has booked them for a return date of three days, beginning June 15. Throughout the week the houses were very nearly capacity at prices ranging from 25 cents to $1.00. Prominent local citizens appeared each night and delivered addresses between the first and second parts.

The pictures opened a week's engagement at the Royal Victoria theater in Victoria on June 5, and at the Empire theater in Edmonton on the same day. Premier Bowser was among the speakers during the Victoria engagement.

Vancouver, B. C.—Hector Quagliotti, manager of the Colonial theater, ran "Madame X" for an entire week recently at 25 cents admission. This Pathe production has been purchased for Canada by the Famous Players Film Service, Ltd.

Vancouver, B. C.—Manager Creighton had as his guests on a recent evening the officers and men of the 158th Battalion of this city, who are scheduled to leave shortly for the summer camp at Vernon. The soldiers, to the number of about 800, marched to the theater in a body, where the best seats had been reserved for them, the officers and their wives being assigned to the boxes. "The Martyrs of the Alamo" was the feature shown.

Vancouver, B. C.—R. E. Berry, manager of the Empress theater at Vernon, B. C., was a recent visitor to Vancouver, arranging for his service during the summer months. A large number of soldiers from all over the province will be encamped at Vernon during this period, and Mr. Berry's company, of which F. N. Lawrence is the managing director, will also open the Vernon opera house with picture programs.

Victoria, B. C.—The Variety, formerly charging 15 cents admission, has reduced to 10 cents for the summer months.

Vancouver, B. C.—Marvin D. Thoreau is in charge of the Strand theater, managing the house for J. D. McPhee, attorney for the owners.

Winnipeg, Man.—"The House That Jack Built," a "safety first" film, loaned by the Canadian Pacific Railway, was shown for three days recently at the Bijou theater, followed by two days at the Majestic. It is planned to show this picture throughout western Canada, with the object of reducing to a minimum accidents resulting from carelessness.

Collecting Patron Tax

Alberta Exhibitors Begin on June 1 to Collect Special War Tax on Theater Tickets—Amusing Experiences at Several of the Local Houses—Ticket Boxes Furnished by the Government Have Openings Too Small.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Special Correspondent.

CALGARY, ALBERTA.—June 1 marked the inauguration of the new theater ticket tax in Alberta, and on the day previous the special boxes provided by the government for the reception of the tickets were distributed to exhibitors. On the first day under the new regulations the theater managers had a more or less merry time explaining the situation to their patrons, many of whom were not aware of the new provincial law providing for the tax. The necessity of explanations by the cashiers required so much time that even when the houses were only comfortably filled, lobbies were crowded with patrons waiting to purchase tickets.

Although most of the local houses sold the war tax tickets at the regular box offices, one manager stationed a young lady in the lobby with the special coupons, and thus facilitated matters to some extent. At the Pantages and Empire theaters a variation of this plan will also be carried out hereafter, a special box office, open for one hour every day, being provided for the tax tickets.

There was considerable complaint on the part of patrons during the first day, and a few, evidently not understanding the situation, refused to attend the theaters at all, rather than pay the tax. Others became exceedingly wrathy over what they characterized as an imposition, and took it out on the blameless theatrical men, stating that as they were already contributing to the patriotic and other funds, it was an imposition to compel them to pay out any more money.

The government has supplied small red boxes into which the tax tickets are to be placed, and these, too, were a source of great trouble, as the slot in the top of the box is very small, and the regulations provide that patrons must deposit their own tickets. This occasioned much confusion and delay, and the exhibitors will probably ask for the substitution of hoppers or some receptacle with a large opening, into which the tickets may be dropped without trouble, or for a change in the regulations so as to allow the special coupons to be handed to the doormen. As a matter of fact, necessity compelled the adoption of this method in some cases on the opening day.

The tax at the moving picture theaters is one cent on each ticket, and at vaudeville and legitimate theaters, which charge a higher price of admission, the tax is two and one-half cents. There are only four such theaters in the province, however—two in Calgary and two in Edmonton. On admission of $1.00 or over the tax will be 5 cents, with the same amount on circus tickets. The tax does not apply to soldiers, who are admitted at the usual rates, nor to patriotic, religious or charitable entertainments. The tickets, which are in rolls of 2,000 each, bear the provincial crest and are colored pink for one cent, blue for two and one-half cents, and white for five cents. Box and tickets are supplied by the provincial secretary's department, which superintends their use and collection. Exhibitors are allowed a commission of ten per cent. on the tickets sold. Although exact figures are not yet available, E. Trowbridge, deputy provincial secretary, estimates that the revenue to be derived from this source in Calgary and Edmonton alone will total about $3,200 per week. There are eighty-one moving picture theaters in the province, of which slightly more than one-fourth are in the two cities mentioned.

The children were hard hit on the first day, but one manager solved this trouble, as well as making friends among the juvenile theater-goers, by standing in front of the house during the afternoon and presenting a tax ticket to each child who lacked the extra cent with which to purchase one.

THE NEW PANTAGES THEATER.

Plans Are Now Ready and a House to Seat 2,000 Will Be Built.

Vancouver, B. C.—Plans for a new Pantages theater in Vancouver, which have been simmering for several months, have finally been brought to a definite conclusion, and an announcement regarding the new house has just been made.

Alexander Pantages, head of the circuit bearing his name, has acquired by lease, with the option of purchase, a piece of property on the south side of Hastings street, near Carrall street, and directly across the street from the Rex theater. On this site will be erected a thoroughly modern theater costing between $150,000 and $200,000 and having a seating capacity of two thousand. There will be no stores or offices in front or over the new house, the whole space being used for the theater proper, which will have an open court entrance and wide exits at either side. The architect is M. B. Priteca, who also designed the Pantages houses in Seattle, Portland, Tacoma and other cities.

By the terms of the deal C. A. Godson, owner of the hotel property, and jointly with F. R. Begg, of the Strand theater property, becomes associated with Mr. Pantages in the new enterprise. It is stated that the work of tearing down the structures at present on the site will begin early in July, and it is hoped by rushing construction to have the theater ready for occupancy by the first of November. It is reported that the lease on the present Pantages, two blocks further up the street, expires within a short time.

Red Cross Benefit at the Grandview.

Vancouver, B. C.—Manager Corriveau of the Grandview theater donated the use of the house on a recent afternoon to the Ward Four branch of the Red Cross Society, who held a very successful benefit performance.

$10 to the Best Guesser.

Vancouver, B. C.—Manager A. W. Gillis of the Pantages theater is offering a prize of ten dollars to the first person correctly guessing the identity of the "Laughing Mask," in the "Iron Claw" serial, now being run at that house.

Winnipeg Theatrical Federation Dance.

Winnipeg, Man.—The dance carnival given by the Winnipeg Theatrical Federation on May 31 was a distinct success, and a large amount was raised from the sale of tickets, for the benefit of the Returned Soldiers' Association. The entertainment was held in the convention hall of the Industrial Bureau, which had been elaborately decorated for the occasion. Music was furnished by a fifty-piece orchestra and two military bands, while vaudeville performers from local theaters contributed specialties to the program. The affair was under the auspices of Mayor Waugh, and the refreshments were sold by members of the Daughters of the Empire and the French Red Cross Society.

Calendar of Daily Program Releases

Releases for Weeks Ending July 1 and July 8

(For Extended Table of Current Releases See Pages 156, 158, 160, 162.)

General Film Company.

Current Releases.

	Serial No.
MONDAY, JUNE 26, 1916.	
BIOGRAPH—The Unwelcome Guest (Drama) (Biograph Reissue No. 58)	20788
KALEM—The Music Swindlers (No. 14 of the "Social Pirates") (Two parts—Drama)	
LUBIN—No Place Like Jail (Comedy)	20789
SELIG—The Sacrifice (Three parts—Drama)	20783-4-5
SELIG—Selig-Tribune No. 51, 1916 (Topical)	20787
VITAGRAPH—The Foxy Trotters (Comedy)	20786
TUESDAY, JUNE 27, 1916.	
EDISON—The Southerners (Three parts—Drama) (Reissue)	20795-6-7
ESSANAY—The Voice in the Wilderness (Two parts—Drama) (Reissue)	20789-90
KALEM—The Explorer (Comedy)	20792
LUBIN—Out of the Flotsam (Two parts—Drama)	20793-4
WEDNESDAY, JUNE 28, 1916.	
BIOGRAPH—A Fair Rebel (Three parts—Drama) (Reissue No. 59)	20801-2-3
EDISON—One-reel drama (not yet announced)	20800
ESSANAY—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon)	20799
—A scenic subject on the same reel	20799
KALEM—When Opportunity Knocked (Comedy)	20798
KALEM—The Lotus Woman (Five parts—Drama)	2004-5-6-7-8
THURSDAY, JUNE 29, 1916.	
LUBIN—The Return of John Boston (Three parts—Drama)	20809-10-1
SELIG—Selig-Tribune No. 52, 1916 (Topical)	20812
VIM—Better Halves (Comedy)	20813
FRIDAY, JUNE 30, 1916.	
KALEM—Setting the Fashion (Comedy)	20817
KNICKERBOCKER STAR FEATURE—The Head of the House (Three parts—Comedy-Drama)	20814-5-6
VIM—For Value Received (Comedy)	20819
VITAGRAPH—Losing Weight (Comedy)	20818
SATURDAY, JULY 1, 1916.	
ESSANAY—The Regeneration of Margaret (Three parts—Drama)	20820-1-2
KALEM—The Engineer's Honor (No. 86 of "The Hazards of Helen" Railroad Series) (Drama)	20827
LUBIN—Edison Bugg's Invention (Comedy)	20823
—Under a Barrel (Comedy)	20823
SELIG—The Girl of Gold Gulch (Drama)	20828
VITAGRAPH—Letitia (Three parts—Drama) (Broadway Star Feature)	20824-5-6

General Film Company.

Advance Releases.

MONDAY, JULY 3, 1916.

BIOGRAPH—The Blue or the Gray (Drama).
KALEM—Black Magic (No. 15 of the "Social Pirates") (Two parts—Drama).
LUBIN—Otto the Traffic Cop (Comedy).
SELIG—The Return (Three parts—Drama).
SELIG—Selig-Tribune No. 53, 1916 (Topical).
VITAGRAPH—Billie's Mother (Drama).
—A Tour from Bergen to Bandak (Scenic).

TUESDAY, JULY 4, 1916.

BIOGRAPH—His Trust and His Trust Fulfilled (Two parts—Drama).
EDISON—Title not yet announced.
ESSANAY—The Fable of "The Fearsome Feud Between the First Families" (Two parts—Comedy).
KALEM—The Peach Pickers (Comedy).

WEDNESDAY, JULY 5, 1916.

EDISON—Title not yet announced.
ESSANAY—Canimated Nooz Pictorial No. 12 (Cartoon).
—A Scenic subject on the same reel.
KALEM—Notch Number Nine (Drama).
VIM—Housekeeping (Comedy).

THURSDAY, JULY 6, 1916.

LUBIN—The Stolen Master (Three parts—Drama).
SELIG—Selig-Tribune No. 54, 1916 (Topical).
VIM—A Day at School (Comedy).

FRIDAY, JULY 7, 1916.

KALEM—The Psychic Phenomenon (Comedy).
KNICKERBOCKER STAR FEATURE—The Crooked Road (Three parts—Drama).
VIM—Furnished Rooms (Comedy).
VITAGRAPH—When It Rains It Pours (Comedy).

SATURDAY, JULY 8, 1916.

ESSANAY—Power (Three parts—Drama).
KALEM—"Hazards of Helen" Railroad Series No. 87 (Not yet announced).
LUBIN—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
SELIG—Some Duel (Western—Comedy).
VITAGRAPH—Title net yet announced.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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WEDNESDAY
JULY 5

Calendar of Daily Program Releases

Releases for Weeks Ending July 1 and July 8

(For Extended Table of Current Releases See Pages 156, 158, 160, 162.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, JUNE 25, 1916.	
LAEMMLE—The Rogue With a Heart (Drama)....	01542
L-KO—Dirty Work in a Beanery (Comedy).....	01543
REX—The Fool (Two parts—Drama).....	01541
MONDAY, JUNE 26, 1916.	
NESTOR—The Browns See the Fair (Comedy).....	01546
RED FEATHER PHOTOPLAY—It Happened in Honolulu (Five parts—Drama).....	01545
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 9, "The Leap" (Two parts—Drama)	01563
TUESDAY, JUNE 27, 1916.	
GOLD SEAL—Jackals of a Great City (Two parts—Drama)	01547
IMP—Peggy and the Law (Drama).....	01549
REX—The Toy Soldier (Comedy).....	01548
WEDNESDAY, JUNE 28, 1916.	
ANIMATED WEEKLY—No. 26 (Topical).....	01552
BIG U—God and the Baby (Drama).....	01550
L-KO—Pirates of the Air (Two parts—Comedy)....	01551
THURSDAY, JUNE 29, 1916.	
BIG U—Twice at Once (Comedy).....	01554
LAEMMLE—The Human Cactus (Two parts—Drama)	01553
POWERS—Sammy Johnsin, Magician (Comedy-Cartoon)	01555
—The Children's Paradise (Educational)...	01556
FRIDAY, JUNE 30, 1916.	
IMP—Blind Man's Bluff (Two parts—Comedy-Drama)	01556
POWERS—Such Is Life in China—A Hy Mayer Travelaugh (Comedy)	01558
VICTOR—Muggins (Drama)	01557
SATURDAY, JULY 1, 1916.	
BISON—The Money Lenders (Two parts—Drama)..	01559
JOKER—Bashful Charley's Proposal (Comedy).....	01560
POWERS—No release this day.	
SUNDAY, JULY 2, 1916.	
LAEMMLE—Baseball Bill No. 1 (Comedy).....	01562
L-KO—No release this week.	
REX—The Sting of Conscience (Three parts—Drama)	01561
MONDAY, JULY 3, 1916.	
NESTOR—No release this week.	
RED FEATHER PHOTOPLAY—The Way of the World (Five parts—Drama).....	01564
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 10 (Two parts—Drama)..	01582
TUESDAY, JULY 4, 1916.	
GOLD SEAL—They Wouldn't Take Him Seriously (Two parts—Comedy-Drama)	01565
IMP—The Celever Mrs. Carter (Comedy).....	01567
REX—The Head of the Family (Drama).....	01566
WEDNESDAY, JULY 5, 1916.	
ANIMATED WEEKLY—Number 27 (Topical).....	01570
L-KO—A Gambler's Gambol (Comedy).....	01569
VICTOR—Behind the Veil (Two parts—Drama)....	01568
THURSDAY, JULY 6, 1916.	
BIG U—The Wishing Lamp (Drama).....	01572
IMP—The Man Across the Street (Two parts—Dr.).	01571
POWERS—The Janitor (Comedy).....	01573
FRIDAY, JULY 7, 1916.	
IMP—The River Goddess (Comedy-Drama).....	01574
NESTOR—Double Crossing the Dean (Two parts—Comedy)	01576
VICTOR—Any Youth (Drama).....	01575
SATURDAY, JULY 8, 1916.	
BISON—The Committee On Credentials (Three parts—Drama)	01577
JOKER—An All Around Cure (Comedy).....	01579
POWERS—Sports of the Rajah In Mysterious India as revealed by the Famous Dr. Dorsey Expedition (Education)	01578

Mutual Film Corporation.

	Serial No.
SUNDAY, JUNE 25, 1916.	
BEAUTY—The Day's Work (Comedy).....	04848
GAUMONT—Reel Life No. 8 (Magazine).....	04850
VOGUE—The Iron Mitt (Comedy).....	04849
MONDAY, JUNE 26, 1916.	
AMERICAN—The Fate of the Dolphin (Two parts—Drama)	04851-2
MUTUAL MASTERPICTURE DE LUXE—The Sign of the Spade (American—Five parts—Drama) (No. 113).	
TUESDAY, JUNE 27, 1916.	
VOGUE—A Safe Loss (Comedy).....	04853
WEDNESDAY, JUNE 28, 1916.	
BEAUTY—When Adam Had 'Em (Comedy).....	04855
GAUMONT—See America First No. 42 "Glacier National Park" (Scenic)	04856
—Kartoon Komics (Cartoon)	04856
MUTUAL WEEKLY—Number 78 (Topical).....	04854
THURSDAY, JUNE 29, 1916.	
AMERICAN—Tangled Skins (Three parts—Drama).	04857-8-9
FRIDAY, JUNE 30, 1916.	
CUB—Jerry's Big Haul (Comedy).....	04862
MUSTANG—The Demon of Fear (Two parts—Drama)	04860-1
SATURDAY, JULY 1, 1916.	
CENTAUR—A Kind o' Make Believe (Two parts—Drama)	04863-4
SUNDAY, JULY 2, 1916.	
BEAUTY—The Gink from Kankakee (Comedy)....	04865
GAUMONT—Reel Life (Mutual Film Magazine)....	04867
VOGUE—Just for a Kid (Comedy).....	04866
MONDAY, JULY 3, 1916.	
AMERICAN—Killed By Whom? (Two parts—Drama)	04868-9
MUTUAL STAR PRODUCTION—Medicine Bend (American—Five parts—Drama) (No. 115).....	
TUESDAY, JULY 4, 1916.	
VOGUE—The Chaser Chased (Comedy).....	04870
WEDNESDAY, JULY 5, 1916.	
BEAUTY—Billy Van Deusen Masquerader (Comedy)	04872
GAUMONT—See America First No. 43 "Mobile, Ala." (Scenic)	04873
—Kartoon Komics (Cartoon).....	04873
MUTUAL WEEKLY—Number 79 (Topical).....	04871
THURSDAY, JULY 6, 1916.	
GAUMONT—The Hidden Fate (Three parts—Dr.)...	04874-5-6
MUTUAL STAR PRODUCTION—The Highest Bid (American—Five parts—Drama) (No 116).....	
FRIDAY, JULY 7, 1916.	
CUB—A Merry Mix-Up (Comedy).....	04879
MUSTANG—The Taming of Wild Bill (Two parts—Drama)	04877-8
SATURDAY, JULY 8, 1916.	
CENTAUR—The Good-For-Nothing Brat (Two parts—Drama)	04880-1

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KNICKERBOCKER STAR FEATURE.

THE HEAD OF THE HOUSE (Three parts—June 30).—The cast: Lynn Morril (Frank Mayo); Jean Kelly (Lillian West); Lillian (Jumsy Maye); Tom Ward (Frank Mayo); Aunt Mary (Ruth Lackaye). Direction of H. M. and E. D. Horkheimer.

Jean Kelly, a reporter, is outside the seashore home of Lynn Morril when a burglar enters. Scenting a story, she waits. Morril surprises the burglar, notes that the man resembles him, and changes places with him, for his aunt and cousin, Lillian, whom he dislikes, are coming on a visit. The new watchman fires a shot at Morril and he flees, dragging Jean with him. Hard pressed, he boards his motor boat. The girl jumps overboard and he tries to rescue her. They are cast upon a small island, from which they later escape on a raft. Reaching home, they find the masquerading burglar in disgrace. He makes a quick exit, and Lynn introduces his fiancee to the guests.

KALEM.

THE FANGS OF THE TATLER (No. 11 of "The Social Pirates"—Two parts—June 5).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Wentworth (Frank Jonasson); Runkle (Edward Clisbee); Dick Carlton (Rupert Dell); Mimi (Ruth Snyder); Sartwell (B. Furey). Director, James W. Horne.

Wentworth is the wealthy backer of The Tattler, a blackmailing society weekly, and Runkle his lawyer and tool. The plight of one of their victims brings them to the attention of Mona and Mary. After carefully laying their plan they change their abode to a fashionable hotel where Mona is the wealthy Mrs. Stephen Douglas, and Mary her paid companion.

Dick Carlton, an actor, pays ardent attention to Mrs. Douglas. A quarrel between Mary and Dick is arranged so that Wentworth overhears them and later becomes interested in her. She says that Dick has cast her aside for Mrs. Douglas, and hints that revenge by informing the absent Mr. Douglas would be sweet. Wentworth urges her on—for his own selfish ends—and falls into the trap of giving direct evidence that he is the owner of The Tattler, which is all the girls wanted to bring about his exposure in a dramatic scene and his disappearance from the city followed by the suspension of The Tattler.

MIDNIGHT AT THE OLD MILL (June 6).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Doc. Sawbones (A. Edmondson).

Ham and Bud land jobs as gardeners at the Sawbones home. The Doc receives word that a bundle containing "you know what" will be waiting for him at the old mill at midnight. The Doc and his three fellow workers sharpen their instruments in gleeful anticipation of a night of experiments. Ham and Bud have meanwhile been more busy with their rivalry for the favor of the Doc's daughter than their gardening duties. Bud is the favored one, and when he hears the Doc instructing Ham to go to the old mill at midnight to get the bundle he hurries there first and slips into a bag.

Ham is scared stiff enough when he puts the bag on his shoulders without the necessity of Bud tickling his ribs, which makes Ham do the four-mile journey back to the house in two seconds flat. Back on the operating table Bud makes his presence known, and then on a pretext succeeds in inducing Ham to take his place for a few minutes. Then while Bud is managing his elopement with the fair daughter, the doctors prepare for their task. But the corpse comes to life—and starts a train of complications.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

IN CINDERELLA'S SHOES (June 7).—The cast: Dolly Randall (Ethel Teare); Pa Randall (Gus Leonard); Arthur (Jack MacDermott); Tom (Victor Rottman). Author, Louis B. Gardner. Producer, Harry Millarde.

Poor Dolly—her father is the manufacturer of a "comfort before beauty" shoe, and he makes her wear the clumsy things. Her efforts to get rid of the cumbersome shoes in favor of a cute little pair of fashionable tortures lead her into all sorts of mix-ups. But Dad has an eye for pretty tootsies when worn by those outside the family and his curiosity finally leads him into a pretty fix that enables Dolly to have the laugh on him and get his permission to suit her own fancy in footwear—as well as sweethearts.

JUGGLING JUSTICE (June 9).—The cast: Sis Hopkins (Rose Melville); Rube (Frank Minzey); Constable Perkins (Richard Purdon); the District Attorney (Henry Murdock); Mrs. Strongarm (Olive West). Author, Samuel J. Taylor. Director, Robert Ellis.

Rube's anxiety to please Sis gets him into trouble and he finds himself in the town lockup, the first guest in ten years. The coming election of local justice and the activity of the women in the suffrage town suggests a plan to Sis to get Rube free of the toils. She enters the lists vigorously and is victorious over the town political boss in a campaign that is one continuous laugh. The day of the trial finds Sis handing out justice in her own way—she bosses everything and everybody. When the evidence is all in she declares Rube innocent and when the District Attorney asks if she will not give the jury a chance to say something, she declares: "The jury can say 'Good Night.' This here trial is over and I resign my job."

THE TREASURE TRAIN (No. 83 of "The Hazards of Helen"—June 10).—The cast: Helen, the operator, Helen Gibson); Jim Spencer, the guard (B. Pembroke); "Red" Byrd (Harry Schum); his aides (O. Philippi and Ed. Gibson). Author, S. A. Van Petten. Director, James Davis.

"Red" Byrd and his aides succeed in learning that a large treasure is being shipped on a certain freight car under special guard. They overpower the relief operator at Helen's station and tamper with the signals so that the treasure train stops, while the crew runs ahead to investigate, leaving Spencer alone to guard the treasure. The crew walks right into "Red's" trap, and the members are made prisoners. Spencer suspects trouble, and hurriedly slams the door of his car, barricading himself in.

The conspirators, temporarily foiled, plan a dastardly scheme. The two last cars of the freight are uncoupled and started down the grade, when, by skillful manoeuvering they succeed in causing a collision that stuns the guard and all but smashes the treasure car. Helen, arriving for duty, senses something amiss as she nears the station, and learns the truth before she is seen by "Red's" aides left to guard the train crew. Running down the track she boards the engine and sets out after the treasure car.

By a leap to the car, and her quick wits she succeeds in frustrating "Red" and in bringing the gang to justice.

THE DISAPPEARANCE OF HELEN MINTERN" (No. 12 of "The Social Pirates"—Two Parts—June 12).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Carson (E. Forrest Taylor); Slatern (Frank Jonasson); his aides (Rupert Dell, Edward Clisbee). Producer, James W. Horne.

Fearing that his discharged stenographer may betray his secrets, Slatern, a crooked politician, has her spirited away to Madam Sutro's gambling den, which on the surface is a fashionable beauty parlor. Mona and Mary volunteer to aid Carson, a millionaire social worker, in solving the mystery and effectually exposing Slatern. Mona gains the confidence of the conspirators by pretending to betray Carson. Then Mary, as a blundering woman detective employed by Carson, falls into a trap set by Mona and Slatern for her. Finally the web of evidence is woven completely around Slatern and Madame Sutro and the politician's exposure and arrest comes at the climax of a drastic raid.

THE ALASKAN MOUSE HOUND (June 13).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mr. Gotrox (A. Edmonson).

Fashion decrees that to be in the swim you must carry an Alaskan mouse hound. So Miss Gotrox prevails on Pa to spend the small sum of $5,000 in gratifying her desire for a mouse hound. Meanwhile Ham and Bud notice that the dog-checking privilege in front of department stores is a valuable one, so they don messenger's caps and take their stand outside a store without asking the proprietor's permission.

Miss Gotrox, strolling in the park with her pet, is seen by Agnes, the adventuress, who succeeds in stealing the mouse hound. Pursued by police she drops the dog in Ham's lap and disappears in the store. Then poor Ham leads an exciting time trying to get rid of the dog, for like a bad penny, it always returns. Finally he persuades Bud to take it, not knowing that Bud has been promised a thousand dollars reward by Pa Gotrox for the return of his daughter's pet.

THE MYSTERIOUS CIPHER (No. 85 of "The Hazards of Helen"—June 24).—The cast: Helen, the operator (Helen Gibson); Chilton, dealer in antiques (G. A. Williams); his partner (P. S. Pembroke); Blanding, their tool (Ed. Gibson). Author, Homer Eon Flindt. Director, James Davis.

Chilton, a shady dealer in antiques, is in financial difficulties. He evolves a daring scheme to recoup by defrauding the railroad. He ships a carload of worthless furniture which he places in the insurance statement at a $30,000 valuation. When Chilton learns the number of the car in which his furniture is being shipped he wires ahead to Blanding at Lone Point, telling him in cipher message to be certain that the car does not pass that station.

Blanding maneuvers a fire which completely destroys the supposed valuable shipment, and then goes into hiding to wait another cipher telling him that the claim against the road has been paid. Chilton and his partner succeed in getting the money from the road and are making their getaway. But Helen's suspicions have been aroused by the receipt of the strange ciphers at Lone Point and she begins an investigation. How her sharp wits—and, when the moment of peril comes, her bravery in the face of almost certain death—save the day for the road is told in the following scenes of this "Hazard."

THAT LONELY WIDOW (June 21).—The cast: Dolly (Ethel Teare); her father (Gus Leonard); Tom (Jack MacDermott). Author S. A. Van Petten. Director, Harry Millarde.

Dolly, home from college laden with sporting paraphernalia is told by her father that "she couldn't earn her salt." Angered, she secures a position on Dad's own newspaper under another name, and is assigned by the grumpy city editor to secure an interview from the Widow Jones, who has advertised for a mate. A few minutes later, Tom, the city editor's son, also arrives home from college with a letter of expulsion. Dad determines to put him to work—and his first assignment is also an interview with the Widow Jones. At the widow's home affairs get in a terrible tangle through Dolly being mistaken for the widow by the persistent suitors, but after an exciting series of laughs matters are straightened out with Tom and Dolly determined to form a life's partnership.

HER GREAT INVENTION (June 23).—The cast: Sis Hopkins (Rose Melville); Louie Cheesecake (Henry Murdock); the great inventor (Richard Purdon); his daughter (Mary Kennedy); her lover (Arthur Albertson). Author, Samuel J. Taylor. Producer, Robert Ellis.

Sis discovers an invention to make gunpowder harmless and sets out for the city to interest "the world's greatest inventor" in her project to end all wars. Louie Cheesecake, who believes he is "the world's greatest inventor," escapes from Buggeville and finds his way to the laboratory of the real inventor while that personage is out. Of course, Louie welcomes Sis' invention with open arms and, securing a keg of gun-powder, they prepare for an experiment. The real inventor arrives in time to get mixed up in a train of laughable and exciting incidents which end when Sis and Louie make their experiment and find themselves whirling through the air. Back in Blueberry Gap, swathed in bandages and carrying a crutch, Sis swears off inventing.

VITAGRAPH.

THE FOXY TROTTERS (June 26).—The cast: Joseph Goop (George Kunkel); his wife (Anne Schaefer); stenographer (Carmen Phillips); clerk (Jack Mower); office boy (Archie Warren); dancing teacher (Vera Rowe). Author George F. Burkhardt. Director, Dave Smith.

You can't get away from it, when the dance music starts playing, you just have to start wiggling your feet. Old Goop, though he was a confirmed hater of ragtime music and the graceful steps, which folks perform to its strains. When he catches his stenographer trotting around the office with one of his clerks, he reprimands her severely. When a dancing instructress moves in the apartment above him,

the pat, pat of graceful feet, sets him wild. Then he gets up courage to go up and tell the instructress that the noise is offensive to him, but, well, who wouldn't fall for such a petite miss—he forgets his complaint and allows her to teach him the fox trot, and now he can't get enough of it. His stenographer thinks he has lost his reason, for he greets her in the morning by placing his arm around her waist and, to the whistled strain of a fox trot, whirls her gracefully through the maze of office furniture.

LOSING WEIGHT—(June 30).—The cast: Hughey (Mr. Hughey Mack); Jewell (Miss Jewell Hunt); Mr. Smith (John Flatow). Authors, Lawrence Semon and C. Graham Baker. Director, Lawrence Semon.

Excess flesh is a hindrance to a business man—at least Hughey finds it so. Hughey has an appointment to close a million dollar deal, but finds himself delayed on every hand by his great bulk. He gets stuck in the doorway, is unable to get into a taxicab, breaks down a telephone booth, and gets to the office just in time to be too late. Then he sees Professor Reducer's advertisement and determines to lose weight. The professor puts him through a strenuous course of exercises and even outside the gymnasium, he keeps in trim by such little stunts as juggling safes, etc. After a few weeks of this he hops on the scales, confident of seeing a wonderful improvement—but falls back in a dead faint at the evidence of the merciless dial—a gain of 150 pounds. Hughey now resumes his life of ease, with beefsteaks galore and plenty of potatoes and lager beer on the side—and strange as it may seem, he is losing weight on the "diet."

ESSANAY.

A TRAITOR TO ART (Three parts—June 24).—The cast: Brenda Adams (Ann Kirk); Arthur Synott (Edward Arnold); Blount (Hugh Thompson); Pancha (Marion Lydston).

Brenda Adams and Arthur Synott, small-town sweethearts, become engaged. She goes to the city, however, to pursue her art studies. Some years pass and she makes but little progress. Blount, an eccentric artist with whom she works, persuades her to pose as Cleopatra. Pancha, who loves him, is enraged. Synott, now a minister, seeks Branda as he has received an excellent call and requires a wife at the city church. They marry and she gives up the Bohemian life. Pancha has seen the painting and is sure Blount is in love with its original. She slashes it to shreds. Brenda, in great fear because her minister husband has decided to visit the exhibition, goes to his studio to destroy the painting. Blount discovers her and the ruined work. He threatens arrest, but offers a way out. She leaves to think it over and Panca sees her depart. In a jealous fury she kills both Blount and herself.

VERNON HOWE BAILEY'S SKETCH BOOK OF ST. LOUIS (June 28).—As the scene of what Vernon Howe Bailey considers the greatest achievement of his career, St. Louis has been pictured in motion picture drawings with unusual care by this artist. During the exposition there Bailey, then a newspaper artist, received a commission to produce drawings for 22 full pages within three days. With hardly any sleep in the 72 hours he was able to deliver the drawings of the exposition on time. This stands as one of the greatest achievements in newspaper art work. In picturing this city for the screen he has handled a topic with which he is thoroughly familiar. Not the least feature is his reproductions of those quaint sections of the city which have furnished settings for scores of novels since Civil war times. On the same reel is a western scenic.

THE REGENERATION OF MARGARET (Three Parts—July 1).—The cast: Margaret (Warda Howard); Dr. Belknap (Ernest Maupain); William Ash (John Junior); Dr. Rankin Ash, his father (Patrick Calhoun); Mrs. Belknap (Florence Oberle).

Shortly after the death of her husband Mrs. Chanler's daughter is born. She is defective and when Dr. Ash calls in the eminent surgeon, Dr. Belknap, that expert, persuades the mother there are enough defectives and leaves the baby to die. Dr. Ash believes he can save her, however, and operates successfully. As the child was believed dead he takes her into his own home where she grows up with his son, William. She becomes a nurse and Dr. Belknap, now the husband of her mother, and who is striken with paralysis, is her patient. Knowing he once left her to die she hands him a pistol and taunts him, as a defective, to kill himself. Young Ash wrests the revolver from him and is shot. When she learns the identity of her mother the girl loses her bitterness and softens toward them all. Young Ash, convalescent, is delighted to learn she is not his sister and that they can marry.

THE VOICE IN THE WILDERNESS (Reissue Two Parts—June 27).—The Cast: The author (Francis X. Bushman); his butterfly wife (Irene Warfield); the sculptress (Gerda Holmes).

A young author decides to spend a few months in a small village where he can work without distraction. His butterfly wife accompanies him unwillingly. Strolling in the woods he stumbles over a small precipice. The sculptress, also seeking quietude, finds him and takes him to her cabin where she nurses him for weeks until he regains his senses. His wife gives him up for dead and returns to the city to take over her uncle's estate. Against his possible return, however, she places a note in a jug explaining her departure and leaves it with the storekeeper. The sculptress purchases a jug, and finds the wife's note. Herself in love with the author, she hides the paper and he believes his wife has deserted him. Finally he discovers the note and hurries to the city only to see through a window his wife being married to another man. He returns to the wilderness with the sculptress.

BIOGRAPH.

THE UNWELCOME GUEST (Reissue—June 26).—The cast: The slavey (Mary Pickford); the old father (W. Chrystie Miller); the son (Charles H. Mailes); the son's wife (Claire McDowell); their son (Jack Pickford).

The miserly wife hoards the money which she receives from her husband and when she dies its hiding place remains a secret. The son is advised of his mother's death and is informed that unless he gives his father a home the old man will have to go to the poorhouse. This the son and his wife are unwilling to do, but to avoid scandal they consent to take him. About this time a little girl from the workhouse comes to the son's home, she having been engaged to do the housework. Upon the old man's arrival at the home of his son he is made to feel that he is unwelcome. He and the little girl, being treated most unkindly by the son and his family, run away, and by a peculiar turn of conditions the son is made to regret the persecution to which he had subjected his father.

A FAIR REBEL (Three Parts—June 28).—The cast: Ezra Mason (Charles Perley); Steve Monteith (Charles H. West); Bill Bronson (H. Elsky); Gen. Abner Monteith (Walter Lewis); Clariette Monteith (Linda Arvidson); Nelse (J. Martin); Aunt Margie (Clara T. Bracey); Joan Fitzhugh (Dorothy Gish); Major James Stillman (G. Pierce); Capt. DePerrin (Robert Drouet); Major Watkins (Jack Brammall); Old Mammy, servant (Florence Ashbrook).

Steve Monteith and Ezra Mason, upper class men, and Bill Bronson, plebe, are chums and roommates at West Point before the Civil War. Steve prepares to leave for his home in Virginia, and Mason and he exchange photographs before parting. General Abner Monteith, Steve's father, and his sister, Clairette, are overjoyed when Steve arrives. Aunt Margie, and her adopted daughter, Joan Fitzhugh, who is fond of Steve, join the family and give Steve a warm welcome.

One year later the rumble of war is heard. Steve, now a major, and his father, a general, leave at the head of separate companies with the Confederate troops. The days at Monteith Manor are lonely, for Clairette. Her cousin, Captain DePerrin, formerly of the French army, comes to act as her protector. He falls in love with her, but she does not care for him. Ezra Mason, now a colonel in command of the Union forces, and Major Stillman are granted a short leave of absence. They are ambushed by a Confederate near Monteith Manor. Major Stillman is wounded and is assisted to Monteith Manor by Mason. Nelse, the Monteith slave servant, sees the "Yanks" (Mason and Stillman) coming towards the house. Clairette takes Major Stillman in and Aunt Margie is put in charge as nurse.

A few days later, Mason receives a message telling him Clairette's father has died. Clairette is grief-stricken and Mason, now in love with her, tries to console her. DePerrin, jealous, schemes to get Mason out of the way. Major Stillman recovers and proposes to Aunt Margie. She surrenders and leaves for Washington with the Major, who has been promoted to colonel, taking Joan with them. Colonel Mason prolongs his stay at Monteith Manor. DePerrin is declaring his love to Clairette when Mason enters. Clairette goes to Mason for protection and he then tells her of his love. Major Watkins, in command of the U. S. Telegraph Corps, reports to Mason that all is quiet, and Mason looks forward to a few more pleasant days with Clairette.

Bill Bronson, now a straggler from the Confederate ranks, is caught by DePerrin taking food from the window. DePerrin questions Bronson and learns that Major Steve Monteith is in command of his troops. DePerrin is struck with an idea to get even with Mason and sends Bronson back to Steve with an anonymous note telling him that a Union officer is making the Manor his headquarters, much to the annoyance of his sister. Major Watkins and the telegraph corps reach their supply house and are startled by the Confederate troops, who open fire. Watkins, though wounded, rushes off for aid. The Union forces are attacked by the Confederates, but the Union troops repel the attack and drive the enemy back.

At the same time the supply house of the telegraph corps is burned by the Confederates. Major Watkins reaches Monteith Manor and reports to Colonel Mason, who orders him to telegraph the information to headquarters and save the army. Watkins climbs the telegraph pole near the Monteith home and is about to send Mason's message when the Confederate troops in charge of Steve open fire and kill him. DePerrin gives the troopers orders to shoot Mason. Bronson recognizes Mason as a friend who did him a service before the war, and is angry at DePerrin. The Confederate troops are about to kill Mason when Steve orders them to fall back. He is astonished to find Mason, and, forgetting his position, clasps Mason's hand. Mason surrenders and is placed in Libby Prison. DePerrin, officer of the day at the prison, has Mason placed in quarters known as "Rat Hell." Bronson on guard, acts as a guard for Mason in aiding his escape. Mason starts to dig a tunnel but is interrupted by DePerrin making his rounds.

Clairette arrives in Richmond to effect Mason's exchange. The commander at the Confederate headquarters sends DePerrin a message asking for a report on Mason. DePerrin tells Mason if he will swear never to see Miss Monteith again, he will secure his release. Mason tells DePerrin he disgraces the uniform he wears and rejects the proposition.

Bronson secures a Confederate outfit for Clairette and instructs her in the duties of prison guard. Clairette meets Bronson at the prison and takes his place. He gives her his gun and countersign, "Virginia." DePerrin tells "Bronson" (Clairette) to shoot any Union officer on sight who attempts to escape. Near where Clairette stands the earth breaks and she sees Mason coming through. He is about to strike when he recognizes Clairette. They exchange coats, she gives him the signal to pass the sentry and the countersign, "Virginia."

Clairette, now thoroughly frightened, sees DePerrin and guards coming. She tries to hide Mason, and DePerrin, at sight of a Union officer, fires. Clairette stumbles and falls at his feet. DePerrin recognizes Clairette, and, thinking he has killed her, commits suicide. The surgeon at the Confederate headquarters orders Clairette removed to her home. The war is over and Major Stillman and Aunt Margie return to Monteith Manor. Steve is astonished at the wonderful development of Joan and falls in love with her. He proposes and is accepted. They are sealing their engagement when Mason enters and interrupts them. Major Stillman and Steve greet Mason heartily and tell him he is all the medicine Clairette needs, and they plan to surprise her. Aunt Margie tells Clairette the Major has the medicine for her in the conservatory. Mason comes out from his hiding place, and proves to be the tonic Clairette needed most.

VIM.

HUNGRY HEARTS (June 15).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Model (Ray Godfrey); Widow (Edna Reynalds); Art Connoisseur (Bert Tracey).

Artists both, Plump and Runt find that the combined results of their efforts in colors do not pay even for the hire of their pretty model. However, an angel appears in the person of an old connoisseur, who offers them a large sum of money for a finished picture of the model. The old chap's too evident admiration of the girl's shape arouses Plump's jealousy, and in a rage he slashes the canvas to bits, thus ruining their opportunity of getting the greenbacks.

Attracted by their door sign, a wealthy widow commissions Plump to paint her portrait. Plump tries, but her attempts at love-making disgust him and he leaves the work for Runt to finish. Runt, with an eye to the widow's wealth, makes hay while the sun shines and wins her hand, leaving the poor but pretty model for Plump. The tables are turned when it is discovered that the little girl is an heiress, and her fat hero is happy, possessing both wealth and beauty, while poor Runt finds that he has tied himself to a muchly overrated piece of second-hand femininity.

THE RAID (June 16).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Mrs. Pokes (Mabel Best); Mrs. Stull (Ethel Burton); Policeman (Robin Williamson).

If a man bets his clothes in a poker game he should take the precaution to have some way by which he could reach his home safely in case he loses. However, Pokes failed to take this precaution, so after having lost everything in the game he suddenly realizes his predicament and refuses to give up his trousers. When his fellow players insist on the payment of his bet, Pokes seeks refuge in flight, clad only in his undershirt and pants. Pokes steals a policeman's coat and hat and wends his way back to the clubroom. When he bursts in on the players they are terrified at the uniform and, failing to recognize Pokes in his disguise, they dive

pell mell through the window, leaving all the money on the table.

Failing to find his clothes, which have been removed, Pokes appropriates the money in payment for his lost attire and starts for home. On his way he passes a saloon, where Jabbs is engaged in an altercation. In the fight Jabbs' new silk hat is knocked off his head and flies outside the saloon, landing on Pokes' head, who wears it away in glee. He conceals the money inside the band of the hat and crawls through the window of his house, where he finds his wife awaiting him with open but far from loving arms. Hanging the hat on a burning gas bracket, Pokes falls asleep, but his wife smells the blazing hat and hurls it out the window. The hat falls on Jabbs, who lives next door, just as he is about to enter his home. Recognizing the hat as his own, Jabbs is delighted, but fails to find the money.

The next morning Pokes, on missing the hat and being informed by his wife that she had hurled it from the window, is in despair over the loss of the money. On searching for the hat he sees it lying on the table in Jabbs' home, but is unable to reach it. He enlists the aid of a policeman, but Jabbs, entering the room at this moment, wrecks all the well-made plans of Pokes and his ally and routs them ignominiously.

NEVER AGAIN (June 22).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Pop Dale (Bert Tracy); His Wife (Helen Gilmore); Their Daughters (Florence McLaughlin, Ray Godfrey).

Pop Dale determines to go on a trip to Spain and at a day's notice orders the family to pack up. This upsets the little daughters. A hasty farewell and the girls are rushed down to the boat, leaving our heroes in a sad frame of mind. However, they also act with precision, and as the boat is drawing away, two forms dash madly over the rail and again the lovers are together, much to Pop's disgust.

Arrived in Spain, the charm and romance of the country appeal to the male members of the family, so much so that serious trouble ensues. Falling victims to the enticing guiles of a Spanish dancer, the two boys, forgetting their fiancees, become her admirers. Pop, attempting to break up this awkward state of affairs, is himself made a fool of and we have the three of them, each ready to cut the other's throat. The girls complain to their mother. She, in turn, appeals to her husband, but discovers that the old scamp is as bad as the boys. A plan is made to catch the three culprits and they are followed by the three women on their next expedition.

The boys and the old man take bouquets and different roads to the dancer's home. Here, on the point of presenting the orchids, she introduces them to her husband and six children. Disgusted, the lovers return, only to find that their women-kind have seen the whole performance and, making the best of a bad job, they decide that the old friends are the best and with rather forced smiles offer the bouquets, which are this time accepted.

FOR BETTER OR WORSE (June 23).—The cast: Jabbs (Walter Stull); Pokes (Robt. Burns); His Pal (Robin Williamson); Mrs. Gothrox (Helen Gilmore); Her Maid (Ethel Burton).

Jabbs, the Chief, and Pokes, one of the members of the local police force, are both suitors for the hand of Ethel, the maid at the home of Mrs. Gothrox. While Jabbs is calling on Ethel they hear somebody at the door and, fearing the return of Mrs. Gothrox, Ethel locks Jabbs into the closet. To her dismay, it is Pokes at the door, and refusing to listen to Ethel's entreaties that he remain outside, the doughty policeman enters the kitchen, where he partakes of the repast set on the table for the Chief.

Mrs. Gothrox having died, Ethel receives from her late mistress a legacy which causes Pokes and Jabbs to press their suits with still greater ardor. Taking advantage of his position as Chief, Jabbs discharges Pokes from the police force and wins Ethel. Later, when Jabbs and Ethel are having their new home renovated, a strike of paper hangers is called, and the men employed by the newly married couple join the strikers, leaving the house in an unfinished condition.

Pokes, now broke and out of work, is pressed with a pal into service as a strike breaker and sent to finish the wall papering job at Ethel's house. Here Pokes and his pal succeed in papering the room according to their ideas of paper hanging, but in a fashion which would hardly be approved of by interior decorators. When Jabbs, who is now a poor henpecked husband, and Ethel return from a shopping trip they are horrified to see the condition of their once beautiful home. Filled with rage, when he recognizes Pokes, Jabbs chases his foruer rival and his pal around the room, out of the window and into the water trough beneath.

BETTER HALVES (June 29).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Mrs. Plump (Florence McLoughlin); Mrs. Runt (Ray Godfrey).

Plump and Runt are benedicts, but their "benedictives" are of different brands. Little Runt is the boss of his house. Fatty is nothing more than a jelly fish in the hands of his wife. Shopping one day, Plump helps a damsel in distress by tying her bootlace and is caught by Mrs. Plump. Sherman's famous remark might by aptly applied to the ensuing dispute.

Runt, rescues Plump and after the pair have imbibed a little refreshment, the latter is inflamed by his little pal's sarcasm and resolves to cast off the shackles of slavery and assert himself. Full of his newly-found courage, they repair to their home, only to find that in their absence Mrs. Plump has likewise educated Mrs. Runt and successfully proven to her that woman should be the boss of the house. But Plump and Runt are averse to their demands, and in the end they win out.

FOR VALUE RECEIVED (June 30).—The cast: Pokes (Robt. Burns); Jabbs (Walter Stull); Ethel (Ethel Burton); butler (Robin Williamson).

Circumstantial evidence is not always conclusive and it is sometimes wiser to wait until sufficient proof is collected before one jumps to a conclusion. If Ethel had done this when she discovered her sweetheart, Jabbs, with his arm about a young lady in a public cafe, she would have learned that her fiance was only trying to caress her. Instead of listening to an explanation, Ethel tells Jabbs that the engagement is at an end and that she will marry the first man whom she happens to meet.

After several rebuffs she finally discovers Pokes, a tramp, who has been chased by a dog through the window of Ethel's house and into her kitchen, where he is making himself at home. Ethel places her proposition before Pokes, telling him that she will give him a good salary to marry her and to be her husband in name only. Pokes, thinking of the good food and easy money, consents, but balks when it comes to shaving and taking a bath. However, through the cajoling of Ethel's maiden aunt and the assistance of the butler, Pokes is finally cleaned up and looks fairly presentable. The possession of so much money turns Pokes' pocket, and his first thought is for a long drink to quench his thirst, so he sends the butler for a supply of liquid refreshments. The aunt catches him in the attempt and throws the beer away.

Nothing daunted, Pokes makes a second and even a third attempt, but each time the aunt interferes so that poor Pokes is almost dying for want of his beloved beer. Finally, in a last desperate endeavor, Pokes thinks of a scheme whereby the butler, with the aid of a hose and funnel, can supply the cherished drink. The scheme almost succeeds until the last minute, when the entrance of the aunt and one of her old admirers spoils the well-made plans of Pokes' and ends in the deluging of aunt and her sweetheart.

On the night of the wedding, Jabbs reads of the coming marriage ceremony and makes a last effort to have Ethel listen to his explanation. Ethel, now too willing to be convinced, listens to Jabbs' pleadings and renews the engagement. The problem of what to do with Pokes confronts the happy lovers until Jabbs suggests that rather than disappoint the assembled guests they substitute Auntie and Pokes for the bridal ceremony. Pokes, who has been imbibing rather free in the interim, does not learn of the substitution until the last moment, when he raises the wedding veil and there discovers the aunt. In despair, he falls through the window, rushes back to his old haunts in the freight yards and leaves Jabbs and Ethel to the tender mercies of the minister.

LUBIN.

NO PLACE LIKE JAIL (June 26).—The cast: Michael Finnigan (Davy Don); Finnigan's wife (Patsy DeForest). Adapted and directed by Edwin McKim.

Michael Finnigan is locked up for attacking Patrick Brogan of the police force. Mike has been making love to Brogan's girl. Finnigan writes a note asking his wife to secure his freedom. The turnkey passes it on to Brogan, who is glad to deliver it as he wants to reveal to Mrs. Finnigan her husband's disloyalty. Mrs. Finnigan, reading the note, decides that her hubby is better off where he is and she shows it by tenderly embracing Brogan, who at first forcibly resists her, but is soon conquered.

Finnigan makes his escape from the jail, clothed in a suit of stripes. Going home by the way of the woods he runs across a clergyman asleep under a tree. He relieves the sleeping man of his attire, leaving the parson in his B. V. D.'s. Arriving home Finnigan sits down on the back steps to regain his wind after his fast run and to adjust the stolen trousers which were much too long. Mrs. Finnigan, sitting by the window on Brogan's lap, spies him. She is perplexed as to what she should do, but an idea comes to her and she orders Brogan to carry it out. He obeys and as Mike enters the kitchen he lets go a demolishing blow, with his club on the top of Finnigan's head. He falls to the floor, Brogan picks him up and places him over his shoulder. Before leaving, Mrs. Finnigan proposes an elopement with Brogan, as soon as he has returned the "sleeping" husband to the cooler.

Finnigan scales the jail-yard wall, proceeds home, and discovers Brogan in citizens clothes, with a suit case at his side. A pretty nurse-girl passing by flirts with Brogan. He follows. Finnigan vacates his hiding place, dodges around Brogan and the girl unnoticed and makes off with a suit of clothes from Brogan's suitcase. Mrs. Finnigan is leaving by the front way. While hunting the house over for his wife he discovers the note left by her. It proclaims that she has eloped with a handsome, noble protector and that she has becore tired of living with a jail-bird. He writes his answer on the opposite side, announcing his suicide. Mrs. Finnigan sees Brogan with the nurse and goes back home to destroy the note she left. Brogan finds Finnigan trying to drown himself and places him under arrest. The judge disgusted with seeing Finnigan again orders him to be kicked out. The force carry out the judge's wishes, at the same time returning to Finnigan the suit that he had on when he made his first visit. He then proceeds homeward.

When Mrs. Finnigan discovers the note she goes down to the lake and finds only the clothes he left on the bank and returns home again, weeping bitterly. She darkens up the house, lights a few candles, drapes her supposed dead husband's picture in mourning and invites a few neighbors in, who really sympathize with her. Finnigan enters the house unnoticed. He takes an old sheet and places it over his head, quietly walks down the front stairs and into the parlor among the mourners. They rush from the house. His wife crouches up in the corner of the room terrified, as he gradually approaches nearer. He taunts her and makes her promise never to marry again. He removes the sheet, explains it all to her and then rushes into her outstretched arms.

OUT OF THE FLOTSAM (Two Parts—June 27).—The cast: Bob Harrison (L. C. Shumway); Frances Buckley (Dorothy Barrett); Gerald Baker (George Routh); Henry Buckley (Melvin Mayo). Written by Tom Gibson. Directed by Wilbert Melville.

Henry Buckley, president of the Winton State Bank, through an unlawful act he did to save the bank from failure, is dominated by his cashier, Gerald Baker. He submits to Baker's control to spare his daughter, Frances, from the disgrace exposure will bring. Baker learns of a large inheritance to come to Frances upon her wedding day and uses his power over Buckley to compel him to use his influence to make Frances become his wife. Buckley refuses, but Frances, learning what exposure will mean to her father, gives her consent.

Baker takes money from the bank vault with which to speculate. The market goes against him. As the wedding day approaches Frances sickens of her intended sacrifice. Her fear of Baker overcomes her desire to shield her father and she determines to run away. Disguised in male attire she tries to "beat" her way as a hobo on a freight train. She is thrown off by the brakeman and her ankle injured. Bob Harrison, one of a band of crooks wants to break away from the gang and tries to live an honest life. He runs across Frances, whom he takes to be a bok. He befriends her, and discovering her sex, determines to care for her until she is able to be about. He tries to secure honest employment with this end in view but is unable to.

Baker, through Frances running away, is unable to cover his embezzlement, and plans to have the bank looted. Bob overhears the plans and determines to take advantage of them. To delay the crooks he sets the clock in their hangout back half an hour and goes himself to make the raid. In this he is successful and returns with the money to Frances. She knows it is stolen money and pleads with him to return it, but he is firm and will not listen to her pleading and goes away with the money. Frances is heartbroken and returns to her father. The crooks arrive at the bank, discover that it has already been looted, and are captured. They think that Baker has double-crossed them and tell all they know. Baker is apprehended and thinks the crooks have double-crossed him. No one knows where the money is or who looted the bank, but Frances and her loyalty, in spite of the acts to the contrary to Bob keeps her from telling. Bob is brought to a realization of his better self through thoughts of Frances and he determines to return the money. He locates the bank's president's home and arriving there finds Frances. He is willing to give himself into the hands of the law, but Frances, already loving him, prevails upon her father to interfere. He does and Bob is given his chance to make good.

THE RETURN OF JOHN BOSTON (Three Parts—June 29).—The cast: Gordon Edwards (George Routh); Arthur Williams (Millard K. Wilson); Mrs. Fred Bates (Adelaide Bronti); Edith Bates (Golda Madden); Fred Bates (Jack

Byrne). Written by Millard K. Wilson and James Douglas. Directed by Jack Byrne.

Gordon Edwards is an unsuccessful writer, until a friend suggests a solution; use a nom-de-plume, for when editors see his name on a script they immediately return it without reading it. So he sends, under the name of John Boston, another script, and this is purchased. Under the name of John Boston, he does extremely well. One day crossing the ferry, he sees a man about to commit suicide, stops him, finds he is a clerk out of work by the name of Williams, takes him to his home, and makes him his secretary. Williams, who has been sworn to secrecy as to the identity of John Boston, really knows more of the business affairs of John Boston, than does Gordon Edwards, the real "John Boston."

As Boston's fame increases, the publishers send him an invitation to a fashionable reception, and urges him to accept it. Hating society, Gordon Edwards coerces Williams into impersonating John Boston. John Boston, in the person of Willims, is a social hit. He meets and becomes attracted to Edith Bates, and upon Miss Bates telling him she was leaving to spend the summer at Coronado, Williams suggests to his employer, Edwards, that they also visit the resort.

There Edwards meets imformally a girl, whose hobby is painting, who gives her name as Mirian Lee, but who is really Edith Bates. A love affair develops, and Edwards proposes. She puts off her answer until the next day. That night when she gets back to her hotel, where Williams is waiting with her father and mother. Her father receives a telegram calling them back to the city and she is forced to leave without seeing Edwards. From the city, she writes Edwards a note, telling him how it occurred, but Edwards, after a vain search for "Miriam Lee," leaves also for the city, and Edith's letter is returned to her. Meeting a friend who is going to the war as a correspondent Edwards decides to go with him, instructing Williams, his secretary, to attend to the social duties of "John Boston."

On the battlefield, Edwards is wounded and left for dead. Reports of his death are published in the papers and Edith Bates reads them and is nearly broken-hearted, but Williams, as John Boston, makes a rapid-fire courtship and Edith, strongly urged by her mother, and believing Edwards dead, accepts.

On the day on which they are to be married, Edwards, who has been picked up and nursed back to health, arrives in America and stops at a bank to cash a check. They inform him he has not enough balance to meet the check. Remembering having had fifteen thousand in the bank, he realizes something is wrong. He investigates and finds that Williams has taken the money. He is shown a newspaper by the cashier announcing the marriage of John Boston and Edith Bates to take place that afternoon. Realizing his secretary's duplicity, he resolves to stop his marriage to the girl, whom, of course, he does not imagine could be Miriam Lee. He arrives at the house as the couple are at the altar. He faces Williams, and the latter breaks down. Then Edwards turns and sees "Miriam Lee" before him. She is holding out her arms to him, and, realizing that she believed him dead and that she still loves him, they are in each other's arms as the picture fades.

EDISON BUGG'S INVENTION—(July 1)—The cast: Edison Bugg (Raymond McKee); the chief (Babe Hardy). Written by Epes Winthrop Sargent. Directed by Jerold T. Hevener.

The chief of the Tyretown Fire Department has a bunch of pinochle players for a crew; they get so much interested in the game that he has to go up and remind them that the alarm has been sounded. Edison Bugg gets an idea. He rigs up a counterweight and ropes all the chairs. When he presses a button the counterweight is released and the chairs are jerked from under the pinochle players. It works fine and Edison gets his sweetheart to bring her friends down to see it perform. She comes with a whole bunch of girls. The other firemen find out and poor Edison is crowded into the discard, even with Rose. The iron enters his soul. He presses the button. Coming on the scene of chaos they pounce on him and beat him up, but there is an interruption. The chief has been smoking under the counterweight. They go to his rescue and once more Edison gets his reward.

UNDER A BARREL (On same reel as foregoing).—The cast: Tramp (John Edwards); chief of police (Willie Higgins); chief of fire department (Speedy Smith); bartender (David Roseborough); coquet lady (Mattie Edwards). Written and directed by Will Louis.

Shine, a tramp rising from his downy bed, and making his toilet from nature's fountain, feels like a drink, so he repairs to the nearest saloon. Being short of the price he begs the saloon keeper for the love of humanity to please oil his insides. In response to such an appeal he is thrown out on his ear. But there is more than one way to get a drink free, so he finds his way into the cellar of the saloon and with the aid of some tools, he manages to make first class connections to the liquor barrels of the saloon above. Now finding that he is unable to dispose of all the stock at hand, he invites two of his cronies to participate. After taking several champagne baths, they had a quiet little smoker. That proves to be their downfall, for the smoke, issuing from the cellar window, attracted the attention of the fire department. A general confusion takes place in which the suffragettes honor the tramps for destroying the liquors in the saloon.

Universal Film Mfg. Co.

REX.

THE FOOL (Two Parts—June 25).—The cast: Hugh Hardy (Ben Wilson); Lola, his wife (Jean Stewart); Toots, their child (Lois Alexander); Ruth Lane (Edna Hunter); Reggie Travers (Anthony Merlo). Written by William Addison Lathrop. Produced by Ben Wilson.

Hugh Hardy, who works in a factory at night, struggles in the attic of his tenement home by day in order to perfect an invention. He cares nothing for wealth himself, except to gratify his wife's craving for luxury and pleasure. As he is about to start for the factory he finds Toots, his four-year-old daughter, talking to Ruth Lane, the girl who lives across the hall. Ruth is a student of social welfare and writes on kindred subjects.

The moment that Hugh is gone Lola, his wife, gives Toots a hasty supper of bread and milk and then hurries the child to bed. She then dresses herself in stunning evening attire and leaves for the white light district, where she meets her lover, Reggie Travers. Under the influence of wine, time passes quickly, but Lola believes herself to be perfectly safe, as her husband is at work in the factory. Unfortunately, about ten o'clock that evening something goes wrong with Hugh's machine at the factory, and he is relieved for the night. At home he finds Ruth attending to Toots, who became alarmed on account of a bad dream. Ruth tells Hugh that she met Lola going out and Hugh wonders what has become of her. Ruth returns to her apartment across the hall and, after getting Toots asleep, Hugh goes up to his attic room, where he becomes so interested in his invention that it is nearly three o'clock before he looks at his watch. On coming downstairs he is amazed to find that Lola has not returned. He prepares to retire.

Shortly afterward Lola returns with Travers in a car. Lola endeavors to enter her apartment, but finds the door locked. Hugh flings open the door and Lola steps up to him in a semi-intoxicated condition. He points to her elaborate gown and she says defiantly: "Yes, these things are mine. They weren't bought with your money. You don't make that much in six months. You may guess how I got them. I am through with this poverty—through with you. Good-by!" Thereupon she flounces out of the door with the intention of leaving Hugh forever. She goes straight to the apartment of her lover, who receives her with open arms.

Ruth takes charge of the deserted child, and Hugh becomes more and more impressed with the fact that they would have a hard time to get on without her, but he refrains from making love to her, as he has not sought to obtain a divorce. Meanwhile Travers begins to tire of Lola. One evening Lola is sitting in the apartment Travers has provided for her. Later Travers staggers into his apartment. He has been dining with another woman. Lola pours out the vials of her wrath upon him. Then she pleads with him for forgiveness, but he tells her that he wants to get rid of her. She leaves him. Visions of her child come to her. She turns her steps to her former home. Finding the door open, she reaches the bedroom. Toots awakens in her crib and cries out in fear. Ruth comes running in from across the hall and sees the child struggling to get from the arms of her mother. Ruth takes the child in her own arms and soothes her.

Realizing the hopelessness of her case, Lola commits suicide. At breakfast the next morning Hugh unfolds his paper and reads that a woman who has been found drowned has been identified by her wedding ring as the wife of a factory workman. He is shocked at Lola's death, but time brings surcease of sorrow and, as the days go by, he succeeds in perfecting his invention. The patents for his machine are duly granted and three captains of industry approach him with a view to purchasing all rights for it, telling him that he may make his own figure, as the machine will do the work of fifty men. Hugh asks the capitalists what will become of the fifty men and their families after they have put his machine in operation. The capitalists are unable to give him a satisfactory answer and Hugh has visions of the misery and starvation that will be caused by his labor-saving device. Thereupon he picks up a sledge hammer and demolishes his machine. Ruth looks at him with love and admiration. The capitalists depart, muttering "The fool." After their departure Ruth and Hugh speak of their love for each other.

THE TOY SOLDIER (June 27).—The cast: Toy Maker (Hal De Forrest); Toy Soldier (Martin Ferrari); Englishman (Signor Zanfretta). Written by Raymond Schrock and Dwight Cleveland. Produced by Clem Easton.

A toy maker has invented a toy soldier which he sells to a gentleman who has four sons. The toy soldier is to be sent that night. A new workman is very much impressed by the different toys displayed in the shop. He falls asleep and dreams the following dream:

In putting the toy soldier through his tricks he breaks him, and to appease the furious toy maker offers to take the place of the toy soldier until the necessary repairs are made. In a wooden box and dressed in the clothes of the toy soldier the workman is delivered to the home of the purchaser. There hs is forced to do all the tricks performed by the toy soldier.

That night in trying to locate the pantry he discovers burglars entering the house. Still posing as the toy soldier, he is able to outwit the burglars and take their weapons from them. He then calls the household, who take the burglars in charge. They forgive him for his deception because of this service. In a short time a cable is received with the information that the real toy soldier is repaired and on the way. Unfortunately he wakes and finds it a dream.

THE STING OF CONSCIENCE (Three Parts—July 2).—The cast: First period. Gavin McDonald, aged 40 (Sydney Ayres); Anne, his wife (Luella Maxime); Hale McGraw, of the N. W. M. P., aged 35 (T. V. Henderson); Abbie McGraw, his wife (Dixie Carr). Second period. Gavin McDonald, aged 70 (L. M. Wells); John, his son, aged 25 (Sydney Ayres); Hale McGraw, inspector of the N. W. M. P., aged 70 (T. V. Henderson); Abbie, his daughter, aged 20 (Doris Pawn); MacPherson, of the N. W. M. P. (Harry Archer); Cherry Mellotte (Carmen Phillips).

Gavin McDonald of the wilds of the North had fallen in love with a girl from the city. After their marriage the wife persuaded her husband to give up his wild life and to enjoy the luxuries of civilization. The father's heart was set on raising his boy in the North. He had recognized the mockery of society and had often pleaded with his wife to return with him to the wilderness. She preferred the life of the city.

Hale McGraw, of the C. N. W. M. P., and his wife are friends of the McDonalds. McGraw begins to neglect his own wife and show attention to McDonald's. McGraw and McDonald's wife indulge in a love scene. Later they elope, and when McDonald learns of their act he takes his son far from the abode of women and raises him in a masculine world. McGraw and Mrs. McDonald arrive in a distant city and they realize what they have done. They determine to return and right the error, if possible. Mrs. McDonald finds her husband gone with the baby to parts unknown. McGraw's wife refuses to forgive him for the part he has played. Some time later McGraw's wife dies, leaving to his care her baby girl. He, unable to bear the sight of familiar places, gets transferred to the far North and takes charge of the post.

Far among the mountains McDonald sees his boy grow through childhood to early manhood. He is known among the trappers and traders as "John o' the Mountains." He has never seen a woman. One day in reading a magazine he sees pictures of women. He is captivated by their beauty, and the father, coming upon him, tears the magazine from his hand. John is sent to the post with the annual catch of skins and realizes quite a sum of money from their sale. He also meets Cherry Melotte, one of the inmates of the dance hall and becomes infatuated with her. She is tired of the life she leads and tries to steal the money from John, but he catches her and throws the money in her lap. Returning home, he runs into a fight between one of the N. W. M. P. and a gang of timber thieves. He brings the wounded policeman to his father's cabin. When old McDonald sees the uniform he refuses him any assistance and his son cannot understand it. The wounded policeman reaches the headquarters and turns in a report. McGraw, who has charge of the district, gathers his men together and sets out in pursuit of the bandits. Abbie, McGraw's daughter, has grown up with her father in the wilderness. She begs him to take her with him and he consents.

McDonald has told his son why he is so bitter against the M. P. It is because his wife eloped with one of them, and the boy learns why he has been kept from the sight of all womankind. Soon afterwards McGraw and his party arrive at the cabin to ask John to guide them to the haunt of the timber thieves. He meets Abbie and there is a mutual attraction between them.

and, although the father protests against his son's going, the boy is unable to resist the opportunity to be near the girl. They all reach a deserted cabin and the girl is left there, while the others set out to capture the thieves. There is a fierce battle and the leader of the thieves, seeing his men getting the worst of it, takes refuge in flight. He returns to the cabin and finds the girl. He determines to take her with him. But John, who has been watching the cabin, enters and frustrates the bad man's plan. He and the thief have a battle and John proves to be the better man. Flushed with his victory, he claims the girl as his own, won in a man-to-man fight. He is just about to carry her away when Cherry enters the cabin. She is on her way to the city, and feeling gratitude to John for the money he has given her, she tells him of the mistake he is making and he lets the girl go.

Old McDonald had followed the officers and comes upon the scene to find McGraw wounded. He has recognized the officer before, but kept the knowledge a secret. McGraw begs for water and McDonald is about to refuse when his better nature prevails and he eases the last moments of his old enemy. McGraw then tells him that his wife has always been faithful and still awaits his return. He also tells of his own wife's death and begs McDonald to care for his girl. The story ends as McDonald leaves to search for his wife. John's guardianship proves acceptable to the girl and together they build bright hopes for the future.

VICTOR.

MUGGINS (June 30).—The cast: Jeanne (Gretchen Lederer); Seth Thorne (Norbert Myles); Muggins (Elizabeth Janes); Fred Bradley (C. Norman Hammond); Marcia (Adele Farrington). Scenario by Fred Myton. Produced by Clifford S. Elfelt.

Jeanne had been accustomed, all her life, to have whatever she desired. Seth Thorne, a man whose chief asset was a healthy body and a great longing for outdoors, had entered her life. She was attracted by his strong ways, and the two were soon married. Jeanne's sister, Marcia, a rich widow, had vigorously protested against the match.

At the time the story opens Jeanne is beginning to feel vague stirrings of dissatisfaction. Seth is still a dreamer and only works their little farm enough to get an existence out of it. Muggins, their child, is very much in love with her father and he slights his work in order to play with the child. After a particularly hard day Jeanne tells Seth that she cannot stand the poverty any longer. Her mood softens when Seth tells her that he would do anything in the world to please her, but that it seems impossible for him to make money.

Marcia decides to pay a visit to Jeanne. She sees Jeanne's dissatisfaction and pleads with her to come back to the city and enjoy the happiness which she is entitled to. Seth learns of the new arrangement and is dazed by the loss of both Jeanne and the baby. Marcia tells Seth that he has had his chance to make them happy and failed. She contrasts the life that Muggins will lead left on the farm with the many advantages she would have in a wealthy home in the city. Seth realizes thé truth of what she has said and consents to let them go.

Jeanne takes up the gay life she lived before her marriage. A young doctor admires her very much and the two are together a great deal. Little Muggins is left in care of a nurse and has every conceivable toy to make her happy, but thinks more of the plain doll that her daddy made her than she does of all her new things. Her mother tells Muggins that she has no father. Jeanne is angry because the child persists in playing with the doll and throws it out the window. Muggins is put to bed and the nurse leaves to carry out a flirtation with the butler. The child misses her doll and slips out of the house to look for it. She becomes tired and, lying down in the grass, falls asleep. The searchers find her asleep, wet and bedraggled.

The days have been sad ones for Seth, and unable to tolerate it any longer he sets out for the city. The exposure has resulted in sickness to the little one. Her mother still leaves her to the nurse and her condition becomes serious. Seth, knowing that Jeanne and her sister would probably refuse to allow him to see the child, decides to sneak into the house. He prowls about until he locates what he thinks is Muggins' room, but is seen by one of the gardeners, who shoots at him. The shot strikes him in the neck and he falls among the shrubbery. The man thinks the intruder has left and Seth steathily makes his way to the window of Muggins' room. The nurse has left the room for a few minutes and Seth finds the little one very still. He takes her up and finds that she is delirious and calling for her daddy.

The young doctor and Jeanne are together, when Jeanne suddenly feels that she must go and see the child. The doctor offers to accompany her, and the two go up to the room. Seth sees them and places the child back in bed. He and Jeanne look at each other, while the doctor examines the child. Seth starts to go away, but his wound has made him very weak and he falls to the floor. Jeanne realizes that after all Seth means a great deal to her and goes to him. The doctor takes charge and realizing that Jeanne can never be his, he leaves them. A short time later the patients are both back home at the old cabin and the child is on the road to recovery.

BISON.

THE MONEY LENDERS (Two Parts—July 1).—The cast: Alice Murray (Marie Walcamp); John Murray (E. N. Wallack); Jack Howard (Lee Hill); Hickman Bruce (L. C. Shumway); Bud Dorgan (Marc Fenton). Scenario by F. M. Wiltermood. Produced by Henry McRae.

John Murray, a division superintendent on the West Coast Railroad, is in serious financial troubles, as he has borrowed several thousand dollars from money lenders, has lost the funds in speculation, and is unable to pay back the borrowed amounts. His creditors appeal to the railroad officials and they notify Murray that unless he soon pays his debts he will be dismissed from his position as superintendent Murray has a daughter, Alice, just budding into womanhood, and she is an enthusiastic automobilist. On one occasion she barely averts a collision with a railroad train. The engineer of the train, Jack Howard, sees Alice's carelessness and admires her good looks. Hickman Bruce, an attorney, has long admired Alice and plans to win her as his bride, but she does not like him. Bruce meets Murray and the attorney tells him that all debts will be settled if Alice can be made to marry him.

Two shippers of explosives meanwhile, Messrs. Lytell and Brown, visit Superintendent Murray and persuade him to agree to send a trainload of explosives over the railway, secretly, as the shippers desire to evade the interstate laws. Lytell and Brown agree to pay Murray $10,000 for his work in sending the train through. Murray agrees. Bruce is attorney for Lytell and Brown and they turn over to him the agreement signed by Murray, in which document he agrees to bill the explosives as fruit. Murray tells Conductor Bangs to handle the train and pays him for his share in the matter. Bruce realizes that if the train succeeds Murray will have enough money to free himself financially and thus be able to keep Alice from him. So he employs two thugs, Bud Dorgan and Whitey Hale, to blow up the train. This is done successfully and Engineer Howard and Conductor Bangs narrowly escape death. Engineer Howard kills Whitey Hale but Dorgan escapes.

Murray, greatly alarmed over the investigation which is being conducted to fix the cause of the train disaster, visits Lytell and Brown and demands a return of the agreement, but they tell him that Bruce has the contract. Murray then asks Bruce for the agreement, but Bruce tells him that he will return the contract to him only on one condition—that he compel his daugther, Alice, to marry him. Murray confesses to Alice and she resolves to use strategy in trying to get the agreement away from Bruce. She calls on Bruce and manages to get the keys of his desk.

That night Dorgan invades Bruce's office bent on revenge for not receiving his money, and while he is there Alice creeps in and begins searching the place for the agreement. Bruce appears, surprises Alice and they struggle, their figures being silhouetted on the window blind. Engineer Howard, passing below, is alarmed and runs to the place. Dorgan shoots Bruce dead. Dorgan escapes. Howard runs into Bruce's office, sees Alice with a revolver in her hand and takes the pistol from her. She runs home with the agreement and gives the document to her father. The police find Howard in Bruce's office with the revolver in his hand and arrest him as the slayer of Bruce. Murray and his daughter read the papers the next morning and see Howard's portrait, with an account of his arrest.

Alice then determines to confess everything, as she believes herself guilty. She sets out in her auto and meets Dorgan. Dorgan, trying to get out of the path of Alice's auto leaps in front of a street car and is fatally hurt. Dying, he confesses that he slew Bruce because he would not pay him for blowing up the train of explosives. Alice goes east to try to borrow money from relations to aid her father. She meets Howard, who is on his way to take over a rich legacy just bequeathed him. They make the trip together and Howard asks Alice to become his bride, to which proposal she agrees.

BIG U.

GOD AND THE BABY (June 28).—The cast: William Rock (Malcolm Blevins); His Wife (Marjorie Ellison); Celia, their daughter (Zoe Durea). Scenario by Calder Johnstone.

William Rock, assistant cashier in a wholesale durg company, and his wife live happily with Celia, their little daughter, who is an invalid as the result of an accident. A well known physician advises a warmer climate, but Rock has been unable to get ahead enough to take the necessary trip. The doctor insists that the change is imperative. The privilege of advancing money to employees has been abused and the company has issued a drastic order refusing to advance money under any consideration.

William sees his wife's anxiety for the little girl and decides to make an appeal to the head of the firm. He does so and the manager tells him that they cannot make an exception in anyone's case. William is heartbroken, and that night when he returns home finds the child is much worse. To ease his wife's mind he tells her that he has a friend who has promised to let him have the money the next day. The little child, hearing the discussion, writes a little note to God, begging Him to arrange for the trip. That night William finds the note tightly clasped in her hand. The appeal strikes him to the heart and he determines to get the money if he has to go to jail for it.

It is part of William's daily duties to carry the deposit to the bank. The next day the cashier delivers to him the portfolio containing the money and he conceals it among his clothes. He stops at a 'phone booth and tells his wife that they can start the next day. He turns up a deserted looking alley, and is attacked by two thugs, who take the portfolio from him. The attack is witnessed by several people and a crowd soon gathers. William is taken back to the store and all gather about him. The portfolio is missing, but the manager discovers the money in William's pocket, and when he comes to, he thinks that his plot has been discovered. He hears the manager telling someone that William's forethought was very good, and that his hiding the money has saved it for the firm. As an expression of thanks, the manager gives William $500 and William hurries home to tell the good news to his wife and child.

TWICE AT ONCE (June 29).—The cast: The Girls (Margaret Joslin and Marcia Moore); Ernie (Ernie Shields); Janitor (Harry Todd).

Can a young man become engaged to two ladies at once? Ernie was convinced that one could not before he got into the predicament himself, but unfortunately through some unlucky incidents he found himself in this identical situation. Also unluckily, one of the ladies was rather husky and very demonstrative in her affections. He thought he might elude this lady through the help of the janitor. The idea was all right, but the execution of the plan was all wrong, and Ernie and the janitor found themselves in very unpleasant circumstances. Also the janitor got mad at Ernie in a very impolite moment. Then the fat fiancee got mad, the other girl got mad, the cops got mad, and a mysterious gentleman in a black hat got mad. In fact, every one got mad and the result was that there was almost a murder, almost a suicide, a couple of asphyxiations and a hari-kari. Nothing turned out as anybody had expected, and a perfectly inoffensive spectator fell off a high building, into the bargain.

NESTOR.

THE BROWNS SEE THE FAIR (June 26).—The cast: Henry Brown (Neal Burns); Mrs. Brown (Stella Adams); passenger (Betty Compson).

Harry Brown is given a vacation—the first one in years. He decides to take his wife and children to see the San Diego Fair. The wife has a lame back and is always complaining. That night they give the youngsters a bath in anticipation of the trip.

The next morning everything goes wrong. They have only gone a short distance when Stella discovers that they have forgotten the baby's bottle, so Neal and the baby return for it while the others wait. After looking all over the house for the bottle he finally finds it on the sink. He starts out once more, but forgets the baby, so Stella has to return for it.

They arrive at the station just as the train is pulling out, but with the assistance of several onlookers they are helped on board. Neal leaves Stella to mind the children and goes into another car, where he starts a flirtation with Betty, but this only brings trouble, for Stella comes in and takes him out by the ear.

Arrived at the fair, they start in to see the sights. Betty's sweetheart is one of the concession men. Neal is anxious to enter some of the concessions, but Stella refuses. He finally manages to break away and runs in to Betty. He invites her to have some ice cream with him, which she does, but one of the children, who has wandered away from his mother to ride on the merry-go-round, discovers his father and goes back to tell his mother on father.

Meanwhile the concessionaire has discovered Betty's duplicity and starts out after her. Stella also starts after her husband. They chase each other through the fair grounds. Stella

discovers an officer and solicits his aid. They finally catch Neal, and Stella insists upon starting for home immediately, in spite of his protestations.

L-KO.

PIRATES OF THE AIR (June 28).—The cast: The proprietor (Fatty Voss); the head waitress (Alice Howell); the waiter (Phil Dunham); the bartender (Bill Bevan); secret service man (Joe Moore).

The proprietor of the Crowing Rooster Inn was a bad man, but he went one too many when he stole the airship model from the War Department, for they were on his trail immediately. The head waitress discovered the workshop where the proprietor was having the model duplicated and she was bribed not to say anything about what she saw. She started out with the bribe money to buy some gewgaws for herself, but she got in the road of a passing auto.

Unfortunately, the auto contained the young Secret Service agent. He rescued her and took her to the Crowing Rooster Inn. There he tried to get her to tell about the aeroplane in the garret. She refused and went her way, but she had a terrible dream in which she tried to secure the model with the assistance of the Secret Service man and some local cops. She awakened after a perilous trip through the air, accompanied by the Secret Service man chasing the bandits who had escaped in a fast aeroplane.

POWERS.

SAMMY JOHNSIN, MAGICIAN (Cartoon by Pat Sullivan—June 29).—Sammy's mother is making flapjacks while Sammy is fishing in the pond. She refuses his request for some when he arrives home. He finds an announcement of a magician's show and dreams that he has magic power. He conjures the flapjacks out of the frying pan into his mouth. He makes the duck lay him three eggs. They fly in the air and burst, letting out full grown ducklings. The pig is made to dance on his tail. Sammy conjures a dog until it is small enough to be swallowed by a frog in the pond. A pelican eats the frog. A lady artist is frightened by a big snake, but Sammy charms the serpent and it rolls away like a huge hoop. The pretty artist then kisses him, but he wakes to find that the caress comes from the tongue of a big cow.

THE CHILDREN'S PARADISE (On same reel as foregoing).—This picture shows how the children of the New York lower East Side live, eat, play and sleep. The dangers to which they are exposed in street games are graphically illustrated. The gutter games, which are all they have in the way of amusement, are shown. The over-crowded conditions of the districts are shown, and the noise is suggested so vividly that we can almost hear it. Children are seen sleeping on the fire escapes close to the elevated.

The contrast comes when the weakly city children are taken by the Christian Herald to the Christian Herald Home at Nyack-on-the-Hudson. Three thousand enjoy a ten days' outing there every year. They are bathed and given fresh clothes on arrival. They are then free to play where they will. They have enough to eat for the first time in their lives. They are provided with swings, see-saws and other forms of amusement which are safe and good for them. They are shown reveling in big dishes of ice cream. The picture closes with a group on the lawn waving flags.

SUCH IS LIFE IN CHINA (Hy Mayer Travelaugh—June 30).—This is a combination of Hy Mayer cartoons and travel pictures which go to make up a travel comedy. Architecture typical of China is shown, a pagoda, a street scene, with soldiers marching through an arch. Cartoons show how Europe taught China to hold the gun, and how China learned to drive the white man out of his country with the European gun. Cartoons caricaturing the fashions follow.

The jinrikisha is contrasted with the auto. The children are shown with their living toys, birds, fish, etc. A cartoon shows that a very good boy may some day have a rhinoceros. Market scenes and restaurants in the open air follow. Trades, the shoemaker and barber, are illustrated, with comic comments in the form of cartoons.

Chinese theater scenes come next. The interiors of the theaters are shown and the strange antics of the country traveling troupes. The music reminds Mayer of his janitor turning on the steam. The first Chinese skyscraper is shown. When the Chinese cut of their queues they freed themselves from backwardness and bigotry. A smiling Chinese face closes the picture.

UNIVERSAL.

ANIMATED WEEKLY NO. 25 (June 21).

President Parades.—Nation's Chief marches for Preparedness for first time in U. S. history—Washington, D. C. Subtitle: President reviewing marchers. First time flag crowns Washington monument.

Cyclone Cuts Swath of Death.—13 killed, 65 hurt when "twister' hits city—Jackson, Miss.

Ready for War.—Impressive ceremony marks transfer of colors to 120th Batallion, starting overseas—Hamilton, Ontario.

Bury Man Who Saved Paris.—Last honors for General Gallieni, whose "taxi army" saved city—Paris, France.

98 Miles an Hour.—$12,000 auto prize captured by speed demon who smashes 300-mile record—Chicago, Ill. Subtitle: Dario Resta, winner.

$2,000,000 Night Blaze.—Spectacular fire sweeps water front at midnight—San Francisco, Cal. Subtitle: The morning after.

Commission Newest Sea Giant. — Superdreadnaught Pennsylvania made part of Navy —Norfolk (Va.) Navy Yard. Subtitles: Crew boards ship. Reading navy orders. Raising Old Glory.

Mexican "War" Still On.—Army veterinarians inspect horses' teeth and give antitoxin to cavalry steeds—In camp over the border. Subtitles: On the bandits' trail. Night encampment.

New Rowing Champions.—Greatest race in Intercollegiate history witnessed by thousands —Poughkeepsie, N. Y. Subtitle: The winners.

U. S. A.'s New Officers.—President gives diplomas to Military Academy graduates—West Point, N. Y. Subtitles: President Wilson arrives. Generals Scott and Bliss. Urges "calm Americanism." President awarding sheepskins.

Diamond Champions.—Phillies, hustling for '16's flag, raise '15's pennant—Philadelphia, Pa.

Cartoons by Hy Mayer.

GOLD SEAL.

JACKALS OF A GREAT CITY (Two parts—June 27).—The cast: Leila Hughes (Stella Razeto); Her Grandmother (Jeanne Hathaway); Tom Duane (Harry Carey); Clay Wimburn (Hayward Mack). Written by Harvey Gates. Produced by E. Lee Saint.

Leila Hughes is the sole support of her aged grandmother. Tom Duane, a young contractor, has become acquainted with Leila and finds much to admire in her. Aggressive with his men, Tom becomes timid and embarrassed in the presence of a woman. He has visited the house several times and the old grandmother approves of him as a man, but not as a lover. One day she calls him to task for his timid advances and shows him a page from her diary in which she has written that she wished her lover would take her by main force and marry her. Tom believes this to be Leila's writing, and the grandmother does not tell him that it is her own diary.

Leila has another admirer in the person of Clay Wimburn. Clay's independence appeals to her to a certain extent and she finds pleasure in his company because he treats her more like a companion than a woman. Wimburn is connected with a gang of white slavers. They are clamoring for another girl. Clay has begun to love the girl, and although he has told the gang of his find, he decides not to let them have her. One evening Clay invites Leila to attend a dance with him and she promises. Shortly after Tom calls at the house and she tells him of the date with Clay. Tom upbraids Leila for going with another man. She flies into a rage and Tom determines to use force. He secures a marriage license and, going to Clay's room, he forces him to telephone to Leila to meet him at a certain place. Leila thinks that this is part of the arrangement for the dance and promises. Clay is bound in his room. Tom goes for a minister to marry them.

The white slave gang have been notified that this is the night Clay will get the girl and they have a taxicab with their own driver to see that Clay carries out his part of the bargain. Tom gets into this taxi and is driven to the appointed place, where Leila is waiting. She thinks it is Clay and jumps into the car. The driver, having his own orders, takes them to the headquarters of the gang. When the taxicab arrives at the house both Tom and the girl are hustled inside before they can see what is happening. Leila thinks that it is a plan of Tom's to force her into marriage and she tells the men that she will not marry Tom. They give her the laugh, and upon the arrival in the lighted room discover that Tom is a stranger, and attack him. He is overpowered. Leila takes one of the men's revolvers and turns out the lights and when the lights flash on again the window is seen to be open. The chief believes she has fled, so he orders two men to go up the fire escape, while the others are sent below to cut off her escape.

Leila then comes from her hiding place in a davenport and finds Tom unconscious. When Tom revives he requests Leila to marry him. She threatens to have him arrested for his joke. While they are talking, the police, who have been detailed to raid the joint, come in with their prisoners, and Tom, hearing footsteps, hides. The officers then tell Leila that she must accompany them, but Tom comes from his hiding place and holds them up. Two of the gang return and attack the officers and Tom and Leila escape in the confusion. She takes him to her home to have his bruises dressed. Tom is astounded when he finds that the diary he has based his hopes on is her grandmother's. Tom starts out dejectedly, but Leila asks him timidly if the license he has secured won't be good the next day. He can hardly believe his ears, but tells her that the best way to find out about the license will be to give it a trial.

JOKER.

BASHFUL CHARLEY'S PROPOSAL (July 1).—The cast: Charley (Charles Conklin); the widow (Gale Henry); Heinie (William Franey); Lilly (Lillian Peacock); Rev. Mr. Fish (Milburn Moranti). Written and produced by Allen Curtis.

The widow lives in a houseboat near one of the beaches. Charley is her devoted lover, but his bashfulness prevents him from proposing. She has a daughter, Lilly, who is visiting in a nearby town. She accepts Heinie subject to her mother's approval. The mother cannot see it and wires her daughter that she cannot marry the young man unless he shows her $5,000. She orders the girl home. Heinie says that he has a brother living near the widow's houseboat and that he will accompany Lilly home so as to be on the ground.

Heinie and Charley are very much alike, in fact, the only difference between the brothers is in the way in which they wear their mustaches. Charley tells of his difficulty in proposing to the widow and Heinie offers to propose for him for $5,000. Charley accepts and Henie clips his mustache to correspond with Charley's.

Rev. Mr. Fish has decided to go fishing and takes his Bible along to keep him company. He stops near the houseboat and casts his line. Heinie arrives at the houseboat and is greeted fondly by the widow, who believes him to be Charley. Heinie starts his proposal, but before he gets half way through the widow accepts and embraces him. This is too much for Heinie, but the widow, seeing the minister nearby, calls him to the boat to marry them at once. This does not suit Heinie at all, and he takes refuge in flight.

Running to the upper deck, he discovers Lilly. She does not recognize him at first, but he explains and they embrace. The preacher and the widow search for the missing bridegroom. He is discovered in the arms of Lilly. The widow tries to make him marry her, and Heinie again flies. He persuades Lilly to elope with him, and arriving at the mainland, they search for a justice to perform the ceremony. The widow grabs the minister and takes him to land also, expecting to catch the fleeing bridegroom and make him marry her.

Heinie and Lilly find a justice and the ceremony is started. The widow and the minister, seeing them from the distance, make a short cut and run into Charley. The widow still believes that it is Charley who has caused her anguish and insists that he marry her. This just suits Charley. Heinie and Lilly return to the house of Charley, but find that Charley and the widow have followed suit. Heinie demands the $5.000, which Charley pays

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LAEMMLE.

THE HUMAN CACTUS (Two Parts—June 29).—The cast: Henry Roylance (Douglas Gerrard); Dr. Smead (Rupert Julian); Evangeline Dugan (Elsie J. Wilson); Mr. Dugan (Doc Crane). Scenario by E. J. Clauson. Produced by Rupert Julian.

Henry Roylance, an eminent sociologist, has written a book on his pet theory, and he and Dr. Smead, an intimate friend, have been discussing the book. The doctor calls him to task for several of his theories. The doctor insists that ladies and gentlemen are born and not made, and to end the controversy Roylance cites the example of the transformation from the spiked wild cactus to the cultivated spineless cactus. In spite of this evidence of the power of cultivation Smead declines to agree with him. So Roylance determines to prove his theory by selecting a specimen from the lowest walks of life and making a perfect lady out of her.

In one of the lower alleys of the city lives Evangeline Dugan. Her father is a typical loafer; her mother a ragpicker, while Evangeline sells flowers on one of the street corners. Her affections are bestowed upon one Jimmie O'Toole, a tough. Jimmie pretends to reciprocate, as it enables him to work the girl for money. Roylance and Smead find Evangeline. They try to talk with her, but when they become inquisitive she refuses to speak to them. One of the gutter snipes nearby volunteers to show the two men where the girl lives and they decide to ask permission from the girl's parents for their experiment. Dugan and his wife are quarreling as usual, but he sees their evidence of prosperity and becomes cringing and servile. Roylance makes his proposal to take the girl, and Dugan pretends that Evangeline is their sole support and speaks tearfully of the affection in which they hold Evangeline.

Arrangements are finally made and Evangeline is taken to the Roylance home. Mrs. Roylance does not like the idea of having the street urchin brought into the house. Roylance overrides her objections, however. Resentful and stubborn at first, Evangeline finally blossoms out into a beautiful woman. Roylance, winning her confidence, finds her an apt pupil, and at the end of a year she is admitted to be externally a perfect lady. According to his agreement, Roylance returns the girl to her parents and she finds the contrast almost insupportable. She again meets Jimmie, now a dope fiend, and shudders at the fate she has escaped. Her father and mother sneer at her ladylike maners, but the younger sister tries to imitate her ways. When the father finds she has no money he angrily upbraids her for returning to live on them.

Roylance and Smead talk over the experiment, and Smead is forced to admit that his friend's theory has been proved. He asks Roylance what he is going to do with the girl, now that he has made a lady out of her, and Roylance is at a loss to answer. Smead tells him that the girl can never live the old life now, and that unless she is given some assistance the experiment will be a crime instead of a success. Evangeline is on the point of being cast out when Smead arrives at her house and is met by Dugan. Evangeline is surprised to see him and he tells her that he has come to tell her something he had forgotten. Not willing to take him into the squalid room, Evangeline suggests they take a walk. The girl presses Smead for an explanation and he finally tells her that he has always insisted that they could never make a lady out of her. He confesses that he not only believes it now, but he hopes she will undertake the job of making a gentleman out of him. She accepts and the two start their plans for the future.

BASEBALL BILL (Chapter One—July 2).—The cast: Bill (Bill Mason); The Girl (Peggy Coudray); Pinpoints (O. C. Jackson. Written and produced by Billy Mason.

It is the night before the big championship baseball game between the two village teams. Bill is the star player of the Town Picks and they are depending on him to win the game. Bill is in love with one of the girls in the village and naturally tells her of his hopes of winning the game next day. The girl's father and Bill cannot get along and the father, meeting Bill that night, orders him off the place. An opera troupe has visited the village, and when they depart Pinpoints, their manager, is left stranded in the town. While Pinpoints is wandering about the village he sees the notice about the championship game the next day.

Bill's father runs a confectionery store and Bill is kept pretty busy the day of the ball game. The father cannot see the sport in playing ball and refuses Bill's request to get off. One of the women of the town phones an order for ice cream and Bill is sent to deliver it. Meanwhile the two teams have arrived on the field and Bill's absence is noted. Matters are finally straightened out and the game is started. The captain of the Town Picks sends one of his men to locate Bill. Pinpoints attends the ball game and notes that the Town Picks are being beaten. The boy sent by the manager finally locates Bill, who has had a breakdown and the ice cream is nearly melted. The woman who has ordered it arrives on the scene and the two boys take refuge in flight. They arrive at the ball park and Bill enters the game. With the addition of their star players the Town Picks give their opponents a merciless beating and Pinpoints proposes to Bill that they go to one of the large towns, where Bill will have an opportunity to develop his ability.

In order to carry out this scheme Pinpoints takes up a collection from the merchants and tells them what a wonderful advertisement it will be to their town to have it known that Bill came from there. They arrange to leave next day. Bill decides to make one more effort to win his girl. Together they set out for the minister's. Pinpoints, fearing to lose Bill, follows him. The girl's father learns of the intended elopement and makes all haste to the minister's. Bill's father, too, gets wind of the affair and hurries to swell the crowd. The different parties arrive as the ceremony is just beginning and Bill, seeing all is against him, again takes refuge in flight. Pinpoints grabs him and rushes him to the station. The train is just pulling out, but the two succeed in catching it and leaving their pursuers behind.

IMP.

PEGGY AND THE LAW (June 27).—The cast: Peggy (Edith Roberts); Stanley Rose (Harry Benham); Mandy (Nellie Slattery); Judge Harkness (Frank Smith); Sheriff Perkins (William J. Welsh). Written by William Addison Lathrop. Produced by George Ridgwell.

With the death of her grandfather Peggy Sanford is left with a heavily mortgaged home and Mandy, a faithful servant. Judge Harkness, an old friend of the family, calls and tells Peggy that Stanley Rose, a city chap, has foreclosed the mortgage. Soon afterwards Stanley Rose calls at the office of Judge Harkness and requests him to take the necessary steps in the matter of the foreclosure. The judge is in a quandary as to what to do, but finally says to the sheriff: "We've known Peggy since she was a baby, but the law is the law, and you've got to put her out." The sheriff and his deputy have to perform their disagreeable duty.

Mandy exclaims: "Jess' lemme see somebody put ma honey out." The sheriff and his deputy have scarcely left when Stanley Rose arrives in person and Peggy comes demurely in to face him. Stanley has imagined Miss Sanford to be a tall old maid, probably too mean to pay anything she could avoid. He smiles pleasantly and says: "I asked for Miss Sanford, the tenant here. I suppose you must be her niece." Peggy explains that she is the only Miss Sanford, and the one against whom he has set the mighty machinery of the law in motion. Stanley assures her that the lawyer must have made a mistake, and says she must remain with him. Neither he nor Peggy give any thought to the question of propriety and they spend a delightful afternoon roaming about the place. That evening Mandy announces that it is bed time. "Run off to bed, honey," she says, "Ah found a place in de barn fo' the gemman to snooze." Peggy protests at, this, but Stanley insists that he intended to sleep there and Mandy makes him as comfortable as possible.

The next day Stanley realizes that his stay at the house would occasion gossip, so he goes to Judge Harkness and requests him to draw a lease in favor of Miss Sanford, as he is going to board in the village. Meanwhile Peggy tells Mandy that they can't stay there. Armed with a lease, Stanley starts back to the Sanford homestead, where he finds Peggy in the parlor surrounded by her most treasured possessions, including the cat, which she intends to induce him to sell to them. Stanley hastily exhibits the lease and Peggy, in her excess of joy,

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throws her arms around his neck and kisses him. Then, realizing her action, she runs out of the room. Stanley runs after Peggy and finds her. "Don't you think the parson could arrange it so I could stay, too?" he asks, as the willing captive nestles in his arms.

BLIND MAN'S BLUFF Two Parts—June 30).—The cast: John Livingston (Matt Moore); Jane Reynolds (Jane Gail); Mrs. Patter-Jones (Nellie Slattery); Butler (Howard Crampton); Matty (Matty Rupert); Andy (Andy Clark). Written and produced by Matt Moore.

Jane Reynolds, tired of society, sees an advertisement in the paper requiring the services of a young lady to take care of a helpless blind man and decides to apply for the position. Meanwhile John Livingston, a wealthy young bachelor, is induced by two young boy acquaintances to take a ride in their new auto. They are riding down the hill when they hit a tree, causing a general spill.

Mistaking John, who has on a pair of black goggles, for the blind man to whom she is going to apply, Jane assists him to his feet and walks with him to the address specified in the advertisement. John tells her she is leading him to the wrong house, as he lives next door. Thinking that there is a mistake in the address, Jane leads him to his own house. The butler is put "wise," and John continues the deception by wearing the goggles.

Jane takes care of him until one day she catches him reading a paper. Horrified at the deceit practiced on her, she upbraids John bitterly and leaves. Later the two boys are out in the woods shooting. After one of their random shots they hear a cry of pain. It comes from John, who has been shot by their carelessness, the shock causing total blindness. Not knowing what to do, the boys go to Jane and tell her what has happened. She hurries to John and again leads him home—only this time he is really blind.

The doctors are called in and they advise an operation. After the operation they tell Jane they won't know the result until morning. Jane remains in the hall all through the night and in the morning she goes at once to John's room and there she finds him already dressed. It is apparent that the operation has proved a success and as she leaves Jane says: "You won't need me now; you can see." The two boys who were the innocent cause of all the trouble have been waiting on the porch all night, and they see Jane as she leaves the house. A few moments later, when John comes out in pursuit of Jane, the boys realize the situation and after some difficulty succeed in bringing them together.

UNIVERSAL SPECIAL FEATURE.

ADVENTURES OF PEG O' THE RING NO. 7, "THE WRECK" (Two Parts—June 12).—Dr. Lund is being taken away to the police station by the detectives, although in their hearts they very much doubt the terrible accusation which Peg has made against him, that he is the head of the counterfeiting gang. In the circus train Peg recovers, and is shocked when she learns of her terrible mistake, made while under the influence of her strange and dreadful inheritance. At the station house Dr. Lund, Jr., successfully convinces the secret service men that he knows nothing about the counterfeiting gang, and there being no evidence against the gang itself, most of its members are permitted to go. Dr. Lund, Sr., and his wife, although each is working separately, are still bent upon getting Peg's letter which Flip has carried these many years. Each start out to get it in their own way, and go to the circus train to see what measures they can make. While here the gangs accidentally meet and join forces.

In the meantime Peg's pet pony, which performs a little act in the circus, has been hurt, and the trainer puts it into the stock car. After the circus performance that afternoon she goes to the car with young Dr. Lund, who has returned to her after his experience with the detectives, to see the pony. This is the opportunity which the ruffians have been waiting for, as they feel that it gives them an opportunity to get rid of Peg in a way to leave no trace. They suddenly shut the door of the car and lock it, and cut off this car from the rest of the train. Slowly they push the car from the siding on to the track, and on to a trestle, in the face of the oncoming accommodation train. Inside the car Peg and Dr. Lund, Jr., feel the car being pushed out on to the main track, and finally force an entrance in one end of the car through a window used for air. They get out on to the roof of the car in time. Seeing the accommodation train rushing upon them at full speed, and the engineer trying vainly to put on the brakes, Dr. Lund takes Peg in his arms and leaps off the roof of the car into the stream below, as we fade out.

PEG O' THE RING (Episode No. 8—Outwitted"—Two Parts—June 19).—The cast: Peg o' the Ring (Grace Cunard); Dr. Lund, Jr. (Francis Ford); Dr. Lund, Sr. (Marc Fenton); Mrs. Lund (Jean Hathaway); Marcus, the Hindu (Irving Lippner); Dr. Lund's Man (Jack Ford).

After their perilous leap into the water, Peg and Dr. Lund manage to scramble ashore. They are pursued by Marcus and his men, and they climb up onto the railroad trestle and, entering a shack, try to barricade the door. The gang breaks in, however, and a fight ensues, during which Peg makes her escape and jumps into the automobile which Marcus has left outside the shack.

Flip, meanwhile, is mourning the death of Peg, whom he imagines to have been crushed in the wrecked car. Mrs. Lund goes to the circus and talks to Flip. Dr. Lund's man has succeeded in obtaining a job as a trainer with the circus and he has the letter. He sets out to take it to his employer. His auto is chased by two bicycle cops who want to arrest him for speeding. Peg, in Marcus' auto, is also chased by the cops, who accuse her of going seventy miles an hour. Dr. Lund's man reaches the doctor's home, and stands talking to the doctor. He is just about to give him the letter when Peg, who has overtaken him, rushes in and seizes it. She goes out and is given a summons by the two cops. She asks one of them to be kind enough to keep the letter until she asks for it, which he does.

Young Dr. Lund, who has been guarded by two of the gang in the shack, overcomes one of them by a trick and leaps out of the window into the sea to go to Peg. He is shot in midair by the other, and is washed ashore, helpless and apparently drowned. Mrs. Lund, who is still on the track of the letter and thinks that Peg has it, pretends to be the girl's friend and says she will send her home in her car. She hides the men who are in her pay in the car and induces Peg, by fair words, to enter it. Peg is overpowered by the men and taken back to the shack.

Dr. Lund has jumped from the window and been shot and Peg is at the mercy of the gang. Mrs. Lund appears at the shack and Peg rashly threatens to tell the police that Mrs. Lund is the head of the counterfeiters' gang. She says that she refrained before out of consideration for the young doctor. Mrs. Lund tells her not to worry, as she will not get out of the shack. The men threaten her with ar evolver, trying to make her give up the letter, but Peg informs them that she has given it to the police. The men then tie Peg to a post in the shack and leave her. Some rats, in climbing about the shack, upset a box of matches and the flimsy wall are soon on fire. Peg is left in this terrible situation as the episode ends, with her champion, young Dr. Lund, lying apparently drowned on the beach below.

Mutual Film Corporation.

AMERICAN.

THE GENTLE CONSPIRACY (Two Parts—June 19).—The cast: Mrs. Ridgley (Louise Lester); Jessie Ridgley, her daughter and Mollie, motherless daughter of "Society Red" (Vivian Rich); John Ridgley (George E. Periolot); Bob Fillmore (Alfred Vosburgh).

Jessie Ridgley pines for the broader opportunities of city life. Her mother has been blind since the birth of Jessie. John Ridgley, the father, shields the mother in every way possible. Jessie rebels and claims they do not understand her. Her father pleads with her to remain, and her blind mother, getting an inkling of the situation, declares that she could not survive the shock if Jessie left. The mother's fear of the city is increased by the fact that Jessie's aunt disappeared in her youth in the same manner and has never returned.

Despite the efforts of Bob Fillmore, son of a wealthy neighbor, to restrain her, Jessie departs for the city. Various excuses are made to the blind mother to explain the absence of Jessie, but they fear the result of the shock when she ultimately discovers the truth. It happens that Society Red, a crook, has a motherless daughter, Mollie, whom he compels to aid him

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in his nefarious calling, much against her better nature.

The crooks attempt the robbery of Ridgley's house and are caught by the detectives whom Ridgley has hired to find Jessie. Mollie is also captured, and, noting her strong resemblance to Jessie, Mollie is passed off on the blind mother as her real daughter, Jessie.

The crook, Society Red, gets a long prison term. Later Jessie is killed in an auto accident in the city and Mollie permanently takes her place in the Ridgley family. In time Bob falls in love with her and they become engaged to marry.

Sickness overtakes Society Red in prison. He makes a death-bed confession that it was he who married Jessie's aunt and it transpired that Mollie's resemblance to the family is because she is really the neice of the Ridgleys. The gentle conspiracy is maintained and the knowledge of her real daughter's death is kept from the blind mother.

CUB.

JERRY'S BIG HAUL (June 30).—The cast: Jerry (George Ovey); Hank (George George); Josie (Claire Alexander); her father (Jefferson Osborne); landlady (Janet Sully); butler (Robert Kenyon); 1st cop (Gordon MacGregor); 2d cop (Harry Jackson). Directed by Miton H. Fahrney.

Jerry is unable to pay his rent and after the landlady has made her 'steenth demand he shows no uneasiness but smiles as she turns away. A moment later Jerry is confronted by the husky husband of the woman, who immediately starts action to throw the non-paying roomer out of the house. As they wrestle all over the room, Jerry backs Hank close to a window and in a flash the top-heavy is flying through the space to the street below.

Two cops see Hank land on the sidewalk and then see Jerry laughing from a window above. They hurry to the scene, assist Hank and then decide to "get" Jerry. One guardian of the law enters Jerry's room but is sent sprawling to the floor by a well directed blow and remains prone in a semi-conscious condition as Jerry wraps a blanket about his head. Jerry tries to make his escape from the room but is cut off by the arrival of another policeman, Hank and the landlady. He rushes back to the room and hides. The stunned cop recovers and starts for the door, only to be knocked flat by a rolling pin brought down on his head by the landlady who believed that it was Jerry coming out.

During the uproar which follows, Jerry makes his escape and finds a haven in the park. He comes across pretty Josie, who is brooding because of the rude attentions of a strange man, and Jerry consoles her. Friendship ripens and Jerry is invited to the young woman's home. He gets in bad there when he strikes the young woman's father during a mix-up with the butlers, and while attempting to get out of the path of the infuriated father, he comes across two crooks who are about to blow the old man's safe. Jerry hides and awaits results.

Hank has followed Jerry and as he is prowling around the house, Jerry sees him. Suddenly there is an explosion and a strong box containing a large amount of money flies through the air and lands in Hank's hands. The crooks, frightened, disappear. The police are attracted and as they arrive at the scene, Jerry grabs Hank and the money box and calls for help. Father, Josie and the cops arrive and Jerry turns Hank over to the police, as the would-be safe blower, and he gallantly hands the treasured strong box to the father. As the innocent Hank is taken away, Jerry is summoned by the gleeful father, who seats his daughter on one knee and Jerry on the other, to join their hands while he indicates he will give his consent to their marraige and likewise access to the box containing the wealth.

MUTUAL.

MUTUAL WEEKLY NO. 77 (June 21).

Portland, Ore.—Tenth Annual Rose Festival is like dream of Fairyland. Pageant is gloriousc mass of color and fragrance.

San Francisco, Cal.—Off for the Philippines. U. S. transport "Sherman" sails with troops.

Washington, D. C.—Charles E. Hughes, Republican Presidential nominee, and his daughter, Helen.

New York City.—Fatal crash on "L" kills one, injures thirty. Wooden cars crumple like egg shells. Steel cars would have saved life and injury.

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Baltimore, Md.—Forty-five killed, hundreds injured in $4,000,000 grain elevator fire. Two steamships and piers also destroyed.

West Point, N. Y.—Class of 1916 graduates at U. S. Military Academy. President Wilson addresses the cadets and awards diplomas.

Norfolk, Va.—The battleship "Pennsylvania," Uncle Sam's newest dreadnought, is placed in commission here.

San Francisco, Cal.—Twelve firemen overcome in $150,000 fire. Guests flee from nearby hotel. Sub-titles: These exhausted firemen are called to subdue night fire which destroys pier and merchandise valued at $2,000,000. The next morning.

Washington, D. C.—President Wilson afoot leads Preparedness Parade. 65,000 marchers in line.

Atlanta, Ga.—Four killed and ten injured when roof on skating rink collapses.

Venice, Cal.—High heel conceals dainty puff, powder and mirror for milady's hasty toilet.

CENTAUR.

A KING O' MAKE-BELIEVE (Two Parts—July 1).—The cast: Neil Stuart (Crane Wilbur); Rufus Flint (Joseph Hazelton); Abner Flint (John Oaker); Hope Hathaway (Mae Gaston); Susie (Pearl Elmore); Mose, Neil's colored valet (O. Biglow). Directed by Robert B. Broadwell.

Hope Hathaway, motherless and fatherless, has been afflicted with a spinal disease that has prevented the use of her limbs since childhood, confining her to an invalid's chair. On his death bed Hope's father, a prosperous New England farmer, had left his daughter and her inheritance to the guardianship of his legal adviser, Rufus Flint, and had expressed a wish that she would one day marry Rufus' son, Abner. Thus he aroused the selfish ambitions of Rufus Flint and his son, who possessed the prosperous Hathaway farm. Hope is protected from their constant persecution and efforts to force her into a distasteful marriage with Abner by her faithful old colored nurse, Susie.

In the nearby village a moving picture company is working, producing a romantic drama that is to feature the famous moving picture star, Neil Stuart. While the company is lunching, Neil goes for a canter over the country roads, attired in his King's costume and riding the beautiful white charger that he uses in the picture play. In search of water to quench his thirst, he comes upon Hope as she sits in a wooded grove near the Hathaway farm, dreaming over her latest romantic novel. The hero of her novel, as he is pictured in the book, is identical with the character of the King, for which Neil is costumed and to Hope it seems as if her hero lover had stepped in the flesh from the covers of her book to confront her. Discovering Neil's presence on the farm Rufus and Abner attempt to expel him, but they meet with unexpected resistance and are driven away themselves.

The next afternoon the moving picture company start for the city and Neil decides to pay a farewell call to the little dreamer in the invalid chair. Finding a ready sympathizer in her hero, Hope tells him of Rufus and Abner Flint's persecution and he gives the old colored nurse his telephone number with instructions that she should call him in case of her mistress' need.

Soon after, Rufus decides to bring matters to a speedy climax. He is a Justice of the Peace himself, so he plans to marry Hope to his son by force. They lock Susie in the barn by a clever ruse and after procuring a license proceed to perform the ceremony, but Susie escapes, phones Neil that Hope is in trouble, and he, true to his word, burns the road in his car to the Hathaway place. He arrives too late to prevent the ceremony and Susie tells him that Abner has already started off with Hope on their wedding journey. Incensed at the outrage, Neil gives chase in his car and overtakes Abner and his unwilling bride. Abner's horses run away and the coward jumps to save his own life, leaving the crippled girl to her fate. Entrusting the steering wheel to his chauffeur, Neil leaps to the running board of his car and succeeds in stopping the runaway horses. Abner's leap for life results fatally to him, for his father finds him dead at the edge of the road.

Neil takes Hope to his mother's home and soon by the magic of love and science a wonderful change is wrought. A famous specialist restores to Hope the use of her limbs and in the arms of Neil she finds her Land of Heart's Desire.

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BEAUTY.

THE HOUSE ON HOKUM HILL (June 21).—The cast:—A. Archemis Edger Por (John Sheehan); the Hero of Story (John Sheehan); the Girl of Story (Carol Halloway); the Maid (Carol Halloway); the Butler (John Steppling); Gracco (John Steppling); Henchman (Dick Rosson); Valet (Dick Rosson); P. J. Dorgan of Story (John Gough).

A. Archemis Edger Por was an author, not by nature, but by contract. Alley and Street, the publishers, had just written him a letter informing him that unless his stuff assumed more originality and came in more promptly, they would have to cancel his contract, which called for one story a week. So Archemis was up against it for an idea. With a mumbled oath, he went to a secret panel in the wall and took out his "idea machine," an affair with a crank, which, when turned, would cause words to appear in the four slots. These words "sometimes" would give him an idea for a story. After two disastrous and humorous turns Archemis got a combination he liked so he sat at his typewriter and commenced churning out "The House on Hokum Hill." And as he wrote his mind visualized the action for the mechanics of the story.

The House on Hokum Hill was a mysterious affair. A weary traveler caught in the storm requested shelter from the wild eyed individual who lived there. He was granted entrance. An old man, seemingly under a spell, sat huddled in the corner. Two mean looking individuals stood in the background. Suddenly to the side there was a slight movement. A door opened and the weary traveler caught a glimpse of a beautiful girl, but the wild eyed individual quickly thrust her back and suggested that the weary traveler go to his room.

The two mean looking individuals escorted him there, and then locked him in. The weary traveler wondered, and tried to fathom the meaning of the mean old man, the beautiful girl and the wild eyed villain. Soon he heard sobbing and crying and put his ear to the floor. He heard the girl plead with the villain and beg him to desist. Then the traveler realized the purport of it all. The feeble old man was Dorgan, the millionaire; the girl was his daughter; and the villain was Gracco, the crook hypnotist.

So the traveler decided to rescue the girl and her father. He went quickly to the window, crawled out upon the drain pipe, and braving the storm slid to the window below. He assured the girl of his friendliness, so she left him in. But while they were bundling the old man up for escape, they were heard by the villain, who sprung a trap letting the girl and the traveler into a dungeon. The villain takes care of the old man and laughs as he sets a motor in motion. Slowly the ceiling of the dungeon draws down upon the unfortunate ones. It seems nothing can save them, but * * *

Here Archemis is stuck for an ending. He cannot devise a means to save his heroine and hero. He rushes to his idea-machine, but it fails him. Archemis goes out of his mind and raves. Soon he has the solution. He resolves that he shall save them! So with sword and tomahawk he rushes out to find the House on Hokum Hill. He is taken in charge by two guardians of the law who realize that the poor thing is out of its mind and they lead him away. So we learn how A. Archemis Edger Por went out to extricate his heroine and hero from a predicament into which he had written them, but from which he could not "write" them out.

THE DAY'S WORK (June 25).—The cast: Willoughby Hubbard (Orral Humphrey); Bess Hubbard, his wife (Lucille Ward); Kathleen (Mollie Shafer); Mr. Merrill (Joe Massey); Mrs. Merrill (Madeline Fordyce).

Willoughby Hubbard is an author, with long hair and high brow. He is an unpractical man attempting to write practical advice for practical people. The picture shows how ingloriously he fails. His wife is an extremely practical woman who has never been able to square herself with her relations for marrying the author.

As the story opens he is carrying a package of proofs to his table and shuffles them out of order. Before he can get them rearranged in order, he hunts for a match, notices that the clock has stopped and starts to look for the key. While so engaged he upsets a plaster bust, the gift of his wife's Aunt Mildred, breaking it. His wife rushes in to have him button up her back and in an absent-minded way he hands her the broken bust, throwing her into a fit of tears.

Just here a messenger arrives with a telegram informing them that Aunt Mildred is on the road, coming to spend the afternoon. The maid brings the glue to mend the bust, and hurly burly immediately begins to place the house in readiness for the aunt's visit. Poor Willoughby spills the glue on his proof sheets, notices about the same time that the hat rack is leaning and needs repairs, starts to fix that, remembers the cast, goes back to it, goes away to wash his hands, forgets to do it, and starts struggling again with the hat rack. The entire reel is full of just such incidents, one closely following another rendering the house a perfect bedlam of excitement and disorder by the time Aunt Mildred arrives.

Finally as the guests arrive and are shown into the library and the water is trickling down like rain, the irrepressible Willoughby caps the climax by remarking innocently "what a damp fall we're having." The whole ceiling is precipitated on their heads and the scene closes with Willoughby sitting disconsolately on the cellar steps, and settling gradually down pulling the cellar door down above his head.

MUTUAL MASTERPICTURE

THE ABANDONMENT (American—Five Parts—June 15).—The cast: Dr. Edmund Stewart (E. Forrest Taylor); Benson Heath (Harry Von Meter); Emily Thurston (Helene Posson).

Dr. Edmund B. Stewart, a talented young physician, is bending all his energies to the building up of a reputation and practice. He is engaged to marry Emily Thurston, an heiress, reputed to be wealthy. Miss Thurston's father and the circle in which they move, congratulate Emily on a match with such a talented and successful man.

Emily does not agree in the opinion. Though she loves Stewart devotedly, she suffers the breaking of many social engagements because of Stewart's loyalty to his practice, and her injured pride constantly rebels. In one of these moods, Benson Heath, an idler, who has recently lost heavily in the stock market, takes advantage of Emily's wounded dignity, and induces her to break off her engagement with Stewart and become engaged to him.

The announcement of the marriage is the final blow to Stewart's seriously overworked constitution. On the advice of his physicians to seek the open for his health, he takes to the country. Despairing of relief from his secret sorrow, he notices two tramps apparently happy, and, tearing off collar and tie, plunges into a monadic career on the open road, a king among them all. Later he joins the tramps who relieve him of the balance of his money and leave him in reality a tramp.

Six months later, Thurston dies leaving no fortune, to Heath's anger and disgust. Heath pases a check on an overdrawn account, gambles the money and slips away with Emily to avoid arrest. They turn up at a lonely house in the West. While Heath is absent one day, a bunch of tramps pitch camp near Emily's home. Two tramps enter the house to ramsack and steal. They hear Heath returning, drunk, and they hide in a closet. Emily takes the bottle away from Heath. He turns upon her in fury. The tramps open the closet door slightly and gaze in horror at the scene. As Emily is being slowly choked to death, one of the tramps rushes out of the closet, struggles with Heath, whose gun is discharged, and Heath falls dead.

The tramps flee. The sheriff catches them. Stewart rushes up from the camp, turns the dead man over, recognized him, identifies Emily, who is still in a faint, and to prevent her arrest by the sheriff and not knowing the circumstances, he takes the blame for the killing. She recovers from the faint, declares that Stewart is not the man who was struggling with her husband, recognizes him, then falls into his arms and while he is being released by the sheriff sobs out her real love on his shoulder, while the sheriff retires in the conviction that the dead man got only what he deserved.

MUSTANG.

A MODERN KNIGHT (Two Parts—June 28). The cast: Pink (Art Acord); Ruby (Nita Davis); Frank (Ashton Dearholt); the Director (Clarence Burton); Burt (Al W. Fordyce); Mary (Bessie Banks); Pete (George Gerhardt); Jim (Harry McCabe); Stage Coach Driver (Carl Morrison). Scenario by Karl Coolidge. Directed by William Bertram.

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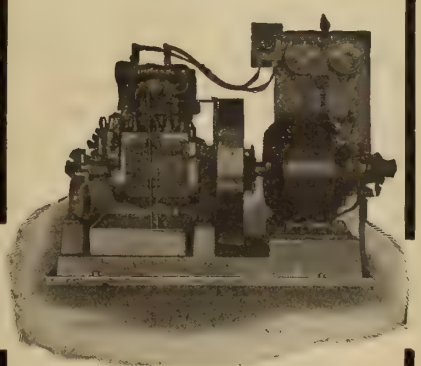

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Percival Cadwallader Perkins was so bashful that whenever a woman would look at him he would blush like a beet, and this brought the "Happy Family," the cowboys of the Flying U, to calling him "Pink."

Seeking real atmosphere, the Climax Motion Picture Company comes to the West. In search of some strays, Pink from a distance sees a woman struggling fiercely with a man, and dashes to the rescue. He tears the man from the girl, and kicks him down a small bluff. And then he finds that he has interrupted the filming of a moving picture scene. Jackson, the director, calls Ruby, the leading woman aside, and tells her to make love to Pink and keep him hanging around, that it would be a good thing to have him working in the pictures.

Ruby certainly succeeds so well that in a short time Pink proposes to her. She, too, has fallen in love, but she tells him that she is already married, but that her husband had treated her so brutally that she left him.

A stage-coach hold-up is arranged. But two crooks overhear their plans and conclude to take a hand themselves. The stage is stopped, and the passengers get out and line up, all thinking it is but a movie stunt. From a distance Pink watches, his cue being to rush in when a shot is fired. But when he makes a run towards the scene, a bullet from one of the men clips his ear. He rides to them, and furiously upbraids them for using real cartridges when they are only supposed to use blanks. For reply, one of the crooks knocks him down, and grabbing Ruby, they throw her into the stage, and the driver is ordered to move along.

Down the road a little farther the moving picture company is waiting. But the stage passes them on the run, and then it develops that a real hold-up has been perpetrated. Inside the stage Ruby is held by one of the crooks, who unmasks, and she recognizes her husband. While on the top of the stage-coach the other crook and the driver are in a fierce fight. Pink and the cowboys give chase to the stage, which is fast approaching a broken bridge. Pink manages to pull Ruby from the stage just as it goes over a cliff. The crooks are both killed, and now that she is free, Ruby gladly consents to marry Pink.

VOGUE.

RUFFHOUSE (June 20).—The cast: Head Nurse (Alice Neice); Popular Nurse (Madge Kirby); Star Patient (Arthur Travars); New Patient (Rube Miller). Scenario written by Thomas Delmar. Produced by Rube Miller.

A policeman tries to kiss a nurse girl and pushes the baby carriage away. The carriage rolls down the street and hits Rube. Then he goes to the hospital. When he regains consciousness he finds an awful looking nurse at his bedside. He starts to leave the hospital, but stops when he sees Madge, who is attending to Art, the star patient. Rube tries to get the attention of Madge and angers Art. This starts a fight which takes the whole hospital force to quiet.

In the meanwhile the porter of the hospital gives one of the patients a drink of an antiseptic wash, then laughs at his spitting it out. The patient attacks him, and when he is rescued by the doctors, to protect himself, he blames the whole thing on an innocent party. This causes the innocent party to be ordered out of the hospital. He, smarting under the injustice of it, returns with a bomb. Rube takes it away from him and puts it under Art's bed. Art sees it and throws it back at Rube. The bomb is finally forgotten by Art and Rube when they start to fight, but the bomb soon explodes and blows up the ward.

THE IRON MITT (June 25).—The cast: Bill (Paddy McGuire); Boggie (Ben Turpin); The Iron Saw (Jack Gaines); The Multi-billionaire (Ed Lescpie); His Daughter (Rena Rogers); The Detective (Arthur Moon).

Montmorency Jones, a multi-billionaire, receives a warning from the Iron Saw, which states that unless the Octopus fifty-fifties his fortune, and lets his evil pursuer marry his daughter, he can expect naught but vengeance from the Iron Saw.

Frightened, the billionaire confides in his daughter's sweetheart, Moon, who is a young detective. He swears he will capture the Iron Saw, and with this purpose in view he leaves the house. Jones and his daughter, Rena, then go to collect rents from their property, and while receiving them from the janitor in the hallway of a dingy building they own, they hear a fight in a room. This fight is taking place between Bill and Bloggie, who are washing and playing solitaire respectively.

Jones, incensed because he got the worst of it from Bloggie, orders him off the premises and turns him out homeless in a cold, cruel world. Bloggie swears he will revenge himself, and when Moon is chasing the Iron Saw and his tools, Bloggie steals a bottle of fluid which he thinks is whiskey, and drinks it. This fluid is what has caused the Iron Saw to change his hand into so deadly a weapon, and taking like effect on Bloggie, he resolves to use his transformed hand in wreaking vengeance on Jones.

He gets into the house to learn that Bungling Bill has been hired as a butler to protect Jones. Underneath the dining room table Bloggie performs while Jones and Rena are at dinner, with Bill getting the worst of it. The Iron Saw escapes from Moon, and comes to the house after Bloggie has been discovered. Seeking refuge in Jones' bedroom, Bloggie saws off the combination lock and hides in the safe. Bill finds the fluid, thinking it is whiskey, drinks some, only to have Bloggie lose his deadly weapon and Bill assumes it.

Bill is thrown in the safe, and with his iron saw starts to saw his way out through the back, when the original Iron Saw gets the fluid and drinks it, with the result that Bungling Bill's hand is caught in the crack of the safe he has been sawing. Events follow in which the safe has to be dynamited by the police to release Bill's hand. While preparing to do this, they decide to throw Bloggie in that he might experience the rising sensation of being dynamited. The safe is blown up, but the two lovable rogues escape with only bruised anatomies and tattered clothes, while the Iron Saw is captured. Bill and Bloggie are seen speeding away in the distance.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (Episode No. 4—Two Parts—June 12).—The cast: Lieut. Jarvis Hope (Thomas Chatterton); Cleo Burke (Juanita Hansen); Olga Ivanhoff (Hylda Hollis); Hook Barnacle (George Clancy); Satsuma (William Tedmarsh); Gerald Morton (Lamar Johnstone)

This chapter opens with Lieut. Hope and Cleo accosting Dawson, owner of the auction room, standing before his once flourishing business watching the building go up in smoke. As Hope is copying the list of bidders of the books from notes in the hand of Dawson, the auctioneer points out Satsuma to them as one who obtained a copy. Without further delay Satsuma jumps into a waiting taxicab. Hope, Cleo and "Hook" follow in another car, tracing him to the home of Stephansky, a bomb maker.

Meanwhile, Olga, the Russian spy, and Gerald Morton, who, like her, seeks the secret of the submarine, are speeding toward Stephansky's home. Satsuma manages to get through the traffic jam while Hope and Cleo are halted by the policeman. However, through "Hook's" strategy, they manage to get away. Olga's intoxicated driver, turning a corner, plunges his machine into the car in which Morton is a passenger. The occupants face each other.

Hope and Cleo manage to get away from the traffic policeman. When Satsuma arrives at Stephansky's, he sees Olga and Morton entering. He hides in the shrubbery. Hope and Cleo drive up in a few minutes. Morton sees them through a window. Olga recognizes Stephansky as one of her aides and exchanges signals with him. Morton, begging to be hidden, confesses to Olga he is after the secret and the girl. She secretes him and instructs Stephansky so that when Hope and Cleo knock at the door she is told to return alone that night.

She goes alone to the house and is immediately seized and efforts made to make her reveal the secret of the submarine. Morton and

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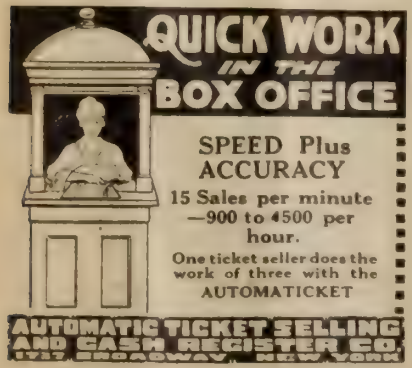
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Olga, having perused the books purchased by Stephansky, have failed to find the secret therein. They believe Cleo knows, so Morton, masked, enters the room, and he and Stephansky bind Cleo, place her in a cellar and tell her she will remain a captive until she discloses the secret.

Hope and "Hook" go to Stephansky's. The lights are extinguished and the lieutenant, his suspicions now confirmed, breaks in the door. Stephansky leaps upon Hope and Morton seizes a bomb. Stephansky grasps Morton's wrist. The bomb falls through the secret door in the floor and into the cellar where Cleo lies bound. There is a terrific explosion and the house is blown up.

THE SECRET OF THE SUBMARINE (Episode No. 5—Two Parts—June 19).—A few seconds before the bomb hurled by Morton, fell into the cellar where Cleo lay bound, she was dragged to safety through a secret passageway by Hook, who had been prowling around on the outside. Cleo and Hook find Lieut. Hope just recovering consciousness. Olga and Gerald escape uninjured. Stephansky is killed. Satsuma witnesses the explosion. Hope, Cleo and Hook make a quick examination of the book which Stephansky had purchased. While it was one of the Burke books, it is not the right book. All the conspirators hear this. The next name on the list is that of Mrs. Del Marr, wife of the British Consul at San Francisco. All make haste to reach her. Mrs. Del Marr bought the books for her nephew, who is out of the city, but expected back that night.

Mrs. Del Marr's secretary is Fedor, secret agent in the employ of Olga, who arranges for invitations to Olga and Morton. Lieut. Hope has already received an invitation and Mahlin is among those present disguised as a servant. Olga recognizes the Del Marr home as a former rendezvous of Russian spies. She shows Morton and Fedor various secret passages. One passageway open into the reading den. Hook is prowling around on the outside. Mrs. Del Marr tells Hope and Cleo the books are in her den. The conspirators hear this. Mahlin begins a quick perusal of the books. Olga and Morton from the secret passageway see him and are puzzled by his action.

Mrs. Del Marr, Cleo and Hope start to the reading room. Mahlin hears them coming and jumps behind a bookcase dropping, the two much-sought books on the floor. Olga, from the passageway, turns off the lights in the room. Hope turns them on. Francois, who had been reading in the den, is found unconscious on the floor, where Mahlin laid him low. Mahlin, fearing discovery, dons a black mask. Cleo sees Mahlin crouching behind the book case. She screams and Mahlin and Hope struggle. They fight desperately through the room and out into the hall. A mysterious hand reaches through the panel and gets the two books on the floor. Hope and Mahlin battle down the long staircase into the guests in the ball room.

THE SECRET OF THE SUBMARINE (Episode No. 6—Two Parts—June 26).—Mahlin disappears after the melee in the Del Marr home. Barnacle has the books. Has Cleo won? The suspense is not long, for the books do not contain the great secret. The conspirators set out on the trail of one, Fitzmaurice, who, Hope learns, has gone to Point Sierra Light. He, with Cleo, charters a launch. Olga and Morton, with Sextus, do likewise.

Hook, left by Hope, hides on Olga's launch. Satsuma learns the government has mined the channel. He and Mahlin board the express to make the trip overland. Hope narrowly misses a mine. As his launch reaches the light, he sees a launch following, blown up. This is Olga's launch. She and Morton cling to the wreckage. Hook rides safe on a locker. Sextus is drowned.

Hope learns Fitzmaurice has gone to Santa Cruz Island. He and Cleo promptly follow, despite warnings from the keeper. Satsuma and Mahlin reach the light to discover Hope and Cleo eluded them. Overpowering the keeper, they shut off the light. Hope, out at sea, turning to take his reckoning, discovers the guiding light out.

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PATHE NEWS NO. 48 (June 14).

New York City.—Charles Evans Hughes, Republican nominee for the Presidency, arrives to open up his campaign headquarters. Subtitle: A close study of the candidate.

London, England.—Mr. Sam Hughes, Prime Minister of Australia, inspects Commonwealth troops who were wounded in Gallipoli.

At the Verdun Front.—Day and night the big guns keep up their incessant cannonade as both the French and Germans strive to win history's fiercest battle. Sub-titles: Millions of cannon balls have converted the battlefield into a veritable furnace of "death." Scouts crossing the line fire, throw themselves to the ground when the noise of a shell is heard. Night time. Darkness is pierced by frequent flashes as the big guns sweep the enemy trenches.

St. Louis, Mo.—The attention of the political world is shifted to the Coliseum where the Democrats gather to nominate their only candidate. Sub-title: Advance scouts of the Democratic National Committee. Left to right: Fred C. Robertson, Norman Mack, Hugh Wallace, Colonel John Martin.

Saloniki, Greece.—Only the metal framework is left of a German Zeppelin, set on fire and brought down by shells from the Allied warships. Sub-title: The fellow who did the damage.

New York City.—One is killed and a score injured when two elevated trains collide.

Princeton, N. J.—Graduates of Old Nassau return to their Alma Mater to celebrate the Annual Alumni Reunion.

San Francisco, Cal.—Patriotic women plan to put their Preparedness ideas to a test and open a military training camp exclusively for girls. Sub-title: Lessons in gun firing.

Gergen, Norway. Fishing in the North Sea is now a very dangerous occupation and trawlers sometimes wonder if they have caught a mine in their net.

Columbus, N. M.—General Pershing, head of the expeditionary forces in Mexico, visits Columbus for a conference with border chiefs. Sub-titles: The General with his staff. Inspecting army aeroplanes.

Stamford, Conn.—Marines from the Atlantic Squadron join with the thousands of gay Stamfordites to celebrate the 275th Anniversary of the town. Sub-titles: Floats symbolizing the various stages of the town's growth are represented. The Governor and staff review the parade.

Portland.—Three-ton aerial spreaders are used on wireless towers instead of the ordinary type to better withstand the weight of ice in winter.

PATHE NEWS NO. 47 (June 10).

Chicago, Ill.—Delegates to the Republican National Convention carry the Stars and Stripes as they march to the Coliseum to symbolize their stand for Americanism and Preparedness. Subtitles: Senator Warren Harding, temporary chairman of the convention. Boies Penrose, of Pennsylvania, one of the controlling powers. William J. Bryan also attends in the role of a scribe. Thousands of Suffragettes parade in front of the Coliseum while the convention sits, to urge a platform plank for woman suffrage.

London, England.—With five million men in the ranks of the army, many women are being employed in workshop and factory. Subtitle: Much female labor is employed in the military clothing factories.

Poughkeepsie, N. Y.—Two hundred and fifty girls get their academic degree at Vassar's fiftieth commencement. Subtitle: In honor of the departing graduates the sophomores form the human symbol of the college.

Dublin, Ireland.—Troops still guard the Irish Capital to prevent any further uprising of the Sinn Fein revolutionists. Subtitles: "Liberty Hall," the former headquarters of the founders of the "Irish" Republic, which is closely watched. Sackville street, which was left in ruins by the revolutionists.

New York City.—Coney Island welcomes two thousand orphan children, who are given a grand outing in the country's noted pleasure resort. Subtitle: Their playful hearts are content as they chute the chutes and sail merrily round in Gyroscope aeroplanes.

Columbus, N. M.—A new type of machine gun mounted on a motorcycle is added to the equipment of the U. S. Army along the border.

San Francisco, Cal.—The crew of the U. S. S. Oregon honors the memory of their comrades who have given their lives in the service of their country. Subtitle: The Stars and Stripes will e'er keep watch o'er their watery graves.

West Point, N. Y.—Western delegates to the National Convention of Women's Clubs complete their trip to the East with a visit to the Country's Military School. Subtitle: They watch the cadets in their daily parade.

Boise, Idaho.—After years of ceaseless effort the U. S. Reclamation Service has finished the Arrow Rock Dam, at a cost of $3,000,000. Subtitle: The spillway is 150 feet, the highest in the world.

Aberdeen, Wash.—A local auto enthusiast shows how to make his car do double duty by hitching its engine up to the propeller of a boat. Subtitle: The boat makes eight knots an hour.

St. Louis, Mo.—This city also responds to the national call for Preparedness, and thousands of patriotic citizens march in a great parade. Subtitle: Mr. Busch drives a team of Shetland ponies. City employees carry a mammoth flag.

Triangle Film Corp.

THE PHANTOM (Ince—Five parts—July 2).—The cast: "Phantom" Farrell (Frank Keenan); Avice Bereton (Enid Markey); Crabbe (Robert McKim); James Blaisdell (P. D. Tabler); Doctor Ratcliffe (Charles K. French); James Bereton (J. Perney Sherry); Bertie Bereton (Jack Gilbert). Directed by Charles Giblyn.

"Phantom" Farrell was known as one of the cleverest crooks in the world, with a penchant for jewel robberies. He planned to attend the Bereton ball and steal a famous necklace which the knew the daughter would wear. Chance makes it possible for Farrell to gain admittance to the Bereton mansion before the night of the ball, in the guise of a detective, and it happens that he meets the young woman whom he has planned to rob. Farrell is so attracted by her beauty and winsomeness that he falls in love and decides not to steal the necklace.

At the ball the necklace really is stolen and Mr. Bereton, the owner, immediately asks "The Phantom" whom he knows only as a detective to find the thief and locate the jewels. "The Phantom" has observed the intimacy between Bertie Bereton, the son of the household, and one of the guests, a Dr. Ratcliffe. He finally forces Bertie to confess to him that Dr. Ratcliffe is really a noted race track gambler who has forced him to aid in the theft of the necklace in order to square certain gambling debts which he holds against him.

Dr. Ratcliffe has already made his escape from the house, but "The Phantom" overtakes him at the railroad station and compels him to return to the house where, with the assistance of his valet, he recovers the valuables. In addition, he forces the gambler to give up all claims on the young man.

The arrival of the real detective whom "The Phantom" is impersonating and three others, complicates matters for that worthy, and he would have been caught immediately had not Bertie warned him of their approach. The escape of "The Phantom" and his valet is effected only after a series of stirring adventures, but it is finally accomplished and as the pursuers dash off down the road, "The Phantom" and his faithful valet emerge from behind a hedge and start a long walk back to town. The valet upbraids his master for his weakness in not actually stealing the jewels himself, but "The Phantom" remembers the beautiful girl whom he has made happy by his success in restoring the necklace and he walks along the dusty road perfectly happy with himself.

CASEY AT THE BAT (Fine Arts—Five parts—July 2).—The cast: Casey (De Wolf Hopper); His Sister (Kate Toncray); His Daughter (May Garcia); Hicks (Carl Stockdale); Judge Blodgett (William H. Brown); His Daughter (Marguerite Marsh); Her Sweetheart (Frank Bennett); the Politician (Robert Lawler); Casey's Brother-in-Law (Bart Hadley); the Doctor (Hal Wilson); Casey's Admirer (Frank Hughes). Directed by Lloyd Ingraham.

Casey lives with his sister and works in Hicks' general store and post office. The greatest thing in his life is his love for his little niece. To the people of Mudville, Casey is a hero because of his ability to win ball games for their team. Casey is a slugger of world-wide renown, but off the ball field his uncouth ways deprive him of the friendship of any but a half-wit, who follows him around, and the little children to whom he is a hero.

Casey develops a love for Angevine, daughter of Judge Blodgett, but she is in love with Bert Collins, who has just returned from college and has been engaged as a pitcher for Frogtown, Mudville's greatest rival for baseball honors. In the meantime Hicks takes to robbing the mails. Casey becomes suspicious of him and about the time he finds evidence of Hicks' guilt, a stranger comes to town. The second game of the big series between Mudville and Frogtown goes to the latter because Casey, who has burned his hands at a country dance

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where he carried out an oil lamp that exploded, cannot play. But the final game arrives and Casey is ready.

Bert is up against it because Angevine's father has told him he must be able to show $2,000 before he can hope to win his daughter. He gets his mother to mortgage their home and with the money she lends him, he bets with Hicks on the final game. Just before game time, Casey sends word he can't be there because his little niece has fallen from a tree and is dangerously hurt. Hicks is in despair and rushes to Casey's house, only to be kicked out. In the meantime Frogtown forges ahead and the crowd yells for Casey.

Casey finally consents to go and leaves the half-wit to watch at the little girl's bedside. He reaches the grounds in the last half of the ninth inning. Mudville is two runs behind; there are two out and two on base. Casey goes to bat. Just at the moment when the pitcher is getting ready to throw the third strike, for Casey always allowed two strikes to be called, the half-wit enters the grounds. Casey sees him, thinks the little girl is dead and strikes out.

But the little girl is better; her father, who has been away, returns. Angevine is happy with her lover; the town turns on Casey as a fallen hero and with nothing to hold him, he packs his effects in a little bundle and trudges down the railroad tracks away from the town that has been his home all the years of his life.

Miscellaneous Subjects

WORLD EQUITABLE.

LA VIE DE BOHEME (Brady-Made—Five Parts—June 19).—The cast: Mimi (Alice Brady); Rudolphe (Paul Capellani); Durandin (Leslie Stowe); Madame de Rouvre (June Elvidge); Marcel (Chester Barnett); Musette (Zena Keefe). Directed by Albert Capellani.

Mimi, a foundling, is taken from the convent to an inn kept by M. Ducros. At the inn she receives forced attentions from one of the guests, and Rudolphe Durandin, nephew of the wealthy M. Durandin, administers swift punishment. Rudolphe and his uncle quarrel bitterly, owing to the young man's refusal to marry Madame de Rouvre, a wealthy widow and friend of his uncle.

After quarreling with his uncle, Rudolphe meets some residents of the Latin Quarter of Paris. In their mode of living, he sees his ideal life, and in Mimi, his ideal woman. Rudolphe again meets Mimi, as his neighbor, and falls in love with her. Musette and Marcel, a painter, are separated by a rich young Viscount, for whom Musette deserts Marcel. Musette meets Mimi and introduces her to a rich young man, but Mimi remains loyal to Rudolphe, although he is lead to believe otherwise, and in a rage leaves her.

Rudolphe's uncle has learned of his infatuation for Mimi and the uncle writes a letter to Mimi informing her that she is ruining Rudolphe's chances in life. Mimi, after Rudolphe's desertion, still remains loyal to him, believing that the uncle is the cause. During the progress of a ball given by Madame de Rouvre, attended by Rudolphe and Marcel, Mimi, weary and hungry, accidentally finds herself in front of her home. She is discovered by Schaunard and encounters Madame de Rouvre, who tells the girl that she will ruin the position of Rudolphe. Mimi runs away, determined to end it all, but before she can do so, she is taken to a hospital.

Before she has recovered, Mimi recalls what she heard at Madame de Rouvre's, and knows that Rudolphe still loves her. Feeling that life will not be long for her, she makes her way to the old home where she had been so happy with Rudolphe. Musette, returing to Marcel, finds Mimi and brings the four men to see her. Combined, they have sufficient money to buy her the necessary medicine, so each determines to raise the money himself. They also try to please Mimi with a muff for which she has always yearned, to keep her hands warm.

Rudolphe goes to his uncle; Marcel takes his painting to a pawnbroker where he meets Schaunard, who parts with his horn and favorite pipe, while Collins pawns his few beloved books. They raise enough to buy the muff and return to the room, to find Rudolphe and his uncle and Madame de Rouvre, who have repented and are sorroy for their selfishness. Mimi passes away in the midst of her loyal friends with the realization that Rudolphe has always loved her and that her dearest friends gave their little to make her happy at the end.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 43 (May 29).

Eighty Miles Below the Mexican Border.—Flying column of the Eighth and Fourteenth U. S. Cavalry rush forward after the Mexican bandits who raided Glen Springs and Boquillas.

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Boston.—Governor McCall visits the training ship on which boys are learning navigation in preparation for the work of commanding the merchant marine vessels of the United States that are to be built in the future.

Sacramento, Cal.—Ten thousand children march in a gorgeous pageant preceding the opening of Sacramento's giant causeway. A daring slide from the dome of the Capital building is part of the celebration.

Ithaca, N. Y.—Students of Cornell University are given training as soldiers in the general move for preparedness which is sweeping this country.

Chicago.—Colonel W. F. Stone, sergeant-at-arms, and James B. Reynolds, secretary of the Republican National Convention, make ready for the reception of hundreds of delegates and spectators at the coming political gathering.

Auburndale, Mass.—Girl students of an eastern school become expert oarsmen. They handle "war canoes" in as perfect a manner as any crew of men.

London.—Soldiers blinded in war are cared for at the London residence of Otto Kahn, wealthy New York banker, and there learn trade that will furnish them a livelihood in spite of their handicap.

Chicago.—Daredevil amateurs compete in an automobile race on the Chicago motor speedway, William A. Leet of Omaha, winning after a hard speed battle.

Dublin.—Scores of buildings are left in ruins after the Irish uprising in which British troops and Irish rebels clashed in sanguinary conflict in the streets of this city. Firemen perform hazardous task of razing wall of tall buildings that were bombarded during the fighting.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 44 (June 2).

New York.—Thinning lines of grizzled veterans march in Memorial Day parade, reviewed by Governor Whitman and his staff as they pass down Riverside Drive.

Venice, Cal.—Local team of girls defeats Los Angeles team in exicting game of water football, filled with thrilling incidents.

Boston.—New England demand for preparedness is voiced in monster parade here, the largest demonstration ever held in this city's history.

Haverstraw, N. Y.—Crippled children of the State Hospital hold May Day fete, dancing around May poles and playing on the green, enjoying life despite their physical handicaps.

Oyster Bay, N. Y.—Three thousand pilgrims trudge to Sagamore Hill demanding that Colonel Roosevelt get in the race for Presidency. T. R. delivers a stirring address to his followers.

Danville, Ill.—The anniversary of the birth of the G. A. R. in Danville is celebrated here, veterans of the Civil War marching in a long procession, cheered by thousands of onlookers.

New York.—The Central Park Zoo family of hippopotami moves from winter quarters into its summer home. The giant animals enjoy their first spring plunge in their swimming tank.

New York.—Society folk who advocate preparedness attend military exhibit on Governor's Island, watching police dogs at work and seeing a monster parade of United States troops.

Allston, Mass.—World's records are broken in the athletic meet at Harvard Stadium. Ted Meredith of Pennsylvania, lowering the world's mark in winning the 440-yard run against a field of the fastest college sprinters in the country.

Culver.—High school students from all parts of the United States are schooled in soldiery at the Culver Military Academy, learning all the modern arts of war.

THOSE WHO TOIL (Lubin)—Five Parts—June 5).—The cast: Jane Brett (Nance O'Neil); William Jameson (Herbert Fortier); John Jameson (Victor Sutherland); Tom Powers (Tom Tempest); Jim Morgan (John Sharkey); Company Doctor (Fred Chasten); Berty, Powers' Secretary, (Ray Chamberlain); Annie Brett (Adelaide Hayes). Written by Daniel Carson Goodman. Directed by Edgar Lewis.

The scene is set in the Pennsylvania petroleum region. William Brett, an oil worker, has used his scanty hoard of savings to send his daughter, Jane, to the city to secure a higher education. Completing her course as a trained nurse, Jane visits her old home. Amid the corroding influence of the settlement her brother becomes a thief. Jane's sister, Annie, falls a prey to the blandishments of a tempter from the city.

Fired with indignation against the injustice of affairs Jane devotes herself to the double mission of avenging and of righting the wrongs of which her family and the community in general have been subjected. Her father is seriously hurt in an accident while at work, and his pay is stopped.

Jane hastens to the city, determined to make an effort to awaken William Jameson, the mil-

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lionaire owner of the oil field, to a realization of the wrongs imposed upon the workers. She arrives at a time when John Jameson, the millionaire's son, who has glimpsed the light of uplift, is vainly pleading with his father to listen to his plans for the betterment of the workers' conditions. Jane is compelled to force her way into the Jameson mansion during the progress of a bal masque given in aid of the Society for Prevention of Cruelty to Animals.

She accosts William Jameson in his study and, wild with anger and further maddened by the millionaire's gibes, she tries to kill him and is arrested by detectives. Although she and young Jameson have not met, the latter is instrumental in obtaining her release.

Jane goes back to the workers and a secret strike is formed, Jane being the ring-leader. They determine to fire the wells to teach Jameson a lesson. It is at this time that John Jameson, the son, comes to the oil wells to investigate conditions. His identity is not known by anyone except the superintendent.

Morgan, the ring-leader of the workers, is in love with Jane, and on the eve of the firing of the wells he learns of Jameson's identity by breaking into his cottage. It is this same even- that young Jameson, to save the property, goes to Jane and confesses his identity and pleads with her to help him save the property. Jane is in a quandary. She has fallen in love with the man, whom she believed to be a workman, and he with her. Finally, when she goes to the meeting place of the strikers and pleads with them to hold off, Morgan, who has just broken into Jameson's hut, rushes in, and accuses her of being a traitor.

There is a fight. They trample over Jane and rush to the wells. Jane, realizing that they will turn to her unsuspecting lover and try to kill him, drags herself to him and just in time throws herself in front of him as the strikers rush to kill him. However, John Jameson bares himself to the strikers, asks them to listen to him and proves to them that he is there on their behalf. He then goes to his father and forces him to give in to the strikers, and all ends happily.

KERNEL NUTT FLIRTS WITH WIFIE (Vitagraph—June 26).—The cast: Kernel Nutt (Frank Daniels); Mrs. Nutt (Alice Washburn); A Thespian (Henry Kooper). Author, Beryle Caton. Director, C. Jay Williams.

Prunes, prunes, delicious prunes, you are known on all boarding house tables in the wide world, but never before have you been known to be the cause of breaking up a happy home. Just because one of the boarders got two more prunes than himself, Nutt thinks his wife, keeper of the house, is flirting with the roomer, and determines to track her and make sure. Nutt's wife has never seen his handsome face, which is shrouded in shrubbery, so he decides to remove the ambush and expose his visage to the ravages of the merciless winds, in order to further his end. He tells wife that he is going to another town on business, but really goes to the barber instead. Sans whiskers, he returns to the house, where, unfortunately for his scheme, wife recognizes him immediately, and determines to turn the tables on him. She starts a flirtation with him, and poor Nutt does not know whether to be happy that his manly beauty has attracted her, or sad that his wife is unfaithful. Then, the star boarder, an actor, is "tipped off" by Mrs. Nutt and decides to help her out. Dressed in a pair of whiskers such as formerly adorned Nutt's countenance, he enters, accuses the real Kernel of flirting with his wife, and kicks him out of the house. Nutt's protests are of no avail, and he must now stay out of the house until he can regain his lost facial adornment.

WINIFRED THE SHOP GIRL (Vitagraph—Five Parts—June 26).—The cast: Winifred Childs (Edith Storey); Peter Rolls (Antonio Moreno); Ena, Peter's Sister (Lillian Burns), Peter Rolls, Sr. (John Costello); Mrs. Rolls (Mrs. Soule); Lord Rayglan (Harold Foshay); Eileen (Marion Henry); Madame Nadine (Josephine Earle); Lily (Clara McCormack); Sadie (Emily Leaske); Megeison (Thomas Mills); Floorwalker (Eddie Dunn); Mr. Van Brunt (Templar Saxe). Authors, C. N. and A. M. Williamson. Produced by George D. Baker.

Winifred, a shop girl, is engaged to a wealthy model, whom he met on board the steamer returning from Europe, is discouraged by his sister, Ena, who is more ambitious for him. Peter is the son of Peter Rolls, the wealthy New Yorker. Ena tells Winifred that Peter is engaged to Eileen, sister of Lord Rayglan, and that he is just trifling with her. Winifred believes her and refuses to speak to him. Before disembarking, Ena gives Winifred a stylish gown which she bought.

In New York, Winifred is working in a stylish modiste's shop. One of the best customers insults her and she slaps his face. Mme. Nadine, the modiste, sees her action, and fearful of losing the customer, discharges her. She tries to get a position in the other shops, but in each case finds herself blacklisted by Madame Nadine.

In sore straits, she moves to cheaper quarters. She meets Lily, a salesgirl in Roll's department store, and the former takes her to Megeison, the store manager to get her a position. The manager, at first says he has no opening, but when he sees what a handsome girl Win is, he employs her. Ena Rolls comes to the store to do some shopping, and sees Winifred against whom she harbors a dislike. She makes various remarks calculated to arouse Win's anger, and when Win resents them she complains to Megeison, who pretends to discharge her. When Ena leaves, he tells her that she may remain and transfers her to another department.

Megeison arranges a party for that night at which Winifred, Lily, a floorwalker and himself are to be present. Megeison tells the floorwalker to escort the girls to the party, but to keep them ignorant of the fact that it is to be held at his house. Winifred dons the dress Ena gave her, the only decent gown she posseses. They start off—but when Winifred sees that she is being taken to his apartment she tries to back out, but she is persuaded to continue by Lily.

Meanwhile, Peter in his hunt for Winifred, gets a clue which leads him to the department store. Here he learns that she has been discharged and is told that Megeison could give him her address. In Megeison's apartment, all drink except Winifred and after a while, she feels sheepish and drinks with them. She catches Megeison trying to "dope" her drink and denounces him. He catches her and tries to kiss her and a struggle follows in which her dress is badly torn, the pieces falling on the floor. She manages to elude him and escapes to another room where she locks herself in. Peter enters and asks for information about Winifred, but Megeison tells him that he knows nothing about her. Then the pieces of Winifred's dress catch his eye and he demands to know the truth. Megeison's valet, who went through another room to admit him, opens the door and Peter sees Winifred within. Winifred shrinks from Peter, thinking he is in league with Megeison, but when she realizes that he really loves her and has come to claim her for his own, she leaves misery behind, and goes with Peter, her suffering relieved in the knowledge of his devotion.

METRO PICTURES CORP

THE FLOWER OF NO MAN'S LAND (Columbia Pictures Corp. Five Parts—June 26).—This picture is to be released on June 26 instead of on June 19, as stated in our last week's issue. A story of it can be found on page 2303 of that issue. Exhibitors will please observe the change in release day.

THE PURPLE LADY (Rolfe Photoplay, Inc.—Five Parts—June 19).—The cast: Silas Gilworthy (Ralph Herz); Count Louis Petelier (Alan Hale); Mr. Severn (Howard Truesdell); Detective Rogers (George Pauncefote); Jules Bergere (Guido Colucci); Adelaide Severn (Gretchen Hartman); Mrs. Severn (Mrs. William Bechtel); Mrs. Rogers (Cora Williams); Fifi Melotte (Irene Howley).

The Uplift Society, with Silas Gilworthy at its head, plans to rid the city of the pernicious influence of the dance parlors. The worst of these is said to be the Purple Lightning Tango Parlor, so-called because of its peculiar light effect. Here the famous dancer, Fifi Melotte, is the star entertainer and leading spirit.

Detective Rogers, a friend of Gilworthy's, offers to show him the place and its iniquities, so thinking to aid "the cause," he goes. However, he is an easy victim to Fifi's innocent ways, assumed for the moment, and comes more than once to see her, without the escort of the Uplift Society. The tango parlor is raided, and Fifi and "Uncle Silas," with difficulty, escape a visit to the police court. They "do" Coney Island and have their pictures taken together in a loving pose.

Silas is engaged to the wealthy Adelaide Severn, and their marriage is soon to take place. Adelaide is being besieged by the attentions of a bogus Count, who is a friend of Fifi's. The Count has stolen a necklace of matched pearls and given them to Fifi for safe-keeping. Fifi in turn has slipped the meshbag in which she has placed them in Silas' pocket fearing the police. Adelaide and her mother see the woman's meshbag on Silas' desk and ask for an explanation. Not knowing what else to do, he tells his fiance it is his wedding present to her.

Fifi comes to the Severn home, where the wedding is to take place, to demand the return of the bag and blackmail him with the loving picture. Silas introduces her as Mrs. Rogers, the wife of his detective friend who has written she cannot come. But complications follow immediately, when Rogers himself arrives on the trail of the Count, whom he suspects of having the necklace, soon followed by Mrs. Rogers. The necklace is stolen from Adelaide's neck, and the person nearest her, whom Rogers has to lock up for safe-keeping, is his own wife.

Both Rogers and Silas go to Fifi's room in

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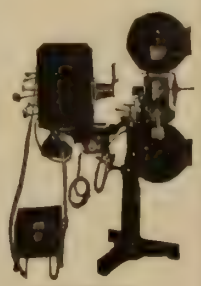

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The 1916 Convention Number of The Moving Picture World

¶ Pursuant to our custom for several years past, the *only* Special Number of THE MOVING PICTURE WORLD will be published current with the National Convention of the Motion Picture Exhibitors' League of America.

¶ The Convention will be held in the Coliseum, Chicago, the week of July 10th. Our Convention Number will be dated July 15th.

¶ We respectfully suggest that prospective advertisers reserve their space now. All advertising copy must be in our hands by June 24th, marked plainly so that it will receive proper publication.

¶ Please note that in spite of the unusual advantages offered through this number, because of its increased circulation and intensified interest, the advertising rates remain the same.

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search of the pearls. Fifi screams, the entire household enters, and Rogers and Silas make a hasty exit. Silas tries to hide in a kimono in the closet, and is discovered. But the pearls are in the hem of the kimono, and the Count tries to snatch it after Silas has taken it off. Rogers arrests the Count, confiscates the pearls in the name of the government, and Adelaide and Silas, forgiving and forgetting, prepare to keep step to the wedding march.

PIEDMONT FILM CO.

THE MIRROR OF LIFE (Five parts—June). The story deals with a young boy who is born of rich parents, but who becomes incorrigible through his associates in school. During school recess there is a fist fight for leadership of the band of school boys. Tom defeats the bully and becomes the idol of all the boys. The fact that he is idolized by all leads him into the ways of the underworld. During a sight-seeing trip through the dives, he sees a tough about to strike a girl and goes to her aid, only to find that his interference is not wanted. He is struck in the face by the one he is about to protect.

In the fight which ensues, Tom is arrested. In the meantime Tom's mother receives a letter from her husband, who is in Europe on a pleasure trip, stating that it would be advisable to send Tom to college. The letter arrived too late, however, as Tom is about to be sentenced for his infractions of the law. Tom's associates go to a ward heeler, one who depends on the gang at election time, asking him to assist Tom from going to jail. The ward heeler visits the judge, who drives the politician out of his chambers.

Tom serves his sentence. On his release he is met by "Agnes," who has taken a liking to him and who thinks that she can reform him through marriage. But Tom's liking for the underworld life leads him back to the dives which he frequented before his term in prison. He finds that there is another leader who has taken his place and who has become jealous of Tom on account of the love that Agnes shows towards him.

A fight starts, and Tom and Agnes make their escape when the police break into the place. Agnes' entreaties finally win Tom over to get him away from the crowd and to lead a better and nobler life. Tom finally consents to marry Agnes and to give up his low life. He gets employment in a factory. Meantime Agnes goes to Tom's folks and asks for forgiveness, but the father is obdurate and cannot forget the disgrace his son has brought on the family name. After three years Tom, Jr., is brought to his grandfather and grandmother, who see the likeness in the child to their own son. They finally consent to give their forgiveness to their son.

BLUEBIRD PHOTOPLAYS, INC.

THE EYE OF GOD (Five Parts—June 5).—The cast: Olaf (Tyrone Power); his wife (Ethel Weber); Renie (Lois Weber); Paul, her fiance (Charles Gunn).

Before his execution Olaf determines to record his experiences so that the world may take warning. Olaf spent the best years of his life in trying to make an impoverished farm pay living expenses. He and his wife, Ana, lived alone. The wife's sister becomes ill and Ana goes to the house a few miles away to care for her. As she passes the station she is accosted by a stranger, Renie, and her maid, who ask about the trains. Ana tells them there is no train until the morning. The night is stormy and the two women apply for shelter at Olaf's house. This is reluctantly given. He is impressed with the strong personality of Renie. He retires to the attic and gives the bedroom to the women. Renie sleeps in the bedroom while her maid uses a lounge near the kitchen, which is opposite the bedroom. Olaf, who cannot forget Renie, crawls down into the bedroom through a trapdoor. He kisses her and escapes just as she awakens.

Next day the woman and maid leave and the ensuing weeks Olaf spends brooding and thinking of the woman. Another stormy, rainy night comes and two passing travelers beg refuge. Olaf at first refuses them, then, upon being offered liberal pay, consents. Paul, the younger of the two, is the fiance of Renie. He and his companion have a large sum of money and jewelry. Olaf sees the treasure and his soul is filled with greed. The strangers are given the same room occupied by Renie, while Olaf again takes the attic. They are suspicious of their host and resolve to spend the night watching, one sleeping while the other watches the only door leading to the bedroom—from the kitchen. The older man retires, and Paul sits up to watch. Olaf is unable to restrain his passion to possess the money. Paul is suddenly aroused by a pistol shot and rushes into the adjoining room. His partner is sitting up in bed and as he enters a shot is fired. Paul drops seriously wounded. A few minutes later Olaf clatters down the steps just as the hired man and his wife enter from the outside. Ana, at the home of her sister, gets a premonition that something is wrong at home, and, unable to shake off the feeling, hurries to the house. Thus she arrives to find the tragedy.

Paul recovers, but the valuables cannot be located, and the evidence against Paul causes him to be sentenced to life imprisonment. There is nothing against Olaf and he is freed. Ana and her husband return home, but, in a short time, Ana is unable to endure the strain of living in the house, as she seems to feel the eye of God upon her at all times. She leaves Olaf. Left alone at the house, he begins to get uneasy. Frequently he finds an eye staring at him, but can never trace it. Finally he cannot bear the strain, and, going to the attic, unearths the valuables. He determines to see the world. He leaves the farm to his wife and sets out.

Renie is heartbroken over the sentence given her lover, and, believing in his innocence, promises to run down the guilty man. Olaf wanders through many and strange lands. The eye follows him and he is almost frantic with the strain, when again he meets Renie. She seems glad to see him, and invites him to her home. Olaf becomes bewitched by the woman and she plays upon him at her will. Olaf has been kind to the maid on several occasions and one day she gives him a note, warning him that he is in danger. He cannot understand it and shows the note to Renie. She is disconcerted at first, but explains the matter away. Olaf becomes more and more enamored of the woman and she accepts his attentions, secretly despising him. One day, to prove his affection, Olaf gives the woman a beautiful piece of jewelry. She recognizes it as part of the loot which is missing from the murder of Paul's companion.

A little later he declares he kissed her the night of her visit and discloses how he sneaked into the room. She accuses him of the murder and in his surprise he almost confesses. She then tells him she is the promised wife of the man imprisoned. Olaf is taken into custody by the police. The maid, still anxious to be of help to him, shuts off the light at a critical moment and Olaf escapes. He wanders to many places, but the eye is ever following him. Finally, worn and unnerved, he returns to the woman's house and gives himself up. He is taken by the officers and makes a full confession, telling how he slipped into the room through the trap door, murdered the partner and tried to kill Paul, and how he secured the loot and hid it until the matter was dropped.

Renie and Paul are reunited and are happy in their love. As Olaf finishes writing his life story the steps of the executioners approach his cell and he is led forth to pay the penalty of his crime.

SHOES (Five Parts—June 26).—The cast: Eva Meyer (Mary MacLaren); her father (Harry Griffith); her mother (Mrs. Witting); Lil (Jessie Arnold); tough (William Mong). Produced by Lois Weber.

Eva Meyer works in a five and ten-cent store for five dollars a week. At home her mother takes in washing to help support three smaller children and a lazy, beer-drinking, novel-reading, good-for-nothing husband and father. For months Eva has needed a pair of shoes. As the weeks pass the necessity for shoes increases, until finally heavy rains set in and rot what little there is left of her bedragged and worthless shoes, until they are literally falling from her feet.

Eva brings her unopened pay envelope home to her mother every Saturday night, to be, each time, promised that "next week" she should have the money for a pair of shoes. She has set her heart upon a pair that are displayed in a shop window she passes going to and from her work. But each week there is a new and valid reason for postponement—the rent must be paid, the merchants will no longer trust them for food, and the worthless father is still out of work. And all this time she sees the money she has earned go for beer, dime novels and food to satisfy her shiftless parent's desires.

Finally, one Saturday night, she demands of her father that he shall provide her with a pair of shoes. Her only solace is the retort from the man who was her natural protector and supporter that he also needed shoes for himself. Then and there Eva resolves that she shall no longer suffer from sore feet, blistered and splintered from the rough floor upon which she stands behind the counter. One of her fellow-slaves in the five and ten-cent store has introduced her to a cabaret singer, weeks before; but she had steadfastly and indifferently declined his invitations to be entertained.

Eva repairs to her cheerless room in the dreary and stuffy flat; she puts on a clean shirt-waist, lowers her skirt by pinning it around her hips so that her rotten and ragged shoes are hidden, gets carfare from her mother and says she is going to spend Sunday with her girl friend from the store. And Monday night Eva returns home from work with the new shoes upon her feet.

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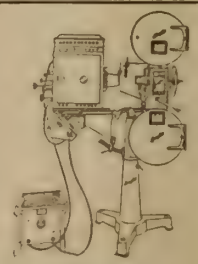

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SOUTHERN THEATRE EQUIPMENT CO., Rhodes Building, Atlanta, Ga.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 5—The Girl Across the Way (Drama) (Biograph Reissue No. 53).
June 6—The Yaqui Cur (Two parts—Drama) (Biograph Reissue No. 54).
June 12—The Spirit Awakened (Drama) (Biograph—Reissue No. 55).
June 14—Liberty Belles (Three parts—Comedy—Drama).
June 19—A Misunderstood Boy (Drama) (Biograph-Reissue No. 56).
June 20—The Reformers (Two parts—Drama) Biograph—Reissue No. 57).
June 26—The Unwelcome Guest (Drama) (Biograph Reissue No. 58).
June 28—A Fair Rebel (Three parts—Drama) (Biograph Reissue No. 59).
July 3—The Blue or the Gray (Drama).
July 4—His Trust and His Trust Fulfilled (Two parts—Drama).

EDISON.

May 23—The Coward's Code (Three parts—Drama).
May 24—The Ceeropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).
June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

May 27—The Schemers (Three parts—Drama).
May 27—Police (Two parts—Comedy).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
June 3—Our People (Three parts—Drama).
June 6—Orphan Joyce (Two parts—Drama).
June 7—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy).
A Scenic Subject on the same reel.
June 10—Fool's Gold (Three parts—Drama)
June 13—Putting It Over (Two parts—Com.).
June 14—Canimated Nooz Pictorial No. 11 (Cartoon—Com.).
—A scenic subject on the same reel.
June 17—The Promise Land (Three parts—Drama).
June 20—The Girl at the Curtain (Two parts—Drama) (Reissue).
June 21—The Fable of "The Undecided Brunette" (Comedy).
June 24—A Traitor to Art (Three parts—Dr.).
June 27—The Voice in the Wilderness (Two parts—Drama) (Reissue).
June 28—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon—Comedy).
—A scenic subject on the same reel.
July 1—The Regeneration of Margaret (Three parts—Drama).
July 4—The Fable of "The Fearsome Feud Between the First Families" (Two parts—Comedy).
July 5—Canimated Nooz Pictorial, No. 12 (Cartoon).
—A scenic subject on the same reel.
July 8—Power (Three parts—Drama).

KALEM.

June 6—Midnight at the Old Mill (Comedy).
June 7—In Cinderella's Shoes (Comedy).
June 9—Juggling Justice (Comedy).
June 10—The Treasure Train (No. 83 of the "Hazards of Helen" Railroad Series—Drama).
June 12—The Disappearance of Helen Mintern (No. 12 of the "Social Pirates"—Two parts—Drama).
June 13—The Alaskan Mouse Hound (Comedy).
June 14—The Bachelors' Alliance (Comedy).
June 16—The Stenographer's Strategy (Com.).
June 17—A Race Through the Air (No. 84 of the "Hazards of Helen" Railroad Series—Drama).
June 19—In the Service of the State. (No. 13 of the "Social Pirates.") (Two parts—Drama.)
June 20—The Beggar and His Child (Comedy).
June 21—That Lovely Widow (Comedy).
June 23—Her Great Invention (Comedy).
June 24—The Mysterious Cipher (No. 85 of the "Hazards of Helen" Railroad Series—Drama).
June 26—The Music Swindlers (No. 14 of the "Social Pirates"—Two parts—Dr.).
June 27—The Explorer (Comedy).
June 28—The Lotus Woman (Five parts—Dr.).
June 28—When Opportunity Knocked (Com.).
June 30—Setting the Fashion (Comedy).
July 1—The Engineer's Honor (No. 86 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

June 5—Otto the Reporter (Comedy).
June 8—The Scapegrace (Three parts—Dr.).
June 10—Two Smiths and a Haff (Comedy).
June 12—Otto the Cobbler (Comedy).
June 13—The Avenger (Two parts—Drama).
June 15—Sons of the Sea (Three parts—Dr.).
June 17—Hubby Puts One Over (Comedy).
June 19—Otto's Legacy (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).
June 26—No Place Like Jail (Comedy).
June 27—Out of the Flotsam (Two parts—Dr.).
June 29—The Return of John Boston (Three parts—Drama).
July 1—Edison Bugg's Invention (Comedy).
—Under a Barrel (Comedy).
July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).

SELIG.

June 3—Crooked Trails (Western—Drama).
June 5—A Temperance Town (Three parts—Drama).
June 5—The Selig-Tribune No. 45, 1916 (Top.).
June 8—The Selig-Tribune No. 46, 1916 (Top.).
June 10—Going West to Make Good (Western—Drama).
June 12—The Two Orphans (Three parts—Dr.).
June 12—Selig-Tribune, No. 47, 1916 (Topical).
June 15—Selig-Tribune, No. 48, 1916 (Topical).
June 17—The Cowpuncher's Peril (Drama).
June 19—Selig-Tribune, No. 49, 1916 (Topical).
June 19—The Reprisal (Three parts—Drama).
June 22—Selig-Tribune, No. 50, 1916 (Topical).
June 24—Taking a Chance (Drama).
June 26—The Sacrifice (Three parts—Drama).
June 26—Selig-Tribune, No. 51, 1916 (Topical).
June 29—Selig-Tribune, No. 52, 1916 (Topical).
July 1—The Girl of Gold Gulch (Western—Drama).

VIM.

June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).
June 8—The Sea Dogs (Comedy).
June 9—A Dollar Down (Comedy).
June 15—Hungry Hearts (Comedy).
June 16—The Raid (Comedy).
June 22—Never Again (Comedy).
June 23—For Better or Worse (Comedy).
June 29—Better Halves (Comedy).
June 30—For Value Received (Comedy).
July 5—Housekeeping (Comedy).
July 6—A Day at School (Comedy).
July 7—Furnished Rooms (Comedy).

VITAGRAPH.

May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
May 29—The Rich Idler (Drama).
June 2—The Lonelies (Comedy—Drama).
June 3—Carew and Son (Three parts—Drama) (Broadway Star Feature).
June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).
June 9—The Stained Pearl (Three parts—Dr.).
June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).

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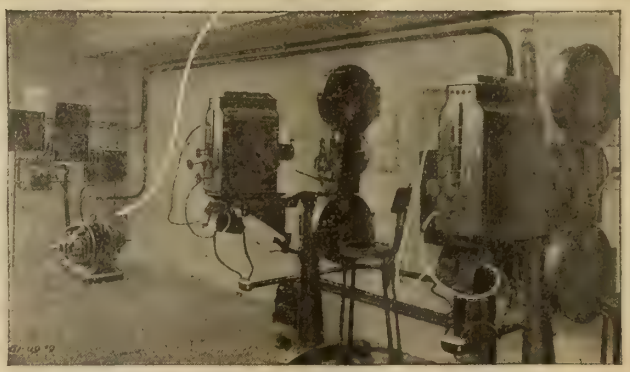

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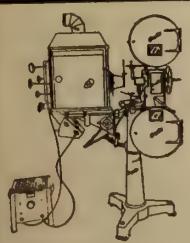

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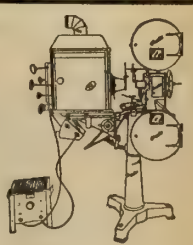

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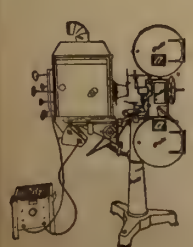

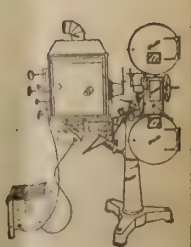

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 7—Number 23 (Topical).
June 14—Number 24 (Topical).
June 21—Number 25 (Topical).
June 28—Number 26 (Topical).
July 5—Number 27 (Topical).

BIG U.

June 8—The Sea Lily (Drama).
June 15—Betty's Hobo (Comedy-Drama).
June 20—The Grip of Crime (Drama).
June 22—No release this day.
June 28—God and the Baby (Drama).
June 29—Twice at Once (Comedy).
July 6—The Wishing Lamp (Juvenile-Drama).

BISON.

June 3—Tammany's Tiger (Two parts—Com.).
June 10—The Cage Man (Two parts—Drama).
June 17—A Railroad Bandit (Two parts—Drama).
June 24—The Ghost of the Jungle (Two parts—Drama).
July 1—The Money Lenders (Two parts—Dr.).
July 8—The Committee on Credentials (Three parts—Drama).

GOLD SEAL.

June 6—The Rose-Colored Scarf (Two parts—Drama).
June 13—The Melody of Love (Three parts—Drama).
June 20—The False Part (Two parts—Drama).
June 27—Jackals of a Great City (Two parts—Drama).
July 4—They Wouldn't Take Him Seriously (Two parts—Comedy-Drama).

IMP.

June 2—Jim Slocum No. 46393 (Two parts—Drama).
June 6—His Little Story (Comedy).
June 13—Her Wonderful Secret (Comedy).
June 16—The Devil's Image (Two parts—Dr.).
June 18—A College Boomerang (Comedy).
June 20—His Picture (Comedy).
June 22—Behind the Secret Panel (Three parts—Drama).
June 23—The Heart Wrecker (Comedy—Dr.).
June 27—Peggy and the Law (Drama).
June 30—Blind Man's Bluff (Two parts—Comedy—Drama).
July 4—The Clever Mrs. Carter (Comedy).
July 6—The Man Across the Street (Two parts—Drama).
July 7—The River Goddess (Comedy-Drama).

JOKER.

June 3—A Dark Suspicion (Comedy).
June 10—No release this day.
June 17—Love Quarantined (Comedy).
June 24—The Fall of Deacon Stillwaters (Comedy).
July 1—Bashful Charley's Proposal (Comedy).
July 8—An All-Around Cure (Comedy).

LAEMMLE.

June 4—The Wire Pullers (Comedy).
June 8—Alias Jane Jones (Two parts—Dr.).
June 11—The False Gems (Drama).
June 15—Her Soul's Song (Two parts-Dr.).
June 18—Romance at Random (Comedy).
June 25—The Rogue With a Heart (Drama).
June 29—The Human Cactus (Two parts—Dr.).
July 2—Baseball Bill No. 1 (Comedy).
July 9—No release this week.

L-KO.

June 4—No release this day.
June 7—Billie's Waterloo (Comedy).
June 11—Phony Teeth and False Friends (Comedy).
June 14—How Stars Are Made (Two parts—Comedy).
June 21—The Jailbird's Last Flight (Com.).
June 25—Dirty Work in a Beanery (Comedy).
June 28—Pirates of the Air (Two parts—Com.).
July 2—No release this day.
July 5—A Gambler's Gambol (Comedy).
July 9—Getting the Goods on Gertie (Comedy).

NESTOR.

June 5—Never Again Eddie (Comedy).
June 9—Twixt Love and the Iceman (Comedy).
June 12—Their Awful Predicament (Comedy).
June 16—Almost a Widow (Comedy).
June 19—Wanted, a Husband (Comedy).
June 23—What Could the Poor Girl Do? (Two parts—Comedy).
June 26—The Browns See the Fair (Comedy).
July 3—No release this week.
July 7—Double-Crossing the Dean (Two parts—Comedy).

POWERS.

June 8—Mr. Fuller Pep—He Breaks for the Beach (Cartoon).
—Pygmies of the Zoo (Ditmar's Educational).
June 10—Betrayed by the Camera (Comedy).
June 15—Professor Wiseguy's Trip to the Moon (Comedy-Cartoon).
—Little Journeys in Scenic Japan (Educational).
June 17—No release this day.
June 22—The Young Sleuths (Comedy).
June 24—No release this day.
June 29—Sammy Johnsin, Magician (Comedy—Cartoon).
—The Children's Paradise (Educa.).
June 30—Such Is Life in China—Hy Mayer Travelaugh (Comedy).
July 6—The Janitor (Comedy).
July 8—"Sports of the Rajah in Mysterious India," as revealed by the Famous Dr. Dorsey Expedition (Educational).

RED FEATHER PHOTOPLAYS.

June 5—The Madcap (Five parts—Drama).
June 12—What Love Can Do (Five parts—Drama).
June 19—The Man from Nowhere (Five parts—Drama).
June 26—It Happened in Honolulu (Five parts—Drama).
July 3—The Way of the World (Five parts—Drama).

REX.

June 4—As in a Dream (Three parts—Drama).
June 6—No release this day.
June 9—The Code of His Ancestors (Drama).
June 11—The Sheriff of Pine Mountain (Two parts—Drama).
June 13—No release this day.
June 14—When the Wolf Howls (Drama).
June 18—The Finer Metal (Two parts—Dr.).
June 23—The Rosary (Drama).
June 25—The Fool (Two parts—Drama).
June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).

VICTOR.

June 7—Object—Matrimony (Two parts—Comedy).
June 9—The Scorpion's Sting (Three parts—Drama).
June 16—The Golden Boot (Comedy).
June 21—The Scarlet Mark (Two parts—Dr.).
June 30—Muggins (Drama).
July 5—Behind the Veil (Two parts—Drama).
July 7—Any Youth (Drama).

UNIVERSAL SPECIAL FEATURE.

June 5—The Adventures of Peg o' the Ring, No. 6, "Cry of the Ring" (Two parts—Drama).
June 12—The Adventures of Peg O' the Ring, No. 7, "The Wreck" (Two parts—Drama).
June 19—The Adventures of Peg o' the Ring No. 8, "Outwitted" (Two parts—Drama).
June 26—The Adventures of Peg o' the Ring No. 9, "The Leap" (Two parts—Drama).
July 3—The Adventures of Peg o' the Ring No. 10 (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

June 1—The Trail of the Thief (Three parts—Drama).
June 5—Jealousy's First Wife (Two parts—Drama).
June 12—Convicted for Murder (Two parts—Drama).
June 19—The Gentle Conspiracy (Two parts—Drama).
June 26—The Fate of the Dolphin (Two parts—Drama).
June 29—Tangled Skeins (Three parts—Dr.).

BEAUTY.

June 4—Ima Knutt Gets a Bite (Comedy).
June 7—Billy Van Deusen's Operation (Com.).
June 11—Thinim Stout (Comedy).
June 14—Billy Van Deusen's Eggaspensive Adventure (Comedy).
June 18—Pedigrees, Pups and Pussies (Com.).
June 21—The House on Hokum Hill (Com.).
June 25—The Day's Work (Comedy).
June 28—When Adam Had 'Em (Comedy).
July 2—The Gink from Kankakee (Comedy).

CENTAUR.

June 3—Clouds in Sunshine Valley (Two parts—Drama).
June 10—The Lion's Nemesis (Two parts—Drama).
June 17—The Star of India (Two parts—Dr.).
June 24—A Siren of the Jungle (Two parts—Drama).
July 1—A King o' Make Believe (Two parts—Drama).

CUB.

June 9—Jerry's Big Lark (Comedy).
June 16—Jerry and the Moonshiners (Comedy).
June 23—Jerry's Elopement (Comedy).
June 30—Jerry's Big Haul (Comedy).

FALSTAFF.

June 3—Peterson's Pitiful Plight (Comedy).
June 5—Advertisementers (Comedy).
June 10—Where Wives Win (Comedy).
June 12—Real Estaters (Comedy).
June 17—Doughnuts (Comedy).

GAUMONT.

June 7—See America First No. 39, "Montgomery, Ala." (Scenic).
—Kartoon Komics (Cartoon).
June 8—The Flames of Vengeance (Three parts—Drama).
June 11—Reel Life—Contains a Million Dollar Concrete Bridge, Raising Terrapin, The Beaver (Mutual Film Magazine).
June 14—See America First, No. 40, "Yellowstone National Park" (Scenic).
—Kartoon Komics (Cartoon).
June 18—Reel Life (Mutual Magazine).
June 21—See America First No. 41, "Birmingham, Ala." (Scenic).
—The Bell of the Village Green (Shadowgraph.)
June 22—The Criminal's Thumb (Three parts—Drama).
June 28—See America First No. 42, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 2—Reel Life (Mutual Magazine).

MUSTANG.

June 2—A Man's Friends (Two parts—Dr.).
June 9—The Pilgrim (Two parts—Drama).
June 16—The Sheriff of Plumas (Western—Drama).
June 23—A Modern Knight (Two parts—Dr.).
June 30—The Demon of Fear (Two parts—Drama).

MUTUAL WEEKLY.

June 7—Number 75 (Topical).
June 14—Number 76 (Topical).
June 21—Number 77 (Topical).
June 28—Number 78 (Topical).

THANHOUSER.

May 16—The Answer (Two parts—Drama).
May 23—For Uncle Sam's Navy (Two parts—Drama).
May 30—The Nymph (Two parts—Drama).
June 6—John Brewster's Wife (Two parts—Drama).
June 13—Brothers Equal (Two parts—Drama).

(*Mutual Releases continued on page 160.*)

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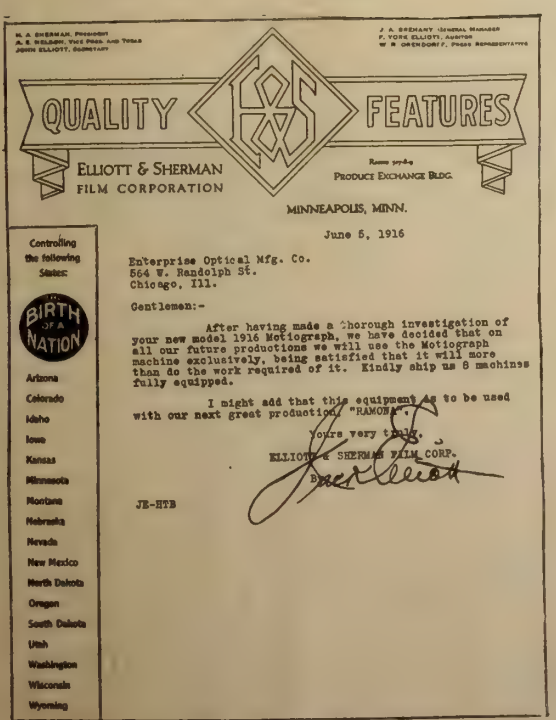
HYDROQUINONE

GENERAL CHEMICAL COMPANY

NEW YORK PHILADELPHIA CHICAGO


QUALITY FEATURES

ELLIOTT & SHERMAN FILM CORPORATION

Rooms 909-9 PRODUCE EXCHANGE BLDG.

MINNEAPOLIS, MINN.

June 5, 1916

Enterprise Optical Mfg. Co.
564 W. Randolph St.
Chicago, Ill.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

(*Mutual Releases continued from page* 158.)

MUTUAL MASTERPICTURES DE LUXE.

June 12—The Inner Struggle (American—Five parts—Drama) (No. 109).
June 15—The Abandonment (American—Five parts—Drama) (No. 110).
June 19—The Wasted Years (Centaur—Five parts—Drama) No. 111).
June 26—The Sign of the Spade (American—Five parts—Drama) (No. 113).

MUTUAL SPECIAL FEATURE.

June 5—The Secret of the Submarine, No. 3 (Two parts—Drama).
June 12—The Secret of the Submarine, No. 4 (Two parts—Drama).
June 19—The Secret of the Submarine, No. 5 Two parts—Drama).
June 26—The Secret of the Submarine, No. 6 Two parts—Drama).

MUTUAL STAR PRODUCTION.

June 22—Far From the Madding Crowd (Turner Five parts—Drama).

VOGUE.

June 18—Delinquent Bridegrooms (Comedy).
June 20—Ruffhouse (Comedy).
June 25—The Iron Mitt (Comedy).
June 26—A Safe Loss (Comedy).
July 2—Just for a Kid (Comedy).

Pathe Exchange, Inc.

ARROW.

June 5—Who's Guilty? No. 5, "Sold Out" (Two parts—Drama).
June 12—Who's Guilty? No. 6, "Sowing the Wind" (Two parts—Drama).
June 19—Who's Guilty? No. 7, "Truth Crushed to Earth" (Two parts—Drama).
June 26—Who's Guilty? No. 8 "Beyond Recall" (Two parts—Drama).

FEATURE.

June 5—The Iron Claw, No. 15, "The Double Resurrection" (Two parts—Dr.).
June 12—The Iron Claw, No. 16, "The Unmasking of Davy" (Two parts—Drama).
June 19—The Iron Claw, No. 17, "The Vanishing Faker" (Two parts—Drama).
June 26—The Iron Claw, No. 18, "The Green-Eyed God" (Two parts—Drama).

GOLD ROOSTER PLAYS.

June 19—A Matrimonial Martyr (Five parts—Drama).

MITTHENTAL.

June 12—An Awful Romance (Comedy).

PATHE.

June 5—The Fatal Pie (Cartoon—Com.).
—Some Fresh Water Fishes (Educ.).
June 5—The Zinc Mines of Lang Hit (French Indo-China—Educ.).
—Around Mount Fuji (Picturesque Japan—Scenic).
June 12—France's Canine Allies (Educational).
—The Gorges of Colorado (Picturesque America—Scenic).
June 19—From Kitchen Mechanic to Movie Star; or, Achieving Success via the Noodle Route (Cartoon).
—Japan's Ancient Capital — Nara (Scenic).
June 26—Our Lobster Supply (Educational).
—Perak—The Protected (Educational).

PATHE NEWS.

June 10—Number 47, 1916 (Topical).
June 14—Number 48, 1916 (Topical).
June 17—Number 49, 1916 (Topical).
June 21—Number 50, 1916 (Topical).
June 24—Number 51, 1916 (Topical).
June 28—Number 52, 1916 (Topical).
July 1—Number 53, 1916 (Topical).

ROLIN.

June 5—Luke Laughs Last (Comedy).
June 19—Luke's Fatal Flivver (Comedy).
June 26—Luke's Society Mix-Up (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS.

June 19—The Three Godfathers (Five parts—Drama).
Jun. 26—Shoes (Five parts—Drama).
July 3—Broken Fetters (Five parts—Drama).
July 10—The Love Girl (Five parts—Drama).

EMERALD M. P. CO.

June 26—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

FOX FILM CORPORATION.

June 5—Hypocrisy (Five parts—Drama).
June 12—A Woman's Honor (Five parts—Dr.).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

June 5—The Mysteries of Myra No. 7 (Two parts—Drama).
June 12—The Mysteries of Myra, No. 8 (Two parts—Drama).
June 12—Hearst-International News Pictorial, No. 47, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).

JUVENILE FILM CORPORATION.

June—For Sale—A Daddy (Dr.-Com.)
June—Chip's Carmen (Comedy).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

May—The Common Law (Drama).

METRO PICTURES CORPORATION.

June 12—The Masked Rider (Balshofer—Five Parts—Drama).
June 19—The Flower of No Man's Land (Columbia—Five parts—Drama).
June 26—The Purple Lady (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

June 15—Destiny's Toy (Famous Players—Five parts—Drama).
June 19—The Clown (Lasky—Five parts—Comedy).
June 26—The World's Great Snare (Famous Players—Five parts—Dr.).
June 29—The American Beauty (Pallas—Five parts—Drama).
July 3—The Dupe (Lasky—Five parts—Dr.).
July 6—The Smugglers (Famous Players—Five parts—Drama).
July 10—The Selfish Woman (Lasky—Five parts—Drama).
July 13—Davy Crockett (Pallas—Five parts—Drama).
July 17—The Dream Girl (Lasky—Five parts—Drama).
July 20—Under Cover (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

June 1—Bobby Bumps Goes Fishing (Cartoon—Comedy).
June 8—Farmer AlFalfa and His Tentless Circus (Cartoon—Comedy).
June 15—Kid Casey, the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

June 12—The Penal Colony of Palawan.
July 10—Beautiful Bavaria (Scenic).
July 17—Down the Danube to Vienna (Scenic).
July 24—The Real Bohemia (Scenic).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy at the Bat (Comedy).
June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

June 21—Casey's Dream (Comedy).
June 28—Casey in a Pawnshop (Comedy).
July 5—Casey, the Millionaire (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of June 25:
A Wild Girl of the Sierras (Fine Arts—Five Parts—Drama).
The Apostle of Vengeance (Ince—Five Parts—Drama).
Releases for week of July 2:
Casey at the Bat (Fine Arts—Five parts—Drama).
The Phantom (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Seventh Week.*)

June 5—The Rosary (Puritan—Two parts—Drama).
June 5—The Baby in the Case (Gayety—Comedy).
June 6—Bob Armstrong's Reward (Hiawatha—Western—Drama).
June 6—The Crucial Test (Lily—Drama).
June 6—Taming of the Shrew (Judy—Com.).
June 7—Broken Hearts (Buffalo—Western—Drama).
June 7—Mixed Brides and Pale-Faced Injuns (Comedy).
June 7—The Missing Necklace (Puritan—Drama).
June 8—The Formula (Lily—Two parts—Drama).
June 8—Johnny-on-the-Spot (Jockey—Com.).
June 9—The Higher Voice (Rancho—Western—Drama).
June 9—The Re-Made Maid (Gayety—Com.).
June 9—The Two Waifs (Supreme—Drama).
June 10—The Rustler's Retribution (Sunset—Western—Drama).
June 10—The Eternal Truth (Supreme—Dr.).
June 10—Hubby's Escapade (Hippo—Comedy).
—His One and Only (Comedy).
June 11—A Squaw's Loyalty (Utah—Western—Drama).
June 11—Two of a Kind (Jockey—Comedy).
June 11—The Recoil (Puritan—Drama).

(*Releases for the eighth week.*)

June 12—The Lure of Gold (Puritan—Two Parts—Drama).
June 12—Little Grains of Rice (Gayety—Com.).
June 13—The Wisdom of the White Man (Western—Drama).
June 13—Mother (Sunset—Drama).
June 13—Their Noble Relation (Jockey—Com.).
June 14—From Out of the Past (Rancho—Western—Drama).
June 14—Wife's Dilemma (Hippo—Comedy).
June 14—The Cashier's Ordeal (Supreme—Dr.).
June 15—The Ghost's Bride (Puritan—Two Parts—Drama).
June 15—Love and Overalls (Gayety—Com.).
—His Wife's Visitor (Comedy).
June 16—The New Prospector (Hiawatha—Western—Drama).
June 16—The Closed Door (Jockey—Comedy).
June 16—The Blindness of eJalousy (Lily—Drama).
June 17—His Leading Lady (Rancho—Western—Drama).
June 17—The Nobler Love (Supreme—Drama)
June 17—A Circumstantial Hero (Hippo—Comedy).
—The Live Wire (Comedy).
June 18—The Man Who Came Back (Rancho—Western—Drama).
June 18—The New Maid (Jockey—Comedy).
June 18—The Little Heroine (Supreme—Dr.).

WORLD EQUITABLE.

June 19—La Boheme (Brady Made—Five parts—Drama).
June 26—What Happened at 22 (Brady Made—Five parts—Drama).
July 3—The Crucial Test (Brady-Made—Five parts—Drama).
July 10—The Story of Susan (Five Parts—Dr.).
July 17—Friday the 13th (Five parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

(*Continued from page* 160.)

V-L-S-E., INC.

June 5—The Destroyers (Vitagraph — Five parts—Drama).
June 5—Kernel Nutt's One Hundred Dollar Bill (Vitagraph—Comedy).
June 9—Hearst-Vitagraph News No. 46 (Top.).
June 12—That Sort (Essanay—Five parts—Dr.).
June 12—The Redemption of Dave Darcey (Vitagraph—Five parts—Drama).
June 12—Kernel Nutt's Musical Shirt (Vitagraph—Comedy).
June 19—Kernel Nutt Flirts with Wife (Vitagraph—Comedy).
June 19—The Man Behind the Curtain (Vitagraph—Five Parts—Drama).
June 26—Winifred, the Shop Girl (Vitagraph—Five Parts—Drama).
June 26—The Valiants of Virginia (Selig—Five parts—Drama).
June 26—Kernel Nutt in Mexico (Vitagraph—Comedy).

GEORGE KLEINE.

June 5—Glorias Romance, No. 3, "A Perilous Love" (Two parts—Drama).
June 12—Gloria's Romance, No. 4, "The Social Vortex" (Drama).
June 19—Gloria's Romance, No. 5, "The Gathering Storm (Drama).
June 26—Gloria's Romance, No. 6, Hidden Fires" (Drama).
July 3—Gloria's Romance, No. 7, "The Harvest of Sin" (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

THE BEACON FILMS, INC.

May —Get Villa Dead or Alive (Two parts—Drama).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

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Apr.—Nurse and Martyr (Drama).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

RAVER FILM CO.

Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

UNITY SALES CORPORATION.

May 29—Diana (Three parts—Dr.) (Colored).
June 5—My Country First (Six parts—Drama).
June 12—The Pursuing Vengeance (Five parts—Drama).
June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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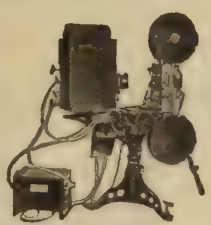

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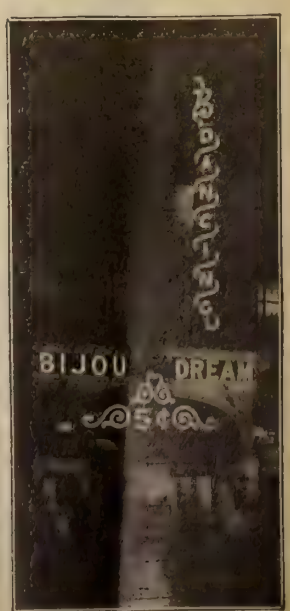

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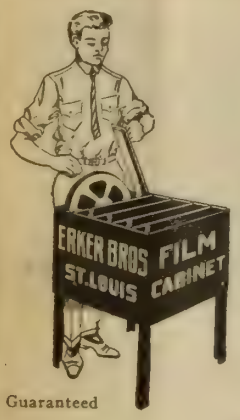

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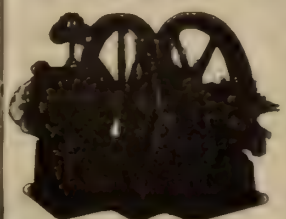

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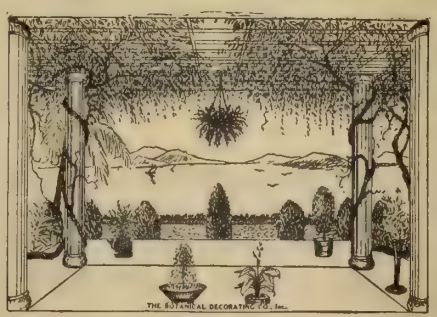

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Bolivia*	35 000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.888,540	23.275.894	39 901,203
Chili	37 284 043	24 238.713	29.553,823	17.800.611	13.627 618	16 616.912
Colombia*	19.615.000	17.547,987	15,714.447	17.213.000	5.784.275	7 647 163
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821 646
Guiana, British*	260,000	222.969	98 045	1 971.000	1.812.684	1.630.244
Guiana, Dutch*	620 000	1.034.508	813 325	594.000	655.244	731 806
Guiana, French*	49,000	.....	31 821	553,000	282,430	818.793
Paraguay*	63,000	61.198	67 220	61.000	83.595	215.058
Peru*	15.455.000	11 269,941	10.824.587	7.520.000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597 168	1.860,609	8.099.000	4.153.438	7.617.110
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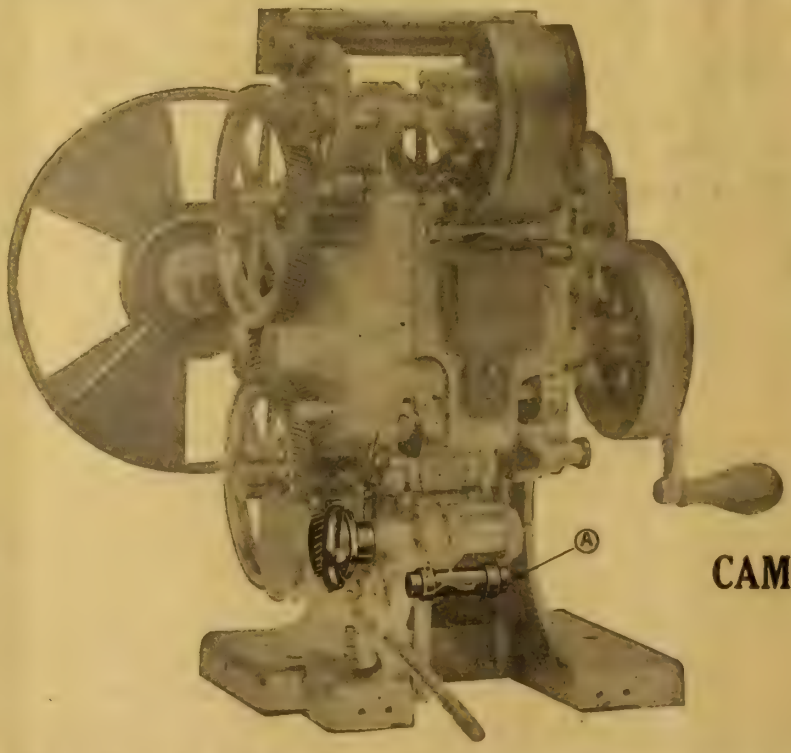

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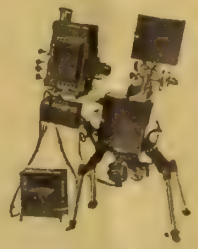

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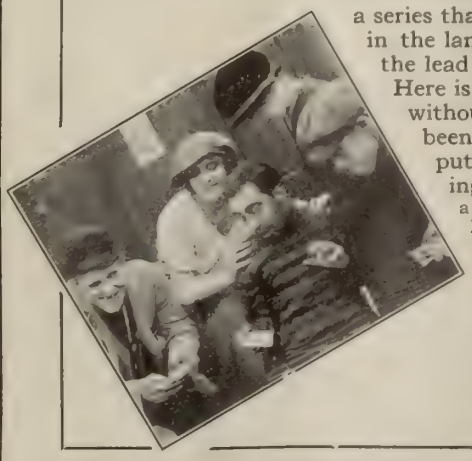

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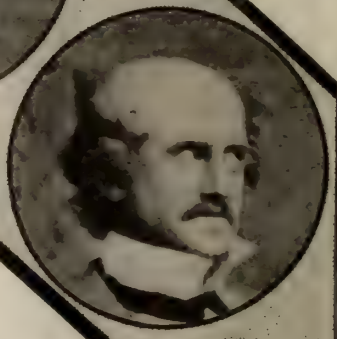

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"THE Play's The Thing"—is the basic principle of BLUEBIRD Productions. It stands as a guarantor and sponsor for cinema entertainment of superlative merit, in *every* BLUEBIRD Production. The subtle charm, strength, artistry and lavish details of BLUEBIRD Photoplays lifts them out of the rut of mediocrity and commoness and places them on a plane of accomplishment already recognized and applauded by discriminating audiences in the better Theatres throughout the world. "If it's a BLUEBIRD it's got to be good." "The Love Girl" with Ella Hall in a BLUEBIRD.

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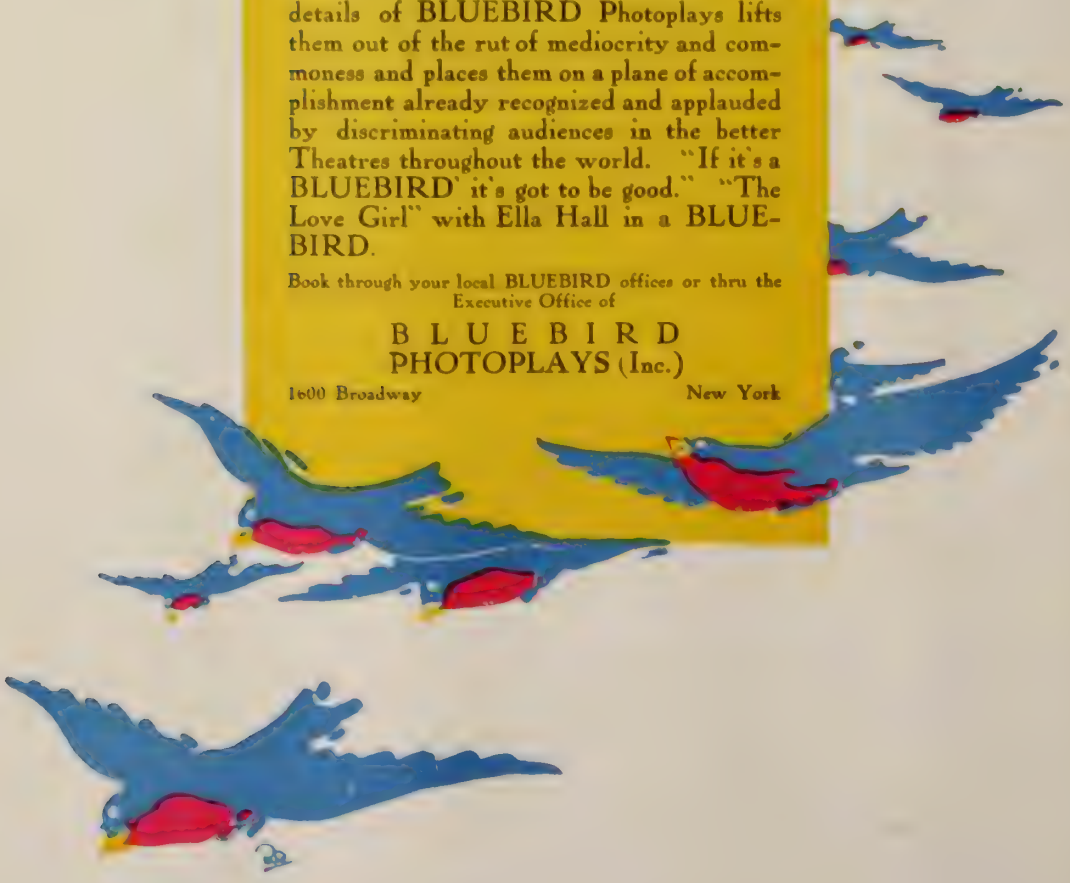

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48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

THE POPULAR STAGE FAVORITE

DONALD BRIAN

IN AN AMUSING PHOTO-PLAY COMEDY

"THE SMUGGLERS"

A STORY OF PEARLS AND BREAKFAST-FOOD
BY CHARLES F. HORNE

RELEASED JUNE 6TH ON THE

Paramount Program

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS-FAMOUS PLAYERS FILM SERVICE LTD.

The mobilization of the best thought and genius in motion pictures--Lasky Photoplays

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CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE (Ltd)

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

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Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

To interest more people in motion pictures and to focus that interest on his theatre and the pictures he shows. That's the big problem of every exhibitor.

The Paramount exhibitor finds the problem easy to solve—**consistent quality** of productions enables him to get new patrons and to **hold them.**

Are *YOU* Satisfied?

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Music

Specially arranged music for each feature beginning with release of April 3, 1916, is available at a small rental. Whether you have a full orchestra or only a piano, this specially arranged music will add greatly to the effectiveness of each feature.

Ask our exchange.

WEEK'S RELEASES

Daniel Frohman presents
PAULINE FREDERICK in
THE WORLD'S GREAT SNARE
produced by
Famous Players Film Co.

Pallas Pictures presents
MYRTLE STEDMAN in
THE AMERICAN BEAUTY
produced by
Pallas Pictures.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES NO. 21
"The Spreewald Near Berlin"

PARAMOUNT PICTOGRAPHS NO. 21

Training a Lion.
Better Babies—Seeing with the fingers.
Testing Your Mind—Can you remember names and places?
Golf—How to Play It, by Alex. Smith.
Coney Island—A Dollar's Worth of Joy.

PARAMOUNT BRAY ANIMATED CARTOONS NO. 24

"Bobby Bump's Fly Swatter."

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To strength a program—not to fill it out.

PARAMOUNT PICTOGRAPHS

(The Magazine on the Screen)

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES

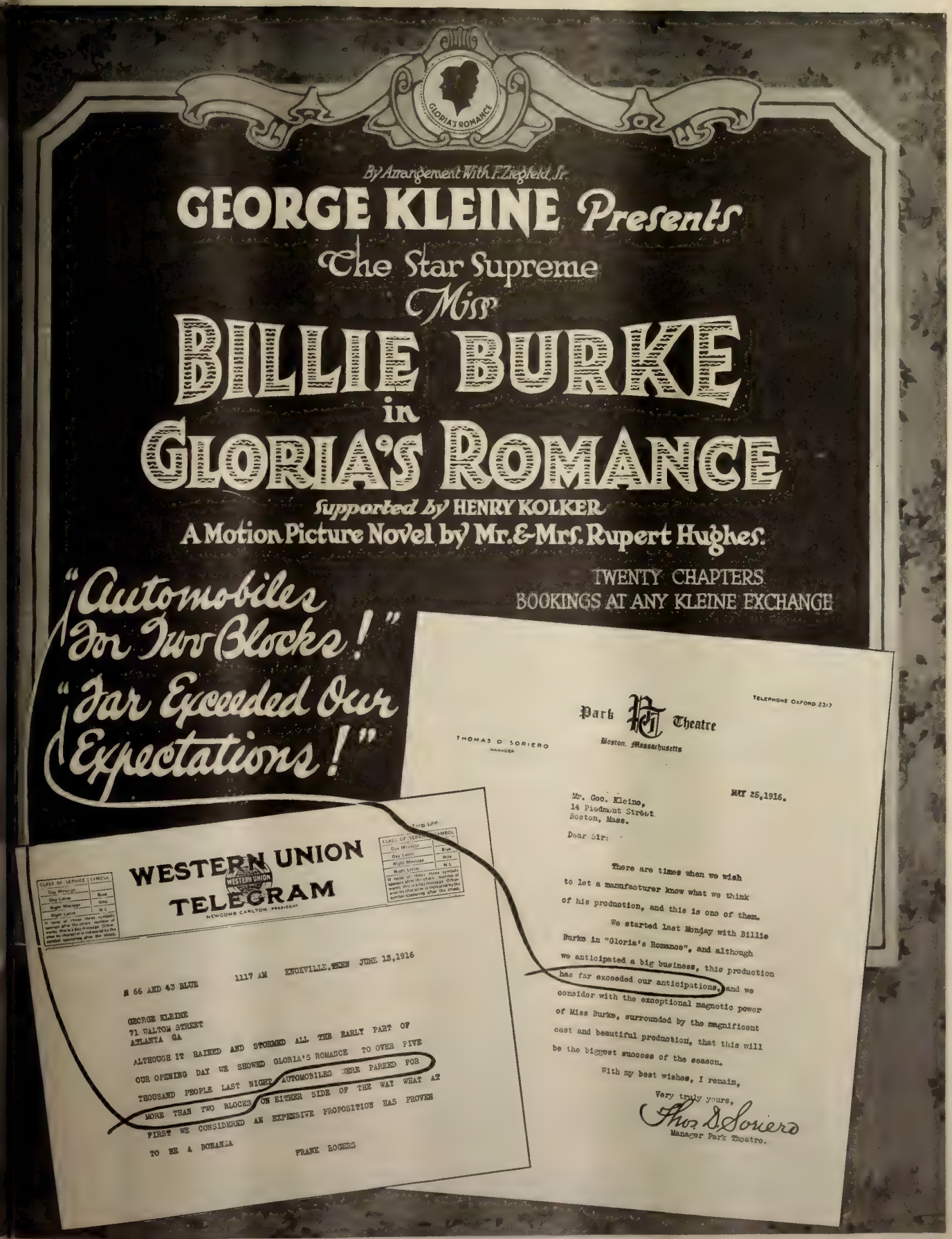
PARAMOUNT-BRAY ANIMATED CARTOONS

Not meant for the exhibitor who is content to "Run Along."

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

GLORIA'S ROMANCE
Miss Billie Burke


GLORIA'S ROMANCE
By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE Presents
The Star Supreme
Miss
BILLIE BURKE
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs. Rupert Hughes.
TWENTY CHAPTERS
BOOKINGS AT ANY KLEINE EXCHANGE
"Automobiles for Two Blocks!"
"Far Exceeded Our Expectations!"
Park Theatre
Boston, Massachusetts
THOMAS D. SORIERO
MANAGER
TELEPHONE OXFORD 2317
MAY 25,1916.
Mr. Geo. Kleine,
14 Piedmont Street.
Boston, Mass.
Dear Sir:
There are times when we wish to let a manufacturer know what we think of his production, and this is one of them.
We started last Monday with Billie Burke in "Gloria's Romance", and although we anticipated a big business, this production has far exceeded our anticipations, and we considor with the exceptional magnetic powor of Miss Burke, surrounded by the magnificent cast and beautiful prodnction, that this will be the biggest success of the season.
With my best wishes, I remain,
Very truly yours,
Thos. D. Soriero
Manager Park Theatre.
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON PRESIDENT
CLASS OF SERVICE
Day Message
Day Letter
Night Message
Night Letter
SYMBOL
Blue
Nite
N L
S 66 AND 43 BLUE
1117 AM KNOXVILLE,TENN JUNE 13,1916
GEORGE KLEINE
71 WALTON STREET
ATLANTA GA
ALTHOUGH IT RAINED AND STORMED ALL THE EARLY PART OF OUR OPENING DAY WE SHOWED GLORIA'S ROMANCE TO OVER FIVE THOUSAND PEOPLE LAST NIGHT AUTOMOBILES WERE PARKED FOR MORE THAN TWO BLOCKS ON EITHER SIDE OF THE WAY WHAT AT FIRST WE CONSIDERED AN EXPENSIVE PROPOSITION HAS PROVEN TO BE A BONANZA
FRANK ROGERS

From All Over the United States

Are Coming Demands for

"How Britain Prepared"

The Great Motion Picture Lesson
for America

SHOWING

Kitchener's Army of 5,000,000 Civilians in the Making

AND

Jellicoe's Grand Fleet On Guard And In Action In The North Sea

Fifth Week at the LYCEUM THEATRE, New York
Second Week at the SHUBERT THEATRE, Boston

OTHER SHOWINGS:

Washington, D. C., Belasco Theatre (return engagement), Opening June 26th.

Chicago, Colonial Theatre, Opening June 28th.

Philadelphia, Garrick Theatre, Opening July 3rd.

Providence, Opera House, Opening June 26th.

Asbury Park, Ocean Grove Auditorium, Opening July 5th.

Buffalo, Teck Theatre, Opening July 3rd.

Brooklyn, Majestic Theatre, Opening July 3rd.

Paterson, Lyceum Theatre, Opening July 3rd.

Memphis, Lyceum Theatre, Opening July 2nd.

Birmingham, Bijou Theatre, Opening July 9th.

Nashville, Orpheum Theatre, Opening July 17th.

Little Rock, Kempner Theatre, Opening July 30th.

All other principal cities are negotiating for engagements
For open time apply to

THE PATRIOT FILM CORPORATION

729 Seventh Avenue New York City

AL LITCHMAN, General Manager

Released
in addition to the Regular
METRO wonderplay July 3.

METRO presents
A Special Feature
Release in Two Reels
A Summer Business Boomer

FRANCIS X. BUSHMAN
and BEVERLY BAYNE in
A VIRGINIA ROMANCE

By Charles A. Taylor

A short length feature with the crowned king and queen of pictures. Produced by
QUALITY PICTURES CORPORATION

METRO TRAVELOGUES

RELEASE of JUNE 26th

THE GRAND CANYON

Pictures no camera ever caught before—Scenic grandeur surpassing the greatest works of art; views so wonderful that they are dramatic.

THE INDIAN SILVERSMITH

With a piece of railroad iron, a roofer's hammer and an ordinary file, he fashions jewelry that rivals the works of Europe's great masters.

BATHING BABIES AT ZERO

8,000 feet in the air, Indian children are dipped in ice water, and they like it. A series of lessons to civilized mothers.

BABIES WAR DANCE

The famous Evergreen Dance is taught to the Indians as soon as they can walk. There's fun as well as information in it.

COMING

SUPREME COMEDIES 1000 feet long-1000 laughs wide starring the ONLY

Max Figman & Lolita Robertson

For early release on the Metro Program

Stop Right Here, Mr. Exhibitor!

Another great money maker to follow "THE IRON CLAW"

PATHÉ

Releases on July 17th

THE GRIP OF EVIL

A master plot in 14 chapters inspired by the Nation's Leaders!

A NATIONAL ADVERTISING CAMPAIGN DESIGNED TO MAKE MONEY FOR YOU.

One cent window cards, illuminated signs, billboards.—everything to draw the people to your house

GREAT NEWSPAPERS ALL OVER THE COUNTRY WILL PUBLISH THE STORY

The exhibitors have made a barrel of money with PATHE'S Greatest Serial, THE IRON CLAW. You all want to have another money-maker. This is it!

Produced by Balboa, featuring JACKIE SAUNDERS and ROLAND BOTTOMLEY

BOOK IT, RIGHT NOW!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THE GRIP OF EVIL

A MIGHTY THEME INSPIRED BY THE CONFLICTING THOUGHT OF THE GREATEST MEN OF THE NATION

PRESIDENT WILSON says:

"The strongholds of evil and wrong in the world are not as strong as they look."

GOVERNOR DUNNE of Illinois says:

"I believe this nation has been progressing toward higher and better ideals and that conditions of society in America, as contrasted with the past, are immeasurably better and purer."

GOVERNOR HUNT of Arizona says:

"Most emphatically, I assert my belief that while evil, as an abstract entity, always has a part of humanity in its grip, the world is, nevertheless, growing better year by year."

MAYOR CURLEY of Boston says:

"Humanity is in the grip of evil! Struggle for a livelihood is more brutal in our day than in ancient times."

SENATOR MORRIS of Nebraska says:

"Humanity, while making progress, greatly improving and reaching a higher state of civilization, is nevertheless in the grip of a great evil."

IS HUMANITY IN THE GRIP OF EVIL?

Your audiences will insist on seeing these pictures so they can determine for themselves the questions on which leaders of thought disagree!

Book it now!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ
WHO'S GUILTY?

Has won its way on its merits - The exhibitor has made more money on each Episode.

co-starring Anna Nilsson and Tom Moore

A series of 14 Photo-novels Each complete in itself

"I approve of Who's Guilty? because it makes people think"

So says Rev. D. J. Bradley, of Highland Ave. Congregational Church, Cleveland, O.

Dr. Bradley took the "Who's Guilty?" stories as the topic for his sermon last Sunday.

"Who's Guilty?" is showing in Cleveland's leading theatres.

Produced by Arrow Film Corp'n.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST NEW YORK

PATHÉ

By almost unanimous request
on the part of the exhibitors

THE IRON CLAW

PATHÉ'S greatest serial was extended to

20 EPISODES

That's a mighty strong argument for YOU to show it, Mr Exhibitor, if you aren't doing it now!

Produced by
Feature Film
Corp'n.
Edward José,
Gen'l Director

Pearl White
star of
more and
better serials
than any player
in the business,
and all PATHÉ

The PATHÉ EXCHANGE inc.

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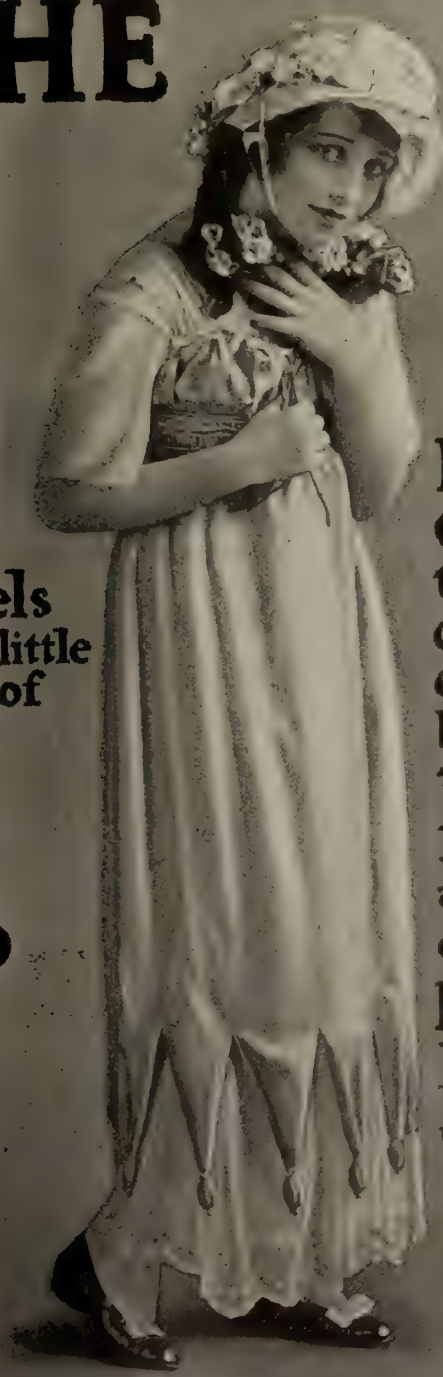


Bebe Daniels
the charming little comedienne of the "LUKE" COMEDIES,
supporting
HAROLD LLOYD

ROLIN COMEDIES are the bright spot on the program of every exhibitor who shows them.

BOOK THEM
and you'll see why
Current release
LUKE'S SOCIETY MIXUP

Week of June 26th

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

MY "INDEPENDENCE DAY"

"AT LAST I AM AT LIBERTY TO PRODUCE THE KIND OF PICTURES THE BEST PUBLIC AND BEST EXHIBITORS WANT"

Clara Kimball Young

FIRST PRODUCTION

"THE COMMON LAW"

BY

ROBERT W. CHAMBERS

UNDER THE PERSONAL SUPERVISION OF THAT MASTER OF SCREENCRAFT,

ALBERT CAPELLANI

DIRECTOR-GENERAL

FOR RELEASE IN OCTOBER

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK, PRESIDENT.

SEVENTH AVENUE AT FORTY-NINTH STREET, NEW YORK CITY.

ACTUAL PICTURES TAKEN ON THE FIELD OF BATTLE!

EXHIBITED AT THE PARK THEATRE
New York City, under the auspices of

The New York Globe

THE ZEPPELIN RAIDS ON LONDON AND THE SIEGE OF VERDUN

The actual and only authentic scenes of the bombardment of London by the fleet of Giant Zeppelins, and the trail of destruction in their wake: "Deadman's Hill" the human slaughter pen taken inside the firing lines; Lord Kitchener's review of the Coldstream Guards—the last pictures taken of this great warrior just before he met his tragic death.

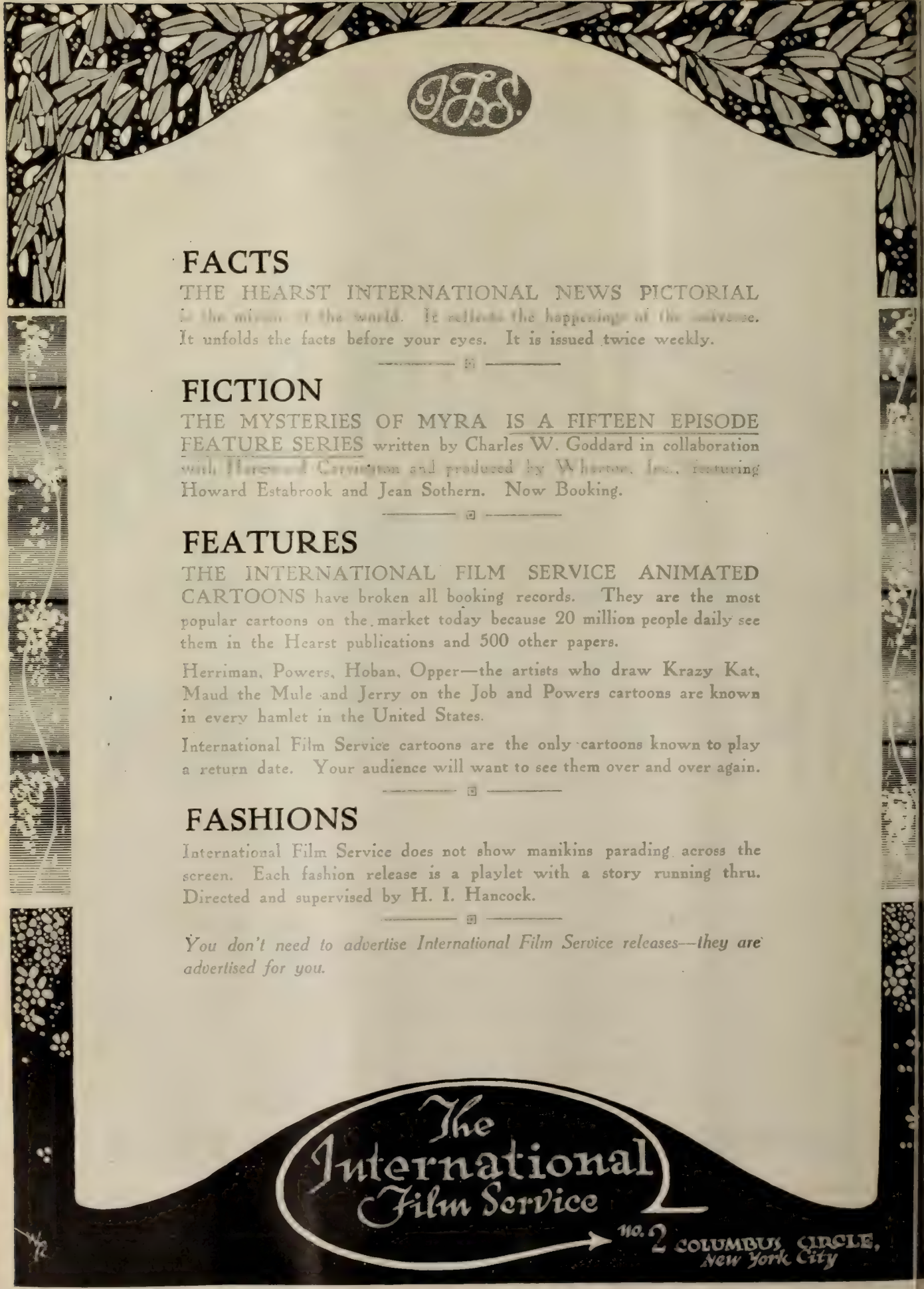
THIS IS THE ONE PICTURE WHICH BRINGS HOME THE HELLISHNESS OF WAR IN ALL ITS GRIM REALISM!

Truly, the most sensational box-office attraction of the year

Paper depicting actual scenes in 1, 3, 6, 9 and 24 sheets
For territorial rights and booking dates address

KEMBLE FILM CORPORATION

587 Fulton Street, Brooklyn, N. Y. Phone 2842 Main


IFS
FACTS
THE HEARST INTERNATIONAL NEWS PICTORIAL
It unfolds the facts before your eyes. It is issued twice weekly.
FICTION
THE MYSTERIES OF MYRA IS A FIFTEEN EPISODE FEATURE SERIES written by Charles W. Goddard in collaboration
Howard Estabrook and Jean Sothern. Now Booking.
FEATURES
THE INTERNATIONAL FILM SERVICE ANIMATED CARTOONS have broken all booking records. They are the most popular cartoons on the market today because 20 million people daily see them in the Hearst publications and 500 other papers.
Herriman, Powers, Hoban, Opper—the artists who draw Krazy Kat, Maud the Mule and Jerry on the Job and Powers cartoons are known in every hamlet in the United States.
International Film Service cartoons are the only cartoons known to play a return date. Your audience will want to see them over and over again.
FASHIONS
International Film Service does not show manikins parading across the screen. Each fashion release is a playlet with a story running thru. Directed and supervised by H. I. Hancock.
You don't need to advertise International Film Service releases—they are advertised for you.
The International Film Service
no. 2 COLUMBUS CIRCLE, New York City

WILLIAM RUSSELL SERIES

Please Your Patrons

There is no surer way of making your theatre highly successful than by giving your patrons what they like.

William Russell is one of the screen's most likeable stars. He is of the type of hero women admire and men favor. His following is extensive.

The American Film Co., Inc., is now presenting him in a series of eight Mutual Star Productions of five reels, each a separate story. The first of these, "Soul Mates," recently released, was so favorably accepted that many additional bookings were received.

The combination of a well liked star with fine vehicles makes the William Russell series a most pleasing attraction to offer.

Book the whole series through any one of the 68 Mutual exchanges.

Next Subject:
THE HIGHEST BID
Released July 6

Coming:
THE GUIDE
THE MAN WHO WOULD NOT DIE
and others to be announced later

Produced by American Film Co., Inc.
S. S. HUTCHINSON, Pres.

HELEN HOLMES SERIES

Popular Stars Are Profitable

The stars to book are the popular ones. They draw the biggest houses.

Helen Holmes is undeniably popular. She made thousands of friends through "The Girl and the Game" serial and is adding many more now with the new Helen Holmes series.

This new Helen Holmes series is an overwhelming success. Miss Holmes' popularity and the all around excellence of the first subject, "Whispering Smith," brought tremendous returns to those who played it and caused other exhibitors to make immediate arrangements for dates.

It's not too late for you to share in this money-making series. Ask your nearest of the 68 Mutual exchanges about the special booking plan. The series comprises five extraordinary productions, each separate and distinct, of five reels each.

Next Subject
MEDICINE BEND,
released July 3

Coming
THE MANAGER OF THE B. & A.
JUDITH OF THE CUMBERLANDS
THE DIAMOND RUNNERS

Produced by SIGNAL
Directed by J. P. McGOWAN

MUTUAL CHAPLIN SPECIALS

CHARLIE CHAPLIN COVERS THE WORLD

The film business never had, nor has it now, an attraction to equal the Charlie Chaplin of today. Go anywhere you like, the story is the same—everybody is eager to see the man who gets $670,000 a year because he is funny.

CHARLIE CHAPLIN

is the biggest, surest and most profitable star any theatre can show.

On account of the wide showing and tremendous success of "The Floorwalker" and "The Fireman," the first two of the twelve Mutual Chaplin Specials,

THE VAGABOND

Released July 10

will have an increased value to exhibitors.

Book the Chaplin Mutual series at any one of the 68 Mutual exchanges.

DRAWING

MUTUAL SPE

Crowds Wait To Curb In Pouring Rain!

QUEEN ANNE THEATRE

Cincinnati, Ohio, June 7, 1916.

Mutual Film Corporation,
Cincinnati, Ohio.

Dear Sirs: We wish you to know of our success relative to showing the first series of "The Secret of the Submarine."

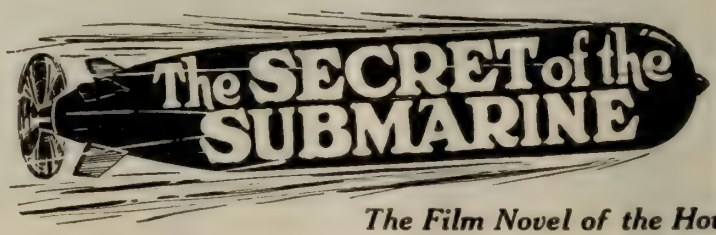
Nearly all day and evening it poured down raining, and, of course, we could imagine the handful of people who would come to see the picture we so extensively advertised, but much to our surprise (by no means is this a joke) the **first show was packed and people were waiting to the curb.** Now that we have a good beginning on "The Secret of the Submarine," we feel we'll have no trouble in getting the crowds for the remaining series.

With kindest regards, we beg to remain

Yours very truly,
Lawrence Bueche, Jr., Mgr.

Success is pouring in on exhibitors showing "The Secret of the Submarine!" Their letters tell wonderful stories of popular clamor to see the smashing scenes in each chapter! Read the reports reprinted on this page. All cities and towns have literally "upheaved" to view every 40-centimeter sensation!! ***Imagine crowds standing out to the curb in the rain!*** What other serial has ever equaled it? Will a serial ever again be written to so enthrall the millions!

American Film Co., Inc., Presents



The Film Novel of the Hour!

Directed by George Sargent

BOOK IT TODAY!

Book "rain or shine" profits for fifteen weeks! Make your dull night the record-breaker. Duplicate the experience of the exhibitor of "The Secret of the Submarine" whose crowds blockaded the whole street! One chapter released each week. The chance of your life to cash in on a ***proved success.***

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City

Capacity 9:00 a. m. to 11:00 p. m.

SOLAN'S TEXAS THEATRE

Houston, Texas, June 3, 1916.

Mutual Film Corporation,
Dallas, Texas.

Gentlemen: I ran the first episode of "The Secret of the Submarine" today. I opened my house at 9:00 a. m. and closed at 11:00 p. m. **I showed to capacity all day, and in fact turned hundreds away.**

I cannot say too much for this series-serial for the reason that the picture and business gained thereby speaks for itself.

I am sending you under separate cover, photo taken at 9:00 p. m. This will give you some idea as to the drawing power of this picture.

With best wishes for the continued success of the film novel of the hour, I am

Very sincerely,
(Signed) George W. Solan.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President Chicago, Illinois

CIAL FEATURE

POWER!!

More Big Scenes In Chapter Seven

Daring Thomas Chatterton and dazzling Juanita Hansen provide amazing thrills in Chapter Seven of "The Secret of the Submarine," released July 3rd. Lieut. Hope's chase of Satsuma results in a terrific leap of the spy from a dizzy cliff — over a hundred feet into the sea. A shark causes him to let go the books he has stolen in order to escape. Then the cabin, in which Hope and Cleo are sheltered, is hurled into the ocean by a mysterious explosion!! This is a blood-curdling, hair-raising sensation — one of the most astounding climaxes ever screened!!

The Story in Over 1000 Newspapers

E. Alexander Powell's great novelization of "The Secret of the Submarine" is being *followed by millions* in an enormous number of representative newspapers of the country —

San Francisco Chronicle *New York World*
Los Angeles Record *Indianapolis Star*
Baltimore American *New Orleans Item*
Buffalo Courier *Milwaukee Journal*
Boston Herald *Cleveland Leader*
Omaha Bee *Dallas Journal*
Pittsburgh Gazette-Times
Chicago Herald
St. Louis Times
Salt Lake Telegram

And 1,000 Others

MUTUAL PICTURES

KILLED *by* WHOM?

An appealing two-reel "Flying A" drama, dealing vividly with circumstantial evidence—and a powerful preachment against children playing with firearms. Vivian Rich, Alfred Vosburgh and George Periolat featured in the leading roles.

Directed by Carl M. Le Viness
Released July 3d

Billy Van Deusen Masquerader

John Steppling, John Sheehan and Carol Halloway in another strong "Beauty" comedy offering in the "Billy Van Deusen" series.

Directed by Archer McMackin
Released July 5th

The Taming of Wild Bill

This two-part "Mustang" drama portrays frontier days as they were. The story runs the gamut of intense drama, heart-appeal and comedy relief. Jack Richardson is at his best—with Nita Davis in a prominent part.

Directed by Wm. Bertram
Released July 7th

The Gink Lands Again

Orral Humphrey in a ripping, good laugh-getter. One-reel "Beauty."

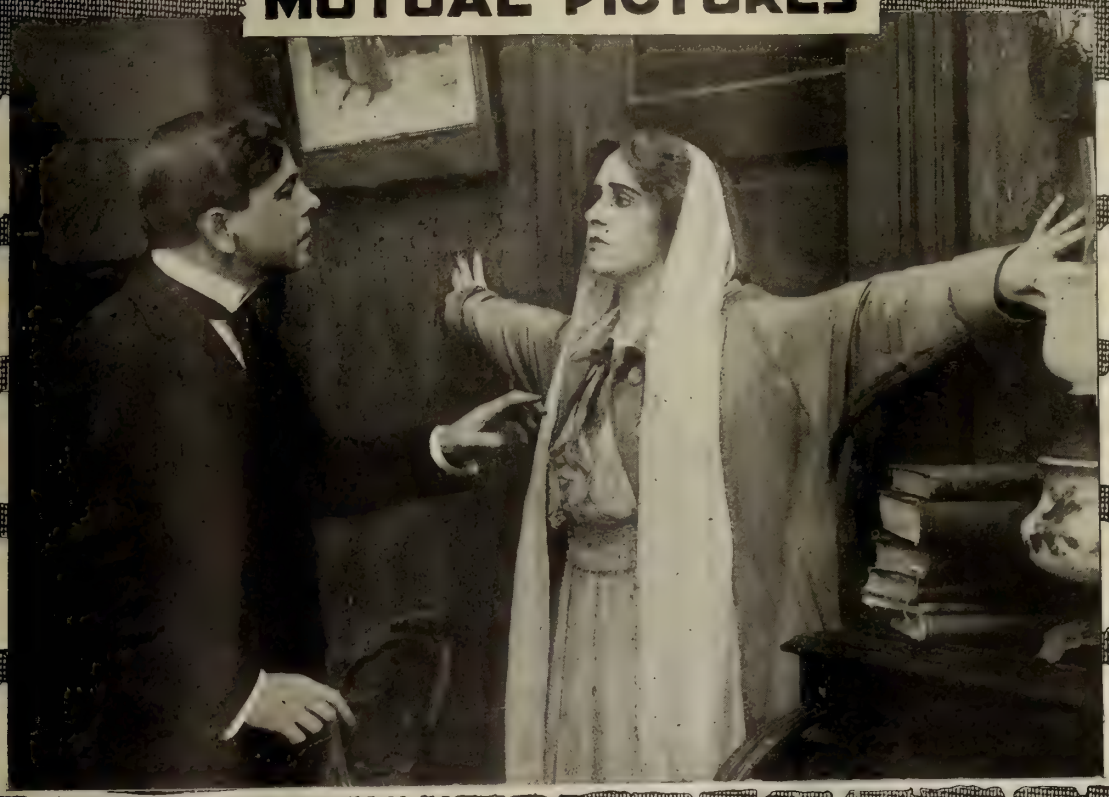
Released July 9th

Exhibitors: ***Get your bookings made early for these strong summer attractions. They'll bring crowds to your theatre.***

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

American Film Company, Inc. SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PICTURES



Mystery!!!

YOU CROWD your house with photo-plays of Mystery. Who killed Judge Green? Who killed Francis Claude? "The Hidden Face" is MYSTERY from the moment the dagger is stolen until the detectives rush to Mrs. Royal's aid at the end of the last act.

Alexander Gaden and Iva Shepard are the stars, supported by a powerful Gaumont cast. Released July 6.

Great Gaumont Single Reels

"SEE AMERICA FIRST"—Scenic, including U. S. Government film of National Parks officially released through Gaumont Co. On the same reel with

KARTOON KOMICS—Animated satires upon people and events, by Harry Palmer. Popular with young and old.

THE MUTUAL WEEKLY—Up-to-the-minute news on the screen. Leading Broadway theaters endorse and use The Mutual Weekly, the reel of scoops.

"REEL LIFE"—The Mutual Magazine in Film. Bears the same relation to a magazine The Mutual Weekly does to a newspaper.

Coming!!! Gertrude McCoy, star in Gaumont's "The Isle of Love," in a great Mutual Picture.

"GATES OF DIVORCE"
BOOK IT NOW RELEASED JULY 20

"The HIDDEN FACE"

Starring

ALEXANDER GADEN

and

IVA SHEPARD

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

"THE JOCKEY OF DEATH"

FIVE PARTS

THE MASTER MELODRAMA

Thrills! Thrills! Thrills!

STARTLING FEATS OF HUMAN DARING

STATE RIGHTS SELLING

WIRE or WRITE

SIGNET FILMS

J. L. KEMPNER

220 W. 42d St.

New York City

Compelled to Make Superior Pictures

THE V-L-S-E is **compelled to make superior pictures.**

By the very nature of its operating system—**The Open Booking Method**—it must produce pictures of **continuously consistent quality.**

With exhibitors free to choose only those pictures which have merit, it would be ruinous to put out any other kind.

That this fact is generally recognized by the trade, is evidenced by the endorsements which this company's policies are receiving from exhibitors everywhere.

You will join in these endorsements when you experience the benefits of these policies for yourself.

V. L. S. E. Inc.

"THE CONFLICT"

A Vitagraph Blue Ribbon Play
in Five Parts

Featuring

LUCILLE LEE STEWART

A story of a soul-searing hate—of the battle between two women who play with the lives and loves of men, as pawns on the chess-board, only to cast them aside when their vengeance has been gained.

Written by

Edward J. Montagne

Produced by

RALPH W. INCE

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

ORRIN JOHNSON

In

"THE LIGHT AT DUSK"

Written by

ANTHONY P. KELLY

Directed by

EDGAR LEWIS

A Lubin Sovereign Play in Five Parts

AS steel is tempered and hardened in the melting pot of the mills, Vladimir Krestovsky, a Russian peasant was tempered and hardened in the great melting pot of America.

Rising from a laborer to a financial factor of the world, he smears the pallid paste of poverty over those who are his brothers under the skin.

Then comes "the light" and with it the great awakening.

A powerful picture of the misuse of money and position.

LUBIN FEATURE

Released through V.L.S.E. Inc.

"THE VALIANTS OF VIRGINIA"

Hallie Erminie Rives' Most Popular Love Story of The Old Dominion State, With Versatile Kathlyn Williams in Her Strongest Emotional Role.

A Selig Red Seal Play
De Luxe

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U.S. PAT. OFF.

Warda Howard

Supported by

Duncan McRae
Ernest Maupain
and
John Lorenz

Is presented in

"That Sort"

In 5 acts

By Basil McDonald Hastings
Directed by Charles J. Brabin

William Gillette

Is presented in

"Sherlock Holmes"

In 7 acts

Arthur Berthelet, Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

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SIGN POST NO 23

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Gentlemen:

When we opened the Cinema-Concerts at Orchestra Hall, there was considerable time and thought spent in selecting what we believed would be the one best feature to present to our patrons. There were no restrictions -- we wanted the best the market afforded regardless of price or manufacturer.

As you know, our selection for this opening was a V-L-S-E picture. In view of greater success than we had anticipated for our first week, it seems only fitting that we should express to you our satisfaction.

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PHILADELPHIA, PA.

"The long lines of people outside our theatre afternoon and evening to see the only Charlie Chaplin, is the best proof of the success of this production.

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(Signed) Frank W. Buhler

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RELEASED THROUGH
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Read What Kitty Kelly of the Chicago Tribune Says of

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(7 Acts)

"Sherlock Holmes," with William Gillette, is a production to which Essanay may point with pride, and use for future revival, as it is a preservative of the Gillette personality. It is well staged and well photographed—a solid memorial of the art of one of the country's loved actors.

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soon will appear in a new feature

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BIG FOUR FEATURE PLAY V L S E

General Film Service

Book These For Your Variety Program

MR. EXHIBITOR: Check up on the continuously packed house, the big box office receipts, that a variety program of snappy one, two and three act plays bring. And look over Essanay's selection.

GEORGE ADE'S
"Fable of the Fearsome Feud between the First Families"

2 act comedy—July 4

Wallace A. Carlson's
"CANIMATED NOOZ PICTORIAL No. 12"
keeps them all laughing with its humorous sketches on events of the day.

1 reel cartoon and scenic—July 5

NELL CRAIG & SYDNEY AINSWORTH
are presented in
"Power"

3 act drama—July 8

Trade Mark
Reg.U.S.Pat.1907

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General Film Service

Book This For Any Program

THOUSANDS of Theatres already have booked the latest ESSANAY - CHAPLIN comedy, "POLICE." Every theatre has reported unprecedented runs and is clamoring for return bookings. Are you taking advantage of this exceptional opportunity?

Trade Mark
Reg. U.S. Pat. 1907

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1333 Argyle St., Chicago

General Film Service

WEDNESDAY JULY 12

THE CELEBRATED COMEDY TEAM

HARRY C. MYERS

AND

ROSEMARY THEBY

IN

THE FEATURE COMEDY

"SPRING CLEANING"

General Film Service

POKES and JABBS

(BOB BURNS and WALTER STULL)

Not the men who invented laughter, but the comedy team that rediscovered the lost art on the screen

Thursday, July 20

AUNT BILL

with

Plump and Runt
(Hardy and Ruge)

Aunt Bill, gentlemen—try and get used to her. She's rich! And that goes double.

Friday, July 21

HELP! HELP!

with

Pokes and Jabbs
(Burns and Stull)

Y' see, the big guy wanted to lick the little guy, and the little guy wanted the girl, and—

VIM COMEDIES

326 LEXINGTON AVENUE, NEW YORK CITY

General Film Service

Regular Vitagraph Releases

"Billie's Mother" Monday, July 3rd.

Billie is another "poor little rich girl," heart hungry for mother love. Billie's mother, a charming young widow, much sought after in Society, forgets that her little girl needs her. The realization of what she herself is losing comes to her when the little girl wanders off to seek love elsewhere.

One part drama featuring DONALD HALL, with Helen Costello and Louise Beaudet.

"When It Rains It Pours" Friday, July 7th.

Bravely she ventures forth in the dead of night, into the pouring rain, to rescue her favorite puppy from the storm. But horrors! She locks herself out and is forced to take refuge in a neighboring house, not knowing that the house is quarantined on account of smallpox. And not only that, but Bobbie, in whom she is particularly interested, is also under quarantine.

Some complications in this one part comedy, featuring MARY ANDERSON, with Anne Schaefer, Reggie Morris and Otto Lederer.

The secret is out!

Everybody calls this little lady "Sunshine Mary," and, indeed, she seems to radiate joy and happiness from an inexhaustible store. This snap-shot reveals her great secret—the source of her disposition. Way out in Golden California you see her, taking her daily sun bath. When she has absorbed all the sunshine in the West, why she just goes into the studio and registers it on a film for the millions.

"When it Rains it Pours" is announced above, but even that doesn't take the sunshine out of the leading lady,

Mary Anderson
of Vitagraph's California Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

BLUE RIBBON FEATURES

The most rigid censorship in the motion picture industry today is Vitagraph's self-imposed series of seven inspections.

Every Blue Ribbon Feature must pass these tests even before the National Board views the films.

This is why Vitagraph's Blue Ribbon Features are universally conceded to be the last word in feature productions.

This is why the majority of exhibitors are willing to book Blue Ribbon Features without taking advantage of our open-booking system of "seeing the film before renting it."

The name—Blue Ribbon Feature—is their guarantee.

Vitagraph's policy that "each new production must be better than the last" finds its full expression in these Blue Ribbon releases:

"The Conflict"

Five part drama, featuring LUCILLE LEE STEWART. Written by Edward J. Montagne. Produced by Ralph W. Ince.

Released Monday, July 3rd

"The Shop Girl"

Five part drama, featuring the famous stars, EDITH STOREY and ANTONIO MORENO. From the book by C. N. and A. M. Williamson. Produced by George D. Baker.

"The Man Behind the Curtain"

Five part drama featuring LILLIAN WALKER, with Evart Overton and William Dunn.

"The Redemption of Dave Darcey"

Five part drama featuring JAMES MORRISON. Written by C. T. Dazey, author of *"In Old Kentucky."* Produced by Paul Scardon.

"The Destroyers"

Five part drama featuring LUCILLE LEE STEWART. From James Oliver Curwood's book, *"Peter God."* Produced by Ralph W. Ince.

BIG FOUR FEATURE PLAY V L S E

BOOKINGS THROUGH V·L·S·E·

VITAGRAPH

A Life Preserver

Don't give up the ship, boys! If the hot summer days make you feel that the life is slipping out of business, if the punch seems melted out of thrillers and you can't seem to keep the crowd on board, throw out a line to the nearest V-L-S-E branch and tie up with the greatest little life-saver that ever scampered across a screen.

FRANK DANIELS
in the "Kernel Nutt" series

The Kernel Nutt Series

"Kernel Nutt, the Janitor."
"Kernel Nutt Wins a Wife."
"Kernel Nutt, the Footman."
"Kernel Nutt's Hundred Dollar Bill."
"Kernel Nutt's Musical Shirt."
"Kernel Nutt Flirts with Wifie."
"Kernel Nutt in Mexico,"

and

"Kernel Nutt and High Shoes"

Released Monday, July 3rd.

Two more releases to follow, making ten in the series.

Bookings now through V-L-S-E

BIOGRAPH COMPANY

ANNOUNCES

BERT WILLIAMS

America's Greatest Comedian

In a Series of Original

TWO REEL COMEDIES

Date of First Release to be announced later through

General Film Service

These Pictures

HOUSE PETERS	In	"The Closed Road"
CLARA KIMBALL YOUNG	In	"The Feast Of Life"
KITTY GORDON	In	"Her Maternal Right"
ROBERT WARWICK	In	"Sudden Riches"
ALICE BRADY	In	"Tangled Fates"
MOLLIE KING	In	"Fate's Boomerang"
ETHEL CLAYTON and CARLYLE BLACKWELL	In	"His Brother's Wife"
EDNA WALLACE HOPPER and FRANK SHERIDAN	In	"Perils of Divorce"
ALICE BRADY	In	"La Vie de Boheme"
FRANCES NELSON ARTHUR ASHLEY	In	"What Happened at 22"
KITTY GORDON	In	"The Crucial Test"

plus these Stars

have made good

WORLD PICTURES

These leading Theatres

STUDEBAKER	Chicago
PARK	Boston
TIVOLI	San Francisco
STRAND	Detroit
TALLY'S	Los Angeles

successfully playing BRADY-MADE pictures, prove their merit

William A. Brady
in association with
WORLD FILM CORPORATION
presents
Kitty
GORDON
in
"The Crucial Test"
Produced by PARAGON FILMS INC
Directed by ROBERT THORNBY
WORLD PICTURES
BRADY MADE

UNICORN FILM SERVICE CORPORATION

Words To The Wise

If you are not a slave to bombast and fine speech; if you are not easily impressed by chatter raised to obscure the facts; you know that good *one* and *two* reel subjects are making themselves a necessity in the making up of your program.

Here's your opportunity of securing the best *one* and *two* reel subjects ever produced—don't be deluded any longer.

UNICORN FILM SERVICE

offers the very best short subjects—clean and clear film at prices much lower than you are now paying for poor subjects and worn out film.

We release regularly twenty-one reels each week made up of *one* and *two* reel subjects comprising — Comedies, Dramas and Westerns.

Strong, compelling posters with each subject. The kind you have been looking for—one and three sheet posters with single reel subjects—one, three and six sheet posters with two reel subjects.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

UNICORN FILM SERVICE CORPORATION

Prices Lower Than You Are Now Paying

Have you been among those who have told themselves that they did not know where to get good *one* and *two* reelers? If you are this advertisement has its message to you.

Here are some real business getters for you. Every cast composed of stars—and remember the price for service is much lower than you are now paying.

The Cashier's Ordeal
1 Reel Drama

Gambling is a vice. So is stealing. When the two are coupled, one thing is sure to result—ACTION. One brother-in-law steals, the other gambles—both reform—ACTION. Released: Sunday, July 9th.

Cast: Owen Moore
James Kirkwood
Geo. Nichols
Frank Powell
Dell Nicholson

The Strength of the Weak
2 Reel Western

Ned Mason was on the downward path. It seemed as if nothing could stop him. However *something* did. That something proved that the weak are sometimes strong. Released: Wednesday, June 28th.

Cast: Francis Ford
J. Barney Sherry
Ethel Grandin
Mrs. Hale

The Little Heroine
1 Reel Drama

Civil War stories have always in them a pathos and human understanding that is unparalleled in tales of battle. This heart interest story relates of an heroic coincidence in the War of the Rebellion, wherein figured a noble type of Young America. Released: Friday, July 7th.

Cast: Henry Walthall
Charles H. West
Gladys Egan
W. Chrystie Miller

The Wisdom of the White Man
1 Reel Drama

A tale of the sheerest dramatic intensity, this subject shows Mary Pickford in the role of an Indian maiden whose simple heart mistakes the attentions of a young scapegrace for love. Her kinsman, in avenging her wrong, brings out that beautiful quality of manhood, so noticeable in the Indian chieftain. Released: Monday, July 3rd.

Cast: Mary Pickford
Charles H. West
Kate Bruce

The Rise of a Nation
2 Reel Drama—SPECIAL

Full of thrills and intense situations, this compelling drama weaves the episodes of the growth of our country around the story of a typically American family, thru three generations. Three wars are pictured in a way as to make this film a milestone in the progress of the motion picture. Released: Tuesday, July 4th.

Cast: Frederick Truesdell
Alec Francis
Guy Hedlund
Barbara Tennant
Muriel Ostriche
Julia Stuart

USE UNICORN SERVICE AND MAKE MONEY

There is an Exchange in your district, all you need to do is to write, wire or phone. Do it now—don't let your competitor beat you to it. If you do not know where our Exchange nearest to you is, write direct to New York Office.

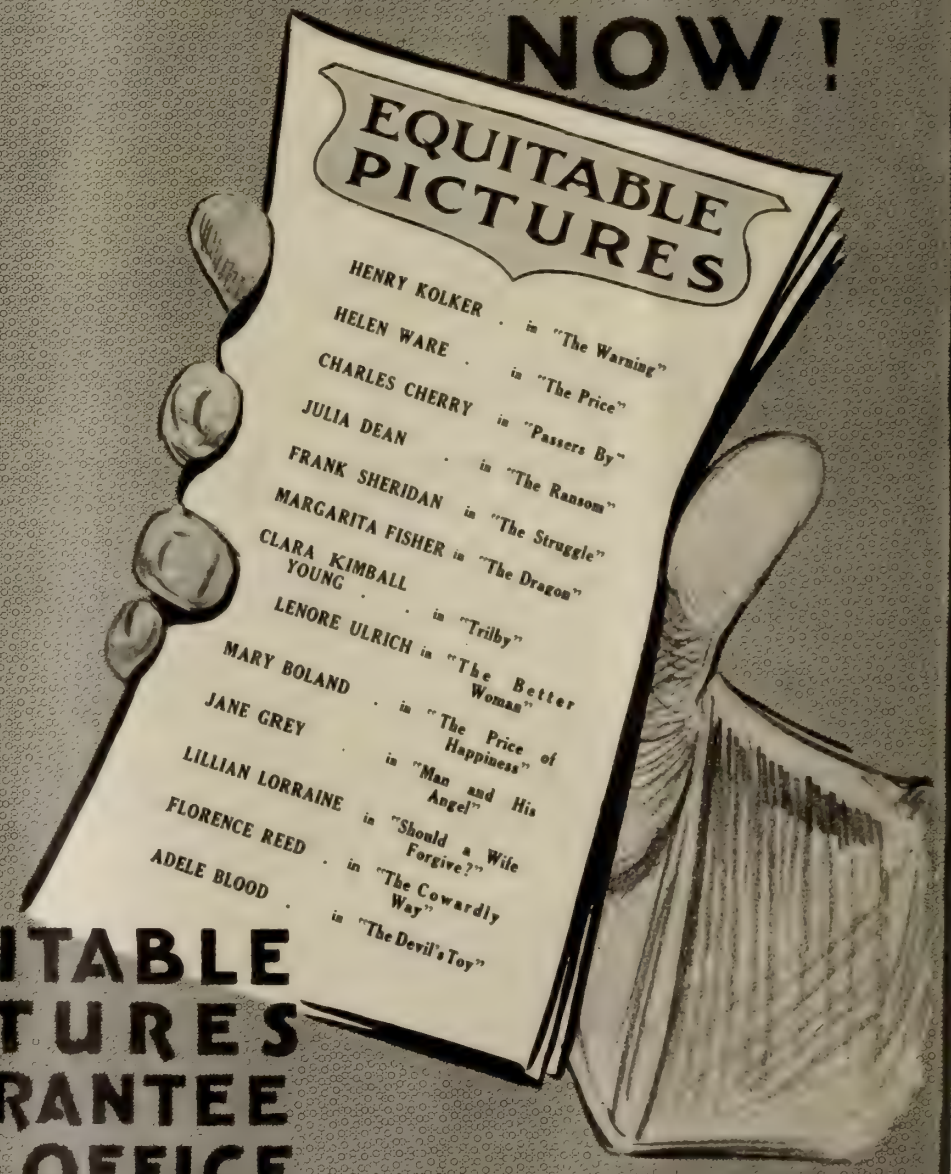
UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

Grasp your Opportunity NOW!


EQUITABLE PICTURES
HENRY KOLKER . in "The Warning"
HELEN WARE . in "The Price"
CHARLES CHERRY in "Passers By"
JULIA DEAN . in "The Ransom"
FRANK SHERIDAN in "The Struggle"
MARGARITA FISHER in "The Dragon"
CLARA KIMBALL YOUNG . . in "Trilby"
LENORE ULRICH in "The Better Woman"
MARY BOLAND . in "The Price of Happiness"
JANE GREY . in "Man and His Angel"
LILLIAN LORRAINE in "Should a Wife Forgive?"
FLORENCE REED . in "The Cowardly Way"
ADELE BLOOD . in "The Devil's Toy"

EQUITABLE PICTURES GUARANTEE BOX OFFICE SATISFACTION

EQUITABLE MOTION PICTURES CORPORATION

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WORLD FILM CORPORATION

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Guarantees You a New Characterization

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"ENERGETIC EVA"

All Communications To

EVA TANGUAY FILMS

Longacre Building

'PHONE, BRYANT 235 1476 Broadway, New York City

The Social Pirates

The weird terror and fascination of Oriental mysticism will grip you in the next thrilling episode of this series hit:

"BLACK MAGIC"

Released Monday, July 3rd

Mona and Mary are forced to a desperate struggle to win out against the dark cunning of a fake mystic. In the top rank among these stories

By George Bronson Howard

Featuring MARIN SAIS and OLLIE KIRKBY

Supported by E. FORREST TAYLOR, FRANK JONASSON, etc.

The Lotus Woman

Five powerful acts—of sure-fire drawing power and dead certain satisfaction-value—yet you can book it without extra charge

In Regular General Film Service!

Released Wednesday, June 28th

"The Lotus Woman" has publicity backing in every form—heralds, slides, streamers, cuts, posters in many sizes, etc. It features

ALICE HOLLISTER

The Original Vampire of the Photoplay

KALEM COMPANY

235 WEST TWENTY-THIRD STREET, NEW YORK CITY, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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CHALMERS PUBLISHING COMPANY
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J. F. Chalmers.....Vice-President
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John Wylie.....General Manager

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 312*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, July 8, 1916

Facts and Comments

THE MOVING PICTURE WORLD urges the fullest possible attendance of delegates to the National Convention of the Exhibitors' League to open at Chicago on July 11. At present the exhibiting branch in the industry is the only one with a considerable organization. The industry will soon be confronted with struggles and problems of many kinds and there will be need for a strong organization within the ranks of the industry. In the impending battles against censorship in Washington and in various states the aid of the exhibitor is indispensable. This aid can best be given by the organized exhibitor. The whole industry looks forward to the Chicago convention with great expectations. We look for much valuable constructive work.

* * *

THE deposit problem is one of the vital questions of the day. The monthly deposit has been an item of discussion on the programs of more than one exhibitors' convention. There is, we are very glad to say, a disposition both on the part of the manufacturer and the exhibitor to listen to reason and discuss the question fairly. No doubt this question will loom large in Chicago. We hope to see it settled in a spirit of justice and equity. Insistence on the monthly deposit as recently pointed out by a prominent New York exhibitor does not always work out to the benefit of the manufacturer. The system as now in vogue threatens the existence of small houses which it would be to the manufacturers' interest to keep going.

* * *

OUR friends of the National Board of Review submit to us an imposing array of press clippings which they say "indicate that the character of posters displayed in front of motion picture theaters is very frequently the mainspring from which sentiments for censorship arise." What they have to say on the subject is so well taken that we feel justified in repeating it here. "The point is," they say, "that the publicity department or the person in charge of the posters in going over the photographs for the selection of a scene to be used for a poster is very apt to alight on the so-called 'punch.' Now this scene taken in its proper context in the film may be entirely unobjectionable, but separated from this context may be distinctly objectionable and be a plausible ground on which to judge the picture as a whole." Not merely lots but acres and acres of room for improvement in this situation.

* * *

THE MOVING PICTURE WORLD on more than one occasion pointed to the pernicious effects of legalized censorship on American films abroad. British statesmen in search of revenue for the prosecution of the war are now coming to the front with tragic alarm about the immorality of the American made film. Read the complaints in a certain portion of the British press and you are bound to recognize the echoes of the litanies of Crafts and Canon Chase. The chorus of denunciation in which some of our own producers joined in Washington in January is reverberating back to us from London in June. The cry against the American film is heard in other European countries, too.

* * *

GREAT causes work quietly. Dr. Cocks of the National Board of Review in a recent address before a branch of the Y. M. C. A. called attention to the fact that the motion picture was responsible for the closing of not less than 600 saloons in the city of New York alone. We frequently receive inquiries from religious bodies and temperance reformers as to the effect of the motion picture on the saloon. No adequate statistics exist on this subject, but we all are aware of the decrease in saloons in the very neighborhoods where only a few years ago they were to be found on every corner. This fact alone ought to make the religious people think of the motion picture more kindly. If the films are to be censored out of all entertainment values they will lose their popularity and be much less of a danger to the saloon than they are now.

Big Historical Plays*

By Louis Reeves Harrison.

THE charm of revealing history through fiction is twofold. Dry facts may be softened or beautified with no less of force and more intensely presented on one hand, while on the other it is possible to seize upon the broad and picturesque background of a great period of history and develop through it some modern motive of powerful influence. The danger of producing a ten-reel drama of history lies first in our lack of authors who understand the fundamental principles governing construction in a large screen story, and second in the fact that a big spectacle of ancient times, while it may be costly, may at the same time be without modern significance.

The ten-reel play without significance becomes insignificant where it should be strongest. People may be curious to see it for a time, especially when publicity methods are well calculated to awaken curiosity, but interest is bound to fade rapidly when it lacks some powerful motive, such as causes people to talk about the production among their friends, giving it the least expensive and most effective advertising in the world. Whatever applies to smaller plays so far as careful and intelligent workmanship in the scenario is concerned applies ten times over in the big historical photodrama.

The present tendency is to devote heavy expenditure to making the large production a sheer spectacle either gorgeous or impressive, a fine art in itself, but a subordinate one. A vast amount of time and money may be expended on what is purely spectacular, and be well expended if results are in line with the story's finest purposes, but the outlay should never be made to the detriment of intensive drama dependent on character development, nor to the detriment of those elements which strongly appeal to the emotions and intellect.

Any play is deadened by a failure of response to the spirit of our people. Some of us may feel a desire to witness a new spectacle—we are all studying the progress of a new art—but none of us care particularly about seeing what has been done to death in other forms. It is on this account that repetition becomes so jarring, particularly where one-reel melodramas and comedies are patched up and amplified by tedious process for five-reel production. We especially look for improvement in a ten-reel story.

Remarkable expansion is visible in the whole trend of American thought. We are breaking down and destroying much that is old in society, politics and religion because they present obstacles to our advancement. We object to being fenced in by any restraint to human progress regardless of its antiquity. The big historical play may become instructive in its settings and costumes, but its educational value will be tremendously enhanced if it points the way to a fuller method of living our lives, to a finer way of giving ourselves expression.

We can well reach back into history and bring to the front certain hurtful influences of other days which hampered human progress, which caused the rays of enlightenment to burn dimly through the ages. We know that it did. We know that there were dark ages after bright flares of intelligence. Those counts of years known as "eras" may be interesting in themselves for purposes of comparison, but the more important of them had a meaning, and that meaning should be brought out in the story. Where care in the *spectacle* counts most is in the preservation of what gave lasting beauty to this or that era purely decorative.

Two elements are thus of high importance in the ten-reel historical drama, one which emphasizes outward beauty of form, not only in grandeur of mass, ingenuity of device and nobility of design, but in emphasis and contrast by light effects. It must agree more closely than small presentations with accepted ideas of picture composition and afford that sort of pleasure which is felt in contemplating the beautiful in either nature or art. We must be made to feel ourselves under the influence of the historical period shown, through whatever picturesque charm can be attached to that period.

A major part of this artistic treatment may fall to the director and his assistants, but the method of expression is largely made possible by the subject, so the author must have in mind the necessity of providing a story which lends itself to beauty and grandeur of treatment. That esthetic spirit must be evoked when the action is conceived. It may now be seen that big historical plays call for artistic conception by the author and such knowledge of pictorial laws and composition on the part of a director as may afford the right atmosphere and assist materially in stirring the imagination of an audience.

The esthetic treatment is always vital in helping to take the spectator away from what is dull and ugly in every-day life into enchanted realms of the imagination. It carries people away to new fields, but theme, character and story interest must hold them there. The sense of vision may be delighted with what is shown through splendid treatment, but, after all, what enslaves attention in the pictured story, what can be counted on to hold an audience through a presentation of ten reels or more, is some solution of the mysteries of the human soul.

The big drama should emphasize a story involving at least one great characterization and at least two others of supporting strength, and through these, through all their intense human relationships, should pervade an underlying idea or theme of contemporary interest. The subject-idea should offer something worth while after the senses are pleased and the emotions aroused, one leading up to and verifying the other. Therein, rather than in historical verity, lies the secret of lasting success. Who knows whether a lady may look down from her window upon a procession in a Roman street during the fourth century? Who knows if the houses were more than one story tall and whether exterior windows existed?

To accurately portray history might only require ability to gather evidence hidden beneath the dust of old libraries. To impress history and all that it means to us now, and to inspire and entertain is not so much a matter of research as it is an art of presenting man in relation to his epoch, with a suggestion of modern significance behind the presentation.

A danger in big historical plays lies in their large scope, especially when there is insistence upon the spectacular in many unrelieved great scenes. The audience loses that sustained interest which can only be built up through an intimate relation with the principal characters. The fascination of penetrating subtleties of thought and feeling vanishes in the spaces of a great spectacle; hence it should only be glimpsed at intervals between some intense line of close action. In any logical arrangement of ten acts there must be considered three pleasures, the sensuous, the emotional and the mental.

*Copyright 1916, Louis Reeves Harrison.

Standards of Stage and Screen

By W. Stephen Bush.

HERE is a question often discussed among film men and among friends of the motion picture generally: How far are the standards of the stage applicable to the screen? I am speaking of standards of taste as well as of morals. It is a very big question and a very difficult one. If the character of the audience is any criterion then it seems to me there always must be considerable difference in these standards of stage and screen.

The audience in the theater of the speaking stage is essentially different from the audience which patronizes the motion picture house. It's a difference both of quantity and quality. The attendance of minors, for example, in the so-called legitimate theater is negligible, while on the other hand the attendance of minors in the motion picture theater is known to be large. A low estimate will place the number of children at the motion picture theater at about thirty per cent.. There are a few big motion picture houses in the principal cities of the country where the attendance of minors is next to nil, but these are the exceptions. We are now, of course, speaking of the average motion picture theater. With these facts before us we cannot see where there is much room for the problem play on the screen of the average motion picture house. The motion picture audience demands to be entertained. Such an audience will easily tire of sex problems. There is nothing more sterile in amusement values than a debate between the advocates of social or sex problems carried on by means of the screen.

We, of course, do not deny but we wish at all times to emphasize the possibilities of the screen as a teaching agent. We firmly believe that the screen is the most powerful weapon for social or political propaganda of any kind. Now, however, we are not speaking of the screen generally, but of the screen in the motion picture house in particular. The screen in the motion picture house ought to be 99 per cent. amusement or entertainment. It ought to pay more respect to the ordinary conventions and decencies of society.

It may be hard to draw a mathematical line, but when in the review of a film we read that "malpractice aids considerably in developing a fitting climax" we feel that there is something wrong. A playwright who has to appeal to malpractice as a dramatic aid is unfit to write for the screen. Visualizing a criminal operation to a mixed audience consisting in part of young boys and girls approaching the age of maturity is damnable. We are very much mistaken if the present statutes are not sufficient to surpress such an exhibition on the ground that it endangers and impairs the morals of minor children. We do not now recollect any play in which an attempt has been made to enact or to even strongly suggest a criminal operation. We have no doubt whatever that such an exhibition could and would be summarily suppressed by the police. If such a scene is objectionable on the speaking stage it is all the more objectionable on the screen.

The worst of such a situation lies in the fact that it furnishes a weapon to the advocates of censorship. It has always seemed to us that the industry owes it to itself to bring the makers of such pictures to condign punishment under existing statutes. If the reformers will not do it we must do it ourselves. It happens in nine cases out of ten that the objectionable film is a product of some man who is but very loosely connected with the industry and who with a free and easy conscience is willing to purvey a little filth for the sake of profit. He is, of course, callously indifferent to the harm which results to the entire industry.

The Truth in Advertising

By W. Stephen Bush.

THIS article and its title were suggested to us by the letter of an old friend and reader of the MOVING PICTURE WORLD who writes to us from a western town complaining of misrepresentations in a classified advertisement in this paper. We cannot, of course, check up every classified advertisement which is offered to us for publication. If a man advertises a motion picture house for sale and in the description of his theater leaves out the fact that there is a two-thousand-dollar mortgage on it the fault is entirely his and wholly beyond our control. We must assume that advertisers are alive to their own interests and none, it would seem, is stupid enough to believe that a little thing like a two-thousand-dollar mortgage on a thousand-dollar house is going to be overlooked by the prospective purchaser.

One man advertised his theater for sale "on account of death of owner." Investigation showed that the owner had been slightly hurt in an auto accident but had completely recovered and was actively managing the house. Speaking of another classified advertiser our correspondent says: "He (the advertiser) gives the population of his town 20,000 the year round 'according to the chamber of commerce.' The 1910 United States census says 5,000 and the School Census of 1914 6,000."

We hope that our readers will help us in running down any misleading advertisement in the classified department or in any other part of the paper. Under recent decisions by the Federal Courts the fraudulent and deceptive advertiser is very much amenable to the law. One court, for instance, has decided that where an article is represented as highly valuable for a certain purpose it is no defense in a prosecution for false advertising to prove that the article advertised actually existed and possessed a certain value.

The tendency of modern times is toward strict truth and honesty in advertising. No business can be carried on with success and no article will ever prove a good investment unless there is value given and confidence created. It is a well-known fact that the big stores or at least most of them are extremely careful about the allegations in their advertising. In all of these stores there is an advertising editor or censor whose duty it is to examine and test every statement submitted.

It strikes us that a strict adherence to facts in film advertising will be welcomed by the exhibitors and will prove a profitable departure. From talks that we have had with exhibitors we know they are inclined to apply a good deal more than just a grain of salt in their judgment of a certain style of advertising.

As a proof of the progressive tendencies in modern advertising and likewise as a proof of the growing intelligence and discrimination of the public we refer to the blows that within recent times have been struck at the patent medicine "industry." Less than twenty years ago the patent medicine had a fearful and wonderful advertising literature. Most of it was fraudulent, some of it frankly so. Today reputable papers have closed their columns to obvious patent medicine advertising . All over the country newspaper publishers are beginning to realize that they owe a duty to their readers in scrutinizing advertisements. From its birth the MOVING PICTURE WORLD has perceived this duty and has tried to perform it.

We thank our correspondent for the information he has given us and we hope that every reader of the MOVING PICTURE WORLD who feels aggrieved by reason of an advertisement he has seen in the columns of this paper will make it his business to write to us and we will try to do the right thing under the circumstances.

Richardson in New England Towns

Projection Man Meets Operators and Managers, Gets the Glad Hand and Talks to Them.

Boston, Mass.

ON the way from Providence to Boston I stopped at the Premier theater, Norwood, Mass., and had a pleasant chat with Manager George H. O'Brien, incidentally toting away seven of his perfectly good dollars in payment for a subscription and a handbook; also I met Operator Merle Hagen and Robert O'Brien. All three drove into Boston later and listened to our lecture. Brother O'Brien has a house seating 725. The operating room contains one American Standard projector and one Powers. Ventilation is ample and the plant excellent, except that the screen is too close to the front row of seats and the picture larger than it need to be. I advised changes on these two points and Brother O'Brien promptly agreed to make them.

At Boston Union headquarters we found Business Agent William Franke and several of the men, and the welcome was warm. The operators turned out generously, and there were more than a hundred of them present; also there was a sprinkling of managers, and State Inspector E. Ryan, who responded very briefly to an invitation from the chairman to favor the assembled multitude with a speech. He brought a laugh by saying, "You've all heard me talk before," which was quite true, he being the chief examiner.

A luncheon was served, after which our talk lasted two hours, and, although it was break of day when we had finished, not a single man left the hall and all listened with very close attention throughout. At the end a unanimous standing vote of thanks was tendered the editor (I'm not much on "votes of thanks," but in this case it was, I thought, significant); after which literally dozens of the men came up, shook hands and expressed their appreciation personally.

The "Doubting Thomases" had been transformed into friends, and were honest enough to frankly admit their error. Considering the short time that was given to preparation (two days) the attendance was remarkable, and the affair highly successful. I feel particularly well pleased to have convinced the Boston men, because they are capable operators who could judge of the merit and value of our work; also they are experienced city men not likely to be easily carried off their feet, or unduly swayed, except by a thing having real merit. We entered that city the subject of more or less hostile suspicion; we left it having the good will of every man present and that was by far the greater portion of the Boston union.

Lawrence.

At Lawrence I found the we're-glad-to-have-you-with-us committee, consisting of Brothers Frank Dowd, Charles Roche, secretary, and Fred Sweet, president Local Union 256, waiting impatiently in front of the Premier theater on the main street of the city, and as soon as the Go Devil had been placed in cold storage and her gasoline heart temporarily stilled, and the projection man partly had made himself presentable, Brother Dermonsky put in an appearance with his gasoline buggy and we were duly and properly introduced to the mill city of New England. And they are some mills, lemme inform you, gentlemen. Standing at one end of the largest, the Pacific, one has to look as far as he can see, and then begin there and look as far as he can again, to see the other end of the buildings. There are 7,000 employees in this one mill (there are many huge mills in Lawrence), and it is said they turn out quite some several yards of cloth each working day. The city and its suburban surroundings are very, very pretty, and the mills are decidedly interesting. I enjoyed the ride.

After dinner, in company with Brothers Roche, Dowd, Sweet and Wood, using Brother Wood's car this time, we visited the Premier, Empire, Broadway, Victoria and Star theaters.

At the Premier, James F. Toomey, manager, the picture was excellent and this in spite of the fact that the operating room was off center so that one machine set 12 feet to the left of the center of the screen. Operator Frank J. Dowd informed me that no special pains had been taken to correct this condition, which proves that there are queer things in projection. By all rules the definition ought to have been decidedly bad on one side or both, but, while not very sharp it was at least fair, and this too in spite of the fact that the picture was unnecessarily large, considering size and depth of the auditorium, and the throw only about 60 feet. Brother Dowd is a man of ideas, therefore a real operator, a man who uses his brain as well as his hands. In front of the screen, about four feet away, he has stretched across the stage an upright strip of black cloth which is about one foot high, and this acts as an arrester of all reflected light. It is a most excellent scheme and is invisible against the black border of the screen. In the operating room a skylight opens directly into the air above the roof, and the rheostats set right up in the skylight opening so that all heat generated instantly passes away. The machines are Power's, one Six A and one Six B. Rewinding is by motor, but is done at unnecessary speed, as I pointed out to Operator Dowd, who promised to change that item. On the floor are rubber mats. Dowd said that prior to putting them in when he stood on the asbestos floor he had much trouble with sore feet, due to perspiration, but that the rubber mats stopped all that. Operators take note. On the front wall between the projectors was a dimmer control which handled all auditorium lights left burning during the show, a very good stunt, it seemed to me, since with dark scenes the operator could instantly reduce the auditorium lighting, thus accentuating the brilliancy of the screen, or rather producing that effect.

The Empire, a large new, beautiful vaudeville picture theater, R. A. Ward, manager, seats 3,000. George L. Davis is an operator. The projectors are Power's Six B's. The operating room is well equipped, but is too small and is (usual architect's blunder) located about 40 feet above the screen on a 106 foot throw, with the usual unavoidable distortion which is the inevitable accompaniment of such installations. Brother Davis has glass in his ports and ample ventilation, but the rheostats are directly under the lamphouse, where they give the operator the full benefit of all the heat they generate. The room is so small, however, that there is really no place else to put them. It is amazing how tremendously economical of space architects become when they reach the operating room. The gallery, or upper balcony, rather, is reached by escalators, rather a novelty. Manager Ward is a most affable gentleman, and one who is willing to have faults pointed out, as well as listen to praise of the good things.

The Broadway is managed by F. W. Demara; James Frizzell is operator. The theater seats 1,500. The walls of the operating room are too light in color as is the case with practically all Lawrence operating rooms, and as the little, piffling six-inch observation port is used, the work of Lawrence operators is sadly hampered. In addition to this all the men had at least one incandescent light burning, and that operates to make it still more difficult to deliver uniformly high class projection.

At the Victoria John F. McGuire is manager and F. D. Sweet operator. One American Standard and one Power's Six A is in use. The screen illumination here was very good, and the light tone very pure. The rheostats are located outside the operating room. There was too much light in the operating room. Ventilation was excellent.

Frank Boscketti manages the "Star," and Sam Kapchuam is operator. This house lies in the outskirts, and is the only one not enjoying a supply of D. C. Brother Kapchuam is getting excellent results, however, with A. C., through Power's inductor. The picture is smaller than at most of the other houses, but is plenty large enough. Operating room ventilation is excellent, but ports are very narrow and walls too light. The projection equipment is Power's Six mechanism and Motiograph lamphouse for one and Power's Six for the other.

At 11 P. M. the men gathered in a lodge room, together with some of the managers. The Mayor of Lawrence was present and remained an interested listener to the lecture. He afterwards expressed himself as having learned things which would be of value to him as a public official.

After the talk luncheon was served and the boys enjoyed themselves until after 2 A. M., but Yours Truly was too completely exhausted and too utterly fagged out to stay to the end.

The Lawrence men impress one as a clean, intelligent body who only need a push in the right direction to join the ranks of the progressives, and I have tried to give that push. The operating rooms are clean as a new pin and projection in Lawrence is fully as good as one could expect, considering the handicaps the men labor under.

My lecture in that city was not satisfactory to me, though the men expressed themselves as pleased. The fact was I had been up until broad daylight in Boston the previous night and then put in all the next day riding and sightseeing with consequent, almost complete mental and physical exhaustion. Never again!

Powell Favors Advanced Art.

President and Director of New Company Aims to Reach the Imagination by Making Pictures Subtle and Impressionistic.

By Lynde Denig.

THE Frank Powell Productions, Inc., inspired, organized and directed by a man determined to work along novel artistic lines in the advancement of photoplays, may well excite interest. After eight years of experience in making pictures—eight years during which he has achieved a number of notable successes—Frank Powell has cut loose and is prepared to test the correctness of ideas at once ambitious and slightly revolutionary. If the ideas are impracticable, he admits that he will have only himself to blame; but at least he will have realized the joy of freedom in artistic expression, something rather difficult to gain when producing for release through the customary channels.

Mr. Powell was in the midst of preparations for his first independent photoplay when he stopped to explain the purposes of Frank Powell Productions, Inc. "We expect to make six pictures a year," he said, "and all will deal with topical subjects, something big and vital in the public life of the time. For several reasons I do not care to announce the nature of our initial picture, which treats of a condition of prime importance that to the best of my belief has never been handled in a dramatic way. Creighton Hale, who is under contract with me for the coming year, and Linda A. Griffith will carry the leading roles, supported by players selected for their suitability to the characters I have in mind.

Frank Powell.

"In this picture, and probably in those to follow, I plan to dispense with a studio and take scenes in whatever neighborhood or building best suits the story. For instance, we will need a courtroom and I have arranged for a day in a Georgia court where the action will be photographed in a setting more natural than one is likely to be built, however carefully a model is copied. A picture made under these conditions is apt to be more convincing because of the indefinable difference between that which is real and a clever, perhaps too clever, imitation.

"The appropriateness of the settings in 'The Fourth Estate' was commented upon, though it was not generally known that I produced the picture in Chicago without using a studio. After finding what seemed to me to be just the right environment, I arranged my own lights and succeeded in getting good photography, the kind of photography that presents a dim hallway or a room as it actually appears to the eye."

Presently Mr. Powell explained more fully his theory of what may be termed advanced photoplay art, which is based on the principles behind all art: a presentation of the meaning of a scene or a situation by placing emphasis on the essentials and subordinating inconsequential details. "The picture of the future will have to please the imagination," he said. "Anyone may snap a photograph of Broadway that will be more full and complete than an inspired painting; but it takes an artist to bring out a dominant human note in a scene that is commonplace because of its familiarity. He appeals to the imagination, arrests attention and stirs new thoughts in those who study his picture. Broadway is revealed in another light; the crowds and the buildings that we see every day have a fresh meaning.

"The same results can be obtained in motion pictures, but not without study and effort. Mere photographic realism, however much it may gratify the eye, is not art unless it strikes deeper and carries a message to the mind. Most pictures suffer from too much detail, over-emphasis and a lack of subtlety. A poet may write a quatrain, which through the power of its suggestion awakens memorable thought, where a page of reportorial description dealing with the same subject would be read and forgotten. To some extent the analogy holds good with photoplays. I believe it is far more effective to work upon the minds of an audience through a series of significant incidents, than to present every action with indiscriminate completeness, leaving nothing to the imagination. My pictures are going to be impressionistic, but they will not be vague or difficult to understand. If a man's mind and imagination can be reached, he is going to be interested and entertained."

According to present plans, a Broadway theater will be engaged for the premiere of each of the Powell productions, after which territorial rights will be sold. The officers of the company are: Frank Powell, president; Frank G. Doelger, vice-president and treasurer; Joseph S. Buhler, secretary; William Barry, general manager. Mr. Powell retains the staff associated with him in the making of such notable pictures as "The Children of the Ghetto" and "A Fool There Was," the production that made Theda Bara famous. Alfred P. Hamberg bears the title of studio manager, while David Calcigani, a photographic expert of the first caliber, will be assisted at the camera by Arthur Boeger and Caesar Ponci. The company's offices in the Times Building are in charge of Mr. Barry, one of the most popular men in the industry and well remembered for his effective advertising on behalf of the Nicholas Power projection machine.

The Photodramatists Active.

Ralph Ince Speaks for the "Story"—He, With Lionel Belmore and Flora Finch, Elected Members.

RALPH INCE, head of the Vitagraph Bayshore studio, was the guest of honor at the last meeting of the Photodramatists, held June 20. The President, Howard Irving Young, having joined his regiment, the chair was occupied by Arthur Leeds.

After a brief but highly instructive paper on "Adaptations" by Mr. Edward Montagne of Vitagraph, Mr. Ralph Ince, the guest of honor, was introduced. Mr. Ince, whose progressive ideas have placed him among the few really big directors, spoke warmly for the story being recognized as the basis of the successful photoplay.

The famous screen comedienne, Miss Flora Finch, was another honored and warmly welcomed guest of the club. Miss Finch made a spirited plea for better comedy. By urgent request, Miss Finch was persuaded to give her inimitable rendition of Lewis Carroll's "Jabberwocky," thus giving the needed "comedy-relief" to the proceedings. Lionel Belmore, well known director, together with Mr. Ince and Miss Finch, were proposed for membership and gladly welcomed by the club members.

The date for the outing to the Vitagraph Bayshore studios is postponed until July 1.

KEMBLE TO PROMOTE LARGER SUBJECTS.

"The Zeppelin Raids on London, and the Siege of Verdun," the war film, marks the first effort of the Kemble Film Corporation to enter the motion picture field as promoters. William T. Kemble, president of that organization, said his concern in entering actively into the distributing of film would limit its efforts to such as would prove worthy of being exploited by master showmen.

"The Zeppelin raid picture is an example," he said, "of what I consider a film should be in order to prove of sufficient interest to a real showman. In the first place, it ran for a long time at the Park theater, New York City, under the auspices of the New York Globe, which paper gave it state-wide publicity."

Mr. Kemble is one of the largest and best-known showmen in Brooklyn, operating the Triangle theater in that city, for which he is the exclusive distributor of all Triangle program releases.

RECORD PAPER ORDER FOR SELIG SPORTS.

One of the largest orders for paper advertising a one-reel subject ever filled has just been sent out by Joseph Partridge, New York exchange manager of the V-L-S-E., Inc., for two of the Keeney houses in New York City.

These two houses have booked the Selig Athletic Series. and for the first release ordered a hundred one-sheet posters each. The two hundred sheets will be thickly placed in store windows, and on billboards in the immediate vicinity of the theaters, advertising the subject. As a concentrated advertising campaign this is said to be unequaled in the film industry.

Kalems for July

Early Releases Bring Thrilling "Hazard" and "Black Magic," a Social Pirate Episode.

KALEM'S schedule for the first week of July will bring the issuing of "Black Magic," for the fifteenth episode of the George Bronson Howard series, "The Social Pirates." The expose of fraudulent Oriental mystics is the task taken up by Mona and Mary in this closing release of the famous series.

Kalem officials report an unusual increase in the bookings

Scene from "To Save the Road" (Kalem).

from week to week on "The Social Pirates," showing that this production is likely to duplicate the history of the most successful series pictures in thus increasing the earnings steadily for months following the final release.

"Black Magic," which is released on July 3, is followed on Tuesday, July 4, with "The Peach Pickers," a top-notch Ham and Bud comedy, which finds that pair of funmakers getting into all sorts of scrapes through their flirting proclivities. On Wednesday, July 5, "Notch Number Nine," a one-reel Western drama, is issued in response to the demand for Westerns. "The Psychic Phenomenon," a Sis Hopkins comedy, is the release scheduled for July 7.

Helen Gibson comes to bat for her first July issue with one of the most daring feats of her screen career in "The Hazards of Helen." In "To Save the Road," released on Saturday, July 8, Helen risked her life by a thrilling leap from the cab of one engine to the warning ropes strung across the tracks and a drop a second later to the top of a closely pursuing locomotive. A half day's rehearsing and many narrow escapes were encountered before the double-barreled feat could be performed.

CLAIRE McDOWELL JOINS UNIVERSAL.

Claire McDowell, well known as a film actress, especially for her splendid work as a member for a half dozen years of the Biograph company, has joined the Universal Film Manufacturing Company at the Pacific Coast studios. For the present she will appear in general stock. Miss McDowell comes of a long line of theatrical ancestors, and has appeared not only on the legitimate stage but in many of the big productions before the camera.

Miss McDowell is known as "The girl of the people," and plays all parts from heavy emotional to light comedy.

NEPHEW OF SOTHERN JOINS METRO.

Harry Sothern, who plays the part of Abraham in the Francis X. Bushman and Beverly Bayne production of "Romeo and Juliet," and assists Leander De Cordova in the technical direction of the production, is a nephew of E. H. Sothern. He played in Mr. Sothern's company for seven years.

SULLIVAN TO NOVELIZE "CIVILIZATION."

C. Gardner Sullivan, the author of Thomas H. Ince's screen spectacle "Civilization," now playing at the Criterion theater, is undertaking a difficult task in the novelization of his now famous photoplay.

Points Out Significance of $100,000 Offer

Adolph Zukor, President of Famous Players Film Company, Intends It to Mark New Era for Screen.

THOUGH the record-breaking amount of the total offer itself is the most striking feature of the announcement made by the Famous Players, that it will pay $1,000 each for 100 photoplay ideas, making an expenditure of $100,000 for material—President Adolph Zukor is inclined to think the monetary consideration is only incidental.

"Though it is true that no other company has ever made such an offer since the beginning of the photoplay industry, still I do not consider that to be a particularly significant fact," declares Mr. Zukor. "The chief point to my mind is that it marks the first big effort of a producing concern to get into direct contact with the foremost writers of our day. Hitherto the larger concerns have devoted themselves chiefly to the adaptation of the successful plays and novels of the greatest authors. In the vast majority of cases, the negotiations for the rights to these plays and novels were obtained through arrangement with the different agencies representing the writers.

"Inasmuch as the $100,000 offer is extended only to authors of recognized ability and the offer is in no sense a contest, but a simple business proposition that we will invest the lump sum in one hundred photoplay ideas that we believe to be worth $1,000 each to us, we expect to interest the foremost litterateurs of the day. As for the screen itself, I have every confidence that the results obtained by this revolutionary step will mark a new era in the quantity of quality feature photoplays."

NEW "MUSTY SUFFER" SERIES BY KLEINE.

George Kleine announces for release June 21 a new series of "The Mishaps of Musty Suffer" comedies with Harry Watson, Jr., in the title role. This is Mr. Kleine's reply to numerous letters and personal requests from exhibitors who played the original series, and who have thereby educated their patrons to expect a continuation of the comedies.

The new series are ten in number and comprise some weird adventures on the part of "Musty." The general line of production responsible for the extraordinary success of the first ten has been faithfully followed with much logical improvement as would result from a greater familiarity with the work and the laughter-making possibilities of Harry Watson.

In the new series the tramp character is not completely abandoned, but is used as an introduction to the story. For example, in "Blow Your Horn," the eleventh episode and first of the second series, "Musty" acquires a job as messenger boy, thereby exchanging the tramp costume for the

Scene from "Blow Your Horn" (Kleine).

garb of the messenger, reverting to type as it were with the vanished position. This idea is carried out in "Showing Some Speed," "While You Wait," "Local Showers," "A Pirate Bold," "Outs and Ins," and others.

D. M. O'Brien was married on June 15 to Miss Myrtle May Perry, of Charleston, W. Va. Mr. O'Brien is manager of the Charleston branch of the Cincinnati-Buckeye Film Company, having opened that office nearly two years ago.

Thrills in New Pathe Serial

Resume of Some of the More Notable Moments in the Fourteen-Chapter "Grip of Evil."

THE same thrills which have made "The Exploits of Elaine," "The Iron Claw," "Neal of the Navy," "The Red Circle," "Who Pays?" "Who's Guilty?" and Pathe's other pictures so successful, characterize "The Grip of Evil," the first release on Pathe's recently announced five million serial programme, which will be shown beginning July 17. Not only are absorbing questions advanced in such manner as to make it a human document, but thrill literally follows thrill in the presentation on the screen of Balboa's

Scene from Chapter in New Pathe Serial.

production in which Jackie Saunders and Roland Bottomley are the stars.

In "Fate," the first episode, the daughter of a steel magnate, unaware of a strike riot, approaches her father's office in her automobile. A child rushing around a corner falls beneath the wheels. In a moment an angry mob is upon the girl and her chauffeur. Just in time does John Burton, in an intense and powerful fight scene, rescue her from his enraged fellow workers, for no sooner has he lifted her from the car than their efforts to cause an explosion in the gas tank are successful. The machine is literally blown to pieces as the terrified girl realizes how narrow has been her escape from death.

Nothing is more thrilling on stage or screen than a fight in the dark between two powerful and evenly matched men. In "The Underworld," the second episode of "The Grip of Evil," there occurs one of the most exciting fight scenes ever staged for a motion picture. John Burton discovers a burglar in his apartment and the encounter occurs between the two.

A collision between a train and automobile when well managed is as thrilling as anything that can be filmed. In the third episode, called "The Upper Ten," a powerful scene of this sort takes place.

In the fourth chapter, there is seen another fight, this time between John Burton and the employer of a young girl whose attentions have become unwelcome to her.

The fifth episode is called "The Way of a Woman." A thrilling succession of scenes leads to a powerful denouement in which a beautiful, reckless young girl, realizing the hopelessness of her struggle against fate, attempts to drown herself, is rescued by John Burton, and later standing upon the silver-laden table in a gilded lobster palace, cries: "A girl with a soul! How much am I bid?"

Another strong scene which will interest any audience and which is unique in the annals of the screen, was filmed for the sixth spisode entitled "The Hypocrites." In it, a girl is saved from the attack of a bull by the valor of her lover who in a hand to hand conflict beats the powerful creature off.

A thrilling fight, a boat wreck and an automobile accident mark the seventh chapter, "The Butterflies," and form an example of the vivid manner in which the powerful story is presented on the screen in a photoplay which has every element of popular success.

The experiences of John Burton, the leading male character, played by Roland Bottomley, are pictured vividly in each episode giving the complete photoplay the cumulative interest of a serial. On the other hand, Jackie Saunders, heroine of a hundred photoplays, is cast in the principal woman's role in each chapter, giving the play the same advantages as that enoyed by a series in that the spectator, having missed one episode, will not lose the thread of the story.

For "The Grip of Evil" which has been called "A Master Plot in Fourteen Chapters Showing the Real Side of Humanity," President Wilson and others among America's great minds, have been instrumental in suggesting the story.

What each has to say will be of immense value to the exhibitors who show the picture in a town from which he comes or in which he lives.

FORTHCOMING PARAMOUNT RELEASES.

The following is the correct schedule of releases on the Paramount Program for the latter part of June and the month of July:

June 22 (No. 190) Famous Players, "Susie Snowflake," with Ann Pennington; June 26 (No. 191) Famous Players, "The World's Great Snare," with Pauline Frederick; June 29 (No. 192) Pallas Pictures, "The American Beauty," with Myrtle Stedman.

July 3 (No. 193), Lasky, "The Dupe," with Blanche Sweet; July 6 (No. 194), Famous Players, "The Smugglers," with Donald Brian; July 10 (No. 195), Lasky, "The Selfish Woman," with Wallace Reid and Cleo Ridgely; July 13 (No. 196), Pallas Pictures, "Davy Crockett" (as done by Frank Mayo), with Dustin Farnum; July 17 (No. 197), Lasky, "The Dream Girl," with Mae Murray; July 20 (No. 198), Famous Players, "Under Cover," with Hazel Dawn and Owen Moore; July 24 (No. 199), Mòrosco, "An International Marriage," with Rita Jolivet; July 27 (No. 200), Famous Players, "Little Lady Eileen," with Marguerite Clark; July 31 (No. 201), Famous Players. "When Shadows Fall," with Famous Players cast.

In the issue of The Moving Picture World dated June 24, in error, an advertisement of the Paramount Pictures Corporation was printed in which the foregoing release dates were incorrectly given.

GRAHAM LISTENS TO CHAPLIN STORY.

Here we have Arthur F. Beck, manager of the Twenty-third Street (New York) exchange of the Mutual Film Corporation, and J. C. Graham, assistant to the president, snapped

General Manager Graham and Arthur F. Beck.

at a luncheon hour conference in Twenty-third street. Mr. Beck is not drawing a gun, as the picture might suggest. His smile indicates that he is telling Mr. Graham his latest Chaplin story.

RICHARDSON JOINS INCE PUBLICITY STAFF.

Leander Richardson has been engaged by Thomas H. Ince to join his publicity staff as advance man for "Civilization." Mr. Richardson left Thursday night for Chicago to exploit "Civilization in the "windy city" in addition to J. L. Barnard and Lou Housman.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

THE INSTALLMENT EDUCATIONAL.

A PECULIAR habit of many exhibitors is that of showing a good educational in sections although the subjects never lend themselves to such divisions. A "What Happened to Mary" method cannot under any circumstances be applied to an educational picture, if the subject is more than one reel it is better to leave it out, altogether, than to show one reel tonight, and another tomorror. each reel without the other is absurd, and an offended taste cannot but result. These methods also have an injurious effect upon the use of the educational pictures as a whole; the public is not always "wise" to the way the educational picture is being abused instead of being used, as a result they criticize the use of the picture unjustly and the exhibitor begins to reject it, forgetful of the fact that rightly placed pictures will do for the program in the future what it has done in the past, and it becomes a serious question if the wrong uses of the educational and topical pictures is not responsible for the present dullness.

INAUGURATION OF SPECIAL RURAL PICTURE SERVICE.

In Washington on Decoration day the Bureau of Commercial Economics gave an exhibition of pictures suitable to the day at the base of the Washington Monument. The screen was surrounded with what is called the largest laurel-wreath ever made, so that the pictures were framed by this wreath. In addition to the pictures of the occasion, others descriptive of the pleasure spots and points of interest found in all the great National Parks of the country were shown. The director of the movement writes: "This inaugurates the service of the bureau in the park and rural districts, it is hoped thereby to benefit those whose locality and circumstances prohibit them from seeing what nature has done for their comfort and enjoyment. There are large numbers of people who cannot go to the picture houses, neither can they see these American beauty spots for themselves, to such these pictures will be a most welcome revelation."

The rural communities generally are those to whom the Bureau of Commercial Economics wishes to be most serviceable, having the two-fold object of relieving the monotony of life, and the impartation of knowledge otherwise unobtainable. In a letter commending this course Sir Wilfred Laurier recently wrote: "Anything and everything which can dispel ignorance and promote and enlarge education as the moving pictures are doing, is by far the best agency for the peace of the world, and higher civilization."

Mr. Francis Holley to whom we are indebted for the account of the doings of this bureau, is also actively engaged in encouraging the development of a similar work in Latin-America, with the laudable object of spreading a knowledge of American industries and travel, with the natural expectation that a closer union of friendship will also result, and the enterprises of this great Republic appreciated.

NOTES.

Indianapolis boasts of preparing for the building of the largest trade school in the country, the cost of the same is being spoken of in seven figures; our interest in this lies in the fact that the moving picture will have no small part in the plans, nowhere can the teachings of the pictures be more valuable than in such an institution and they will doubtless be used and appreciated to the fullest possible extent.

* * *

A Brooklyn clergyman is taking a course of lessons on projection so that he may become expert in the use of the moving picture machine which he intends to instal in his church. A special feature of this minister's idea is that of educationalism, rather than attraction. It is well known that his church needs neither advertising or attractive features to popularize it, the advantages of the teaching and illustrating powers of the pictures are the reasons for their adaption in this instance, entertainments by means of the pictures are to be remote, the advantage of Bible teaching and general religious training are the principles actuating the clergyman and his people. W. H. J.

WELCOME, N. E. A.!

While this issue of the Moving Picture World is still the latest obtainable on the news stands, the many departments of the National Education Association, meeting this year in New York City, will begin their annual series of programs. To my fellow members of the association, who may cast a glance at this page, I wish to extend greetings and an unofficial welcome to the motion-picture opportunities you cannot fail to find here in the city of first releases.

Ever since, nearly three hundred years ago, Comenius blessed little children with his Orbis Pictus, progressive educationists have been striving to convey ideas to the minds of struggling learners more clearly by means of visual aids to instruction. As the remote result of a wealthy race horse fancier's odd interest in the movements of his horses' legs, we now have in the field a veritable army of experts, cameramen, travelers, actors, scientists, all eager to supply for our use the most marvelous educational tools the genius of man has yet invented. But, as Mr. Edison has wisely pointed out, these magical aids are not likely to be forthcoming in satisfactory quantities until we educationalists first get ourselves together and arrive at some practical basis upon which the film producers can afford to turn out the reels we prefer.

Can we not "get together" somehow? I think we can, and I believe we shall soon make at least a beginning of a movement toward such a practical basis as the film producers consider essential.

At any rate, Mr. Educationist, you should take advantage of your opportunities in the field of visual education while here in New York. Of course you will "see" the city, but it would be unwise to fail to see such educational films as may be viewed at the leading picture theaters, Rialto, Strand, Broadway, Stanley, and many others farther removed from Times Square. And be sure to see also some of the greater films now running, first, "Macbeth," then at least one of the stupendous battle films. If you are genuinely interested in the problem of using visual aids in education you will of course attend the meeting at the American Museum of Natural History on Friday, July 7.

A CLASSIC MYTH FILMED.

"Altogether lovely" is the verdict we should express upon the myth of Diana as embodied in pictures by Pluragraph (distributed by Unity) and shown at the Strand last week. The plot adheres closely to the story as originally told in the Latin of Ovid's Metamorphoses, Fable Three in Book III. All Latinists should hail this film with delight, for it will charm everyone—including both pupils and teachers, and those unfamiliar with Latin lore. To be sure, there are a few passages of uneven excellence in two reels, but these lapses do not appreciably detract from the fine effect of the whole. Such films might be presented more effectively, in schools at any rate, if supplemented with slides showing the ancient and modern works of art that have been inspired by the myths involved.

EDUCATIONAL PARAGRAPHS ON HOUSE PROGRAMS.

Mr. Rothapfel of the Rialto theater, is a believer in the educational part of his program. In some other theaters educational reels are merely tolerated as time-fillers (to make the program come around just right every two hours), but the Rialto printed leaflet frequently contains a feature paragraph which Mr. Rothapfel has had prepared with special reference to his educational number. Instance, the Pompeii travelogue shown last week was the occasion for a two hundred word encyclopedic article on that "city of the dead." Certainly such thoughtfulness for the mental culture of his patrons ought to appeal strongly to those of the

better class. Mr. Rothapfel tells me that he plans to have the music played during the showing of educational subjects also related to their respective themes; folk songs and other national melodies are to be featured. In this matter all theaters may well adopt certain well established principles, especially the one suggested by the term "correlation."

ECHOES AND SIDELIGHTS.

My recent proposals as to a co-operative service of educational films are eliciting many interesting responses. Although the Moving Picture World, having generously given the school interests the opportunity of gaining information about the plan, may at almost any moment discontinue the practice of allowing such propaganda in these columns, I venture to call attention to certain impressive features found in letters I have recently received.

A dealer in projection equipment in the Middle West writes:

"We find our greatest obstacle in selling projectors to schools and churches is the almost prohibitive cost of film service. The high schools in this city are equipped with machines but they are used very seldom, owing to the high rent charged for films."

In similar vein writes a minister from a different quarter:

"The price we have been paying makes the cost too high for us to maintain indefinitely."

The inference is plainly that if schools and churches are to use films widely and increasingly, we must find a common denominator—a type of service which will be acceptable to entire circuits of like institutions. That is precisely what I am trying to do.

This echo from the northwest gives hope and fervor:

"Your proposition takes hold of the whole movement in a big way and I am wondering if we are too far away to share in its benefits. We should like you to consider the advisability of our representing your service from this point for a considerable area in this region."

No. You are not too far away. The service is likely to reach all the way from Maine to California. No subscriber will be too remote, provided other members are clustered close about him so that each program (five reels) may be run about a dozen times each week, i.e. twice daily. So go right ahead and enlist all the co-members you can secure on the basis of the condensed contract printed in the May 27 issue of the Moving Picture World. Send me the addresses of those you consider especially likely prospects.

A leading clubwoman in a big Western city writes:

"Your plan when completed will surely meet a crying need. There is now in course of incorporation here a Motion Picture League, which will be in position to help greatly in getting your message out and contracts in."

Such coworkers are indeed priceless in such an enterprise as ours. But so thorough-going is the principle of economy I am applying that even such prime co-operators must be asked to comply with the suggestion in my June 10 article (see p. 1886) about sending a quarter or a dollar. The printing of the detailed contract is being delayed temporarily, pending the arrival of a larger number of said remittances. The total number of responses received is very encouraging, but there are still many who are laboring under the delusion that this enterprise is to be financed by others than the prospective circuit members. On the contrary, it seems essential that from start to finish the funds needed shall be contributed by those who hope to have the use of the films. If, therefore, you have any intention of co-operating in such a movement, now is your chance. Begin.

HARDIN LUCAS.

METRO PLAYERS MAROONED BY STORM.

Marooned all night on one of the smaller of the Thousand Islands, near the lonesome Canadian mainland, while a terrible storm raged, was the harrowing experience of nine members of the Metro-Yorke company of players, headed by Harold Lockwood and May Allison, according to word just received from them at the Metro offices. The captain of the boat that carried the players to the island refused to venture back in the violent storm, which continued throughout the night. A lean-to, fashioned of heavy branches and small pieces of canvas, was rigged up by Mr. Lockwood and Lester Cuneo, to protect the feminine contingent, while the men sought refuge under the trees.

It was shortly after daylight before a cruiser sighted the distress signal on the shores of the island, and went to the aid of the group. Several members of the party suffered from exposure. All were suffering from hunger and thirst.

Terry Ramsaye

PHOTOGRAPHS of Editor Terry Ramsaye of Reel Life are scarce, but Hopp Hadley (also of the Mutual) having developed a sixth sense which enables him to locate photographs of the most camera-shy stage celebrities, managed to dig up this excellent likeness of the Mutual's popular publicity manager.

Terry Ramsaye's newspaper activities had made him famous in the Middle West long before William Randolph Hearst took advantage of his clever pen, which was not many moons before President John R. Freuler captured the active Ramsaye brains for the Mutual Film Corporation. Since that time magazines and newspapers have found news value in Mutual publicity stories to an extent which has made the Mutual bills for paste and scrapbooks increase like an advance agent's expense account.

Terry Ramsaye.

Terry Ramsaye's stories of Charlie Chaplin have even found their way into the editorial columns of responsible metropolitan dailies which, among other things, has resulted in the publicist carrying $230,000 worth of canceled Chaplin checks in his inside pocket. It seems that a certain newspaper ridiculed the idea that Chaplin received $10,000 a week salary. The following morning an office boy of the daily appeared before the city editor with the news that a man wanted to show him $230,000. "Bring him in! Quick!" shouted the editor, who, after he had examined the checks in speechless wonder, offered Mr. Ramsaye the freedom of his columns for "anything you want to say about the matter."

A born newspaper man, Terry Ramsaye loves a "beat." That's one reason why he slipped out of town for a few hours recently and came back with beautiful little Betty Shannon as his wife—and they kept the important news to themselves for some time, too!

SAM SPEDON TO REPRESENT VITAGRAPH.

Sam M. Spedon, besides taking care of the transportation of producers, exhibitors and others of the motion picture industry on a special train which will leave New York for Chicago on Saturday, July 8, for the Sixth National Exposition and Convention of the Motion Picture Exhibitors' League of America, will also go in the capacity of "official representative" of the Vitagraph Company.

Mr. Spedon will look after affairs for the Vitagraph Company, which has contracted for an elaborate booth at Exposition Hall and will meet Vitagraph's many friends who visit the show. He will see that they are given a handsome Vitagraph souvenir as a remembrance of the occasion.

TWO VITAGRAPH-G. F. SUBJECTS FOR JULY 3.

A comedy and a drama, each a single reel in length, are Vitagraph's offering on the General Film Program for the week of July 3. The former, "When It Rains, It Pours," is from the Hollywood studio and features Mary Anderson, and the latter is entitled, "Billie's Mother," with Donald Hall and Helen Costello. On the same reel as the latter is "A Tour from Bergen to Bandak," which shows some beautiful scenes in the highlands of Norway.

FROLIC FOR OHIO LEAGUE MEN.

Members of the Northeastern Ohio Motion Picture Exhibitors' League are going to forget release dates, reformers and house receipts for one day at least in the near future and go on a real frolic. George W. Heinbuch of the Superior theater, is chairman of a committee which is arranging for an outing. Other members of the committee are S. F. Deutsch and S. H. Barck. The operators' union is to be invited to participate in the affair the date of which has not yet been set.

The Motion Picture Exhibitor

CHICAGO CONVENTION AND EXPOSITION.

There Will Be a Chaplin Day, a Mary Pickford Day and Francis X. Bushman and Griffith Days at the Exposition, from All Appearances.

APPLICATIONS for space have been coming in steadily every day for the past week from producers and of moving pictures and manufacturers of machines and accessories, and the exposition at the Coliseum, Chicago, from July 12-18, promises, without doubt, to be the greatest in the history of the industry. Louis H. Frank, manager of the exposition, announces that visitors to the Coliseum will have an opportunity to learn the progress of the moving picture business from the earliest time to its present position as fifth among the industries in the United States.

In addition to the great number of trade exhibits furnished by almost every firm interested in the moving picture business, entertainment of varied character will be provided for those who make the rounds of the exposition. There will be dancing afternoons and evenings in the Coliseum annex, where a complete moving picture studio will be constructed, and where fans and all interested in moving pictures will have an opportunity to see photoplays produced. There will also be a small theater in this annex in which pictures made at the exposition will be shown on the screen a few hours after their production. In addition to the photoplays produced during the convention daily topicals of convention happenings will also be shown on the screen.

Moving picture fans will have a chance to get acquainted with many of the leading photoplay stars, certain days having been set aside for the reception of these distinguished visitors. Through the courtesy of President Freuler, of the Mutual Film Corporation, it is pretty well assured that Charlie Chaplin will be one of these visitors, although Mr. Freuler qualifies this by the statement that he cannot afford to have Mr. Chaplin in Chicago unless his work on the Pacific Coast is far enough ahead, so as not to interfere with release dates. However, as Mr. Chaplin has been notified that his presence is requested by the many thousands of moving picture fans who will attend the exposition, it is likely that he will work night and day so as not to miss the opportunity of seeing his numerous admirers for at least one day during the exposition.

Francis X. Bushman has wired the exposition management that if arrangements can be made he will visit the exposition on a certain day set aside specially to enable him to become acquainted with his many followers. Mary Pickford, too, will be in Chicago, if it is at all possible to make arrangements. It is her wish to do so, and her management will do all in their power to enable her to be present for Mary Pickford day.

It is also promised that David W. Griffith will be here for a day set apart specially for him. Many other well known directors will be present so that the Coliseum, where the exposition will be held, will be a great reception room from the opening of the doors until their close after the big ball that is now being arranged for by the committee in charge.

On reflection, it appears that the time of the convention and exposition, from July 10-18, will be very suitable for exhibitors throughout the country, as thousands of them take their vacations during that month. Every exhibitor should make it a special object to attend the convention and see the exposition, as both promise to put all previous conventions and expositions in the shade, and to be well representative of the remarkable growth of the moving picture industry.

CALL FOR OHIO GET-TOGETHER.

Northeastern Division Instructs President to Invite All Exhibitors to Attend Meeting in Mansfield.

Ohio exhibitors affiliated with the Motion Picture Exhibitors' League of America will hold a state meeting in Mansfield, July 6 and 7, if the request of the Cleveland exhibitors to President La Motte Smith of Alliance is carried out. At a meeting of the Northeastern Ohio Motion Picture Exhibitors' League in their headquarters in the Republic Building a few days ago, it was voted to request President Smith to issue a call for a state meeting in Mansfield, July 6 and 7, at which time delegates to the national convention in Chicago might be elected and instructed.

Cincinnati exhibitors as members of the Motion Picture Board of Trade of the Cincinnati Chamber of Commerce have been corresponding with Cleveland exhibitors relative to a state get-together meeting to be held in Cincinnati. Cleveland exhibitors have declared that if such a meeting is held, it should be at some point in the state more central than Cincinnati.

PENNSYLVANIA CONVENTION OPENS.

Good Attendance from the State and Neighboring Territory—Addresses the Chief Feature of First Day's Program.

Pittsburgh, June 26.

THE Fifth Annual Convention and Exposition of the Motion picture Exhibitors' League of Pennsylvania opened Monday morning in the Moose temple, Pittsburgh, with a good attendance of the trade from throughout the state and neighboring territory.

The convention was called to order at 11 o'clock by State Vice President G. W. Sahner, of Pittsburgh, who introduced City Solicitor J. M. Irons, representing the mayor, who was unable to be present. Mr. Irons in welcoming the convention to the city paid an eloquent tribute to the screen and confessed himself an ardent devotee of the motion picture. State President Ben H. Zerr, of Reading, responded in a few well chosen words, expressing his esteem of Pitsburgh and its hospitality. Fred J. Herrington, national president of the league, made a brief address. He was followed by W. Stephen Bush, of the Moving Picture World.

At noon a recess was taken and the visitors were entertained at luncheon, after which there was an automobile tour of the city. Inspection was also made of the handsomely arranged exhibit hall, where the leading exchanges and supply houses and manufacturers occupy booths.

The convention reconvened at 3 o'clock, being called to order by President Zerr. The attendance gradually increased during the day and numbered about three hundred. At the second session Mr. Bush delivered the principal address of the afternoon, speaking on the subject of "Organization."

The appointment of committees concluded the session, which was adjourned until Tuesday morning. For the remaining days of the convention an interesting program is to be carried out, and what is expected to be the greatest gathering in the history of the Pennsylvania league will come to a close with a banquet and cabaret in the English Room of the Fort Pitt Hotel, Wednesday evening.

VITAGRAPH-V-L-S-E FOR JULY 3.

The winning combination of a Blue Ribbon Feature and a Frank Daniels comedy is again seen in Vitagraph's releases for the week of July 3 through V-L-S-E. "The Conflict," the five part feature for the week, features Lucille Lee Stewart. Huntly Gordon, Jane Mortimer, William Lyttel, Jr., Frank Currier, John Robertson and Richard Turner make up the balance of a capable cast. Ralph W. Ince produced the picture. Alice Washburn and Ethel Corcoran support Mr. Daniels. C. G. Baker wrote the scenario.

MEETING OF OKLAHOMA'S EXECUTIVE BOARD.

The Executive Board of the Oklahoma Branch, Motion Picture Exhibitors' League of America, convened at 10 A. M., June 30, at the Lee Huckins Hotel, Oklahoma City, Okla. It was a special meeting of the board to take up unfinished business that left over from the February meeting. Ways and means of assisting the Chicago convention were also discussed. A party will be made up, composed of delegates and visiting members, to go to Chicago.

Chicago News Letter

By JAS. S. McQUADE.

Monster Booster Meeting in Chicago for the Coming Convention and Exposition.

IN response to a personal letter sent out by Alfred Hamburger to forty men engaged in the exhibition and distribution of moving pictures, in Chicago, a meeting was held in Parlor M of the Hotel Sherman on Tuesday morning, June 20, thirty-eight out of the forty invited being present. The object of the meeting as outlined in Mr. Hamburger's letter was to stimulate interest in the approaching national convention and exposition in July.

More particularly, the business of the meeting was devoted to discussing plans and arrangements to insure the great success of a big mass meeting of Chicago exhibitors to be held in the Colonial theater, on Wednesday, June 28.

Mr. Hamburger occupied the chair, and in a brief address gained the hearty interest of all present in the plan originated by him. He stated that the purpose of the meeting was to form plans and to arrange a program for the great get-together meeting to be held in the Colonial. He explained that the theater had been placed at the disposal of exhibitors through the kindness of Aaron A. Jones and that the meeting will be held from 10 o'clock A. M. until 1 o'clock P. M.

"It is necessary that the people connected with this industry should be brought into closer harmony," said Mr. Hamburger. "We should do everything in our power to remove the friction which exists, I am sorry to say, between many theater men. We want to create a friendly feeling between the distributing end of the industry and the exhibitors.

"If we can only work along the lines that every man is a man of his word, and that Mr. Exchangeman's word, or an exhibitor's word, is as good as his written contract, it will be a pronounced step in the right direction.

"We cannot expect to have an amalgamation of the two interests at once; but we can hope for some of these good-fellowship meetings, and I should like to see Mr. Theaterman propose to Miss Filmdom and after a while we will have a wedding and everyone will be happy.

"It will be a pleasure to have any suggestions from those present on the ways and means of conducting the special meeting at the Colonial. The paramount issue is the coming national convention. It is the convention of the Motion Picture Exhibitors' League of America. It is our convention. It is a Chicago convention, and I am sure we will make it reflect credit on our city and on the motion picture industry."

M. A. Choynski, proprietor of the Newberry theater, reminded those present that William J. Sweeney deserved all the credit for bringing the convention to Chicago; but that the burden of getting the money, which is always the keynote of success, had been chiefly borne by L. H. Frank and himself.

"Most of the large film concerns have responded liberally," he said, "but we want to impress upon them that after buying space their duty is only half performed. We want their moral support, and we want their offices to assist in promoting this exposition and convention. If we get their cooperation we shall have a great success.

"We cannot hope to get recognition from the powers that be, if we act as separate units, but it is our own fault and misfortune if we act this way. I trust that the great get-together meeting at the Colonial will serve to unite us in one great body and thus enable this convention to have a lasting effect and to take its place as second to none, thus far, in the history of our business."

After various suggestions and motions made by exchange men and exhibitors it was finally ordered by those present that Chairman Hamburger, Mr. Sweeney and F. M. Brockell be given the power to appoint twelve other members on a committee of fifteen, this committee to outline a program for the mass meeting at the Colonial and to send a letter to every exhibitor in Cook county cordially inviting them to attend.

Exchangemen also will act as a body to bring the exhibitors out en masse, and Business Agent E. D. Miller of the Chicago Moving Picture Machine Operators, Local 110, I. A. T. S. E., will also assist in making the meeting a record breaker for size and enthusiasm.

The following exhibitors and exchangemen were present at the meeting: H. Schoenstadt, R. O. Proctor, H. S. Stronge, Fred Schaefer, Julius A. Alcock, William J. Sweeney, M. S. Johnson, Robert R. Levy, M. A. Choynski, L. H. Frank, F. J. Flaherty, Harry Leonhardt, J. E. O'Toole, Alfred N. Cohen, Adolph Powell, Alfred Hamburger, W. D. Hildreth, Hal Johnstone, H. L. Lieberthal, R. L. Jacoby, I. Van Ronkel, Martin J. Quigley, George M. Laing, James S. McQuade, J. L. Friedman, E. C. Jensen, J. Cooper, F. M. Brockell, W. K. Hollander, S. M. Frankland, B. N. Judell, George Henry, H. A. Spanuth, C. A. Bunn, F. W. Hartman, F. Bartholomae, E. D. Miller and A. Zilligen, Jr.

Chicago Film Brevities.

Lubliner & Trinz, lessees of the Biograph, Vitagraph, Paramount, Knickerbocker and South Shore theaters, each with a capacity of about 1,000 people, recently leased the West End theater, at West End avenue and Forty-eighth street, which will be opened Sept. 15. The seating capacity is about 1,500.

* * *

Thomas H. Ince, the producer and director of "Civilization," and Victor L. Schertzinger, musical director of the presentations that are to be given in Chicago, arrived in the city Friday, June 23, and will remain here until the opening of the big spectacle at Cohan's Grand opera house, on Friday, June 30. The opening date, which was originally announced for Sunday, June 25, has been postponed until the date mentioned.

* * *

The opening of "Ramona" at the Auditorium, on Monday, June 19, was a big success. All the photoplay critics of the daily press have written in glowing terms of the picture and its presentation. Kitty Kelly in the Tribune says of it: "'Ramona' is a careful, thoughtful production, stamped with an artistic sincerity in its making and presentation. There is rich music in the accompaniment of the great orchestra, and quaint colorful melody in the songs of the people in the sets. It is something worth while for Chicagoans to see."

* * *

Edwin F. Weigle, the Tribune's famous war picture cameraman, has returned to the city after spending seven months with the armies of the Central powers, six weeks of which were passed in the first line trenches on the western and eastern fronts. He brought with him 7,000 feet of war film, which will be exploited shortly. These pictures are said to be unusually thrilling, and their presentation will be awaited with considerable interest.

* * *

W. E. Keefe, personal representative of D. W. Griffith, came on from Los Angeles to Indianapolis a short time ago, where he welcomed an addition to his family. He passed through Chicago Wednesday, June 21, on his way back to the Griffith studios.

* * *

The Colonial theater, now becoming famous for its numerous changes of programs, will again return to the moving picture fold on Wednesday evening, June 28, when Charles Urban's production, "How Britain Prepared," will be shown for the first time in this section. A large orchestra and special features are also announced on the program.

* * *

The calling out of the militia in Illinois has affected the positions of several men high in the city's departments. Second Deputy Superintendent of Police M. L. C. Funkhouser was called to Springfield, where he is attached to the quartermaster's general staff. First Deputy Herman F. Schuettler has been appointed by Chief Healey to take temporary charge of Second Deputy Funkhouser's office. This, of course, will include the censorship department.

While attempting to take a moving picture of an anti-American demonstration in Juarez on Sunday, June 18, Nicholas McDonald, a cameraman for the Selig-Tribune, was arrested by Mexican soldiers and deported, according to a dispatch from El Paso, Texas. Customs' officials had stopped McDonald's automobile at the American side of the international bridge, warning him that it was dangerous to visit the Mexican town. Ignoring the warning, McDonald evaded the Mexican customs' official at the Mexican end of the bridge, and carried his camera to the plaza. As he started to turn the crank, Carranza soldiers surrounded him, prodding him with their rifles and shaking their fists in his face. He was placed under arrest and marched to the bridge.

"What did they say to you?" McDonald was asked by an American customs' official.

"It sounded like 'murtos gringo,'" replied McDonald.

"Murtos los gringoes," repeated the customs' inspector. "Why they were shouting to kill you."

"I am glad I could not understand it," replied McDonald. "It was a shame to spoil that picture!"

* * *

All who have seen Al W. Filson's fine character acting in various roles in Selig photoplays will be glad to learn that he has been re-engaged by William N. Selig. Mr. Filson's first work under his new contract will be the title role in "The Old Man Who Tried to Grow Young," under the direction of T. N. Heffron.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, June 25 and 26:

Studebaker—Kitty Gordon in "The Crucial Test" (Brady) and the eighth chapter of "Gloria's Romance" (George Kleine), called "The Mesh of Mystery."

Fine Arts—Mr. and Mrs. Vernon Castle will dance merrily into their fourth week in "The Whirl of Life." An added attraction will be the first of a new series of Harry Watson comedies entitled "Blow Your Horn."

V-L-S-E theater—"Sherlock Holmes" (Essanay) is continued for another week. It will be supplemented by a Hitchcock comedy and a Hearst-Vitagraph Weekly.

Strand—Douglas Fairbanks in "Flirting With Fate" (Fine Arts), a travelogue and the Universal Weekly.

Orchestra Hall—Pauline Frederick in "The World's Great Snare" (Famous Players); a Paramount-Bray cartoon; the travelogue, "Constantinople," and a war picture entitled "The Soldiers of the World" (Swastička). Dan Beddoe, the famous Welsh tenor, and Miss Mildred Brown, violinist, will be the soloists.

La Salle—Eighth week of "The Little Girl Next Door" (Illinois vice film). It is announced that 300,000 people have already seen this film.

* * *

The W. H. Bell Feature Film Corporation, with offices at 117 North Dearborn street, Chicago, offers the following photoplay attractions by the Great Northern Film Company, at bargain rentals: "Pro Patria, or In Defense of the Nation" (five reels), "Sins of Great Cities" (four reels), "The Doctor's Secret" (multiple parts), with Betty Nansen; "Without a Country" (four reels), "The Fight for Fortune" (three reels), "A Woman's Conquest" (four reels), "A Son of Destiny" (multiple parts), "A Woman's Honor" (four reels), "The Heart of Lady Alaine" (multiple parts), with Betty Nansen; "Through the Enemy's Lines" (four reels), and "For Her Son" (four reels), with Betty Nansen.

* * *

The Emerald Motion Picture Company of this city gave a trade showing of the first episode of the "Tom & Jerry" comedy series, at 10:30 A. M. Thursday, June 22, at the Bluebird Exchange. As advertised elsewhere in this issue, the first release of "Tom & Jerry" will be made on June 26, to be followed with one episode a week thereafter, for ten weeks. Each episode is in two reels.

ORGANIZING ROAD COMPANIES FOR "RAMONA."

The W. H. Clune interests of California, whose cinema-operatic spectacle "Ramona" was their introductory attraction, have just completed a booking and producing organization for the purpose of sending "Ramona" companies into every state of the Union. New York offices, with H. F. Matthews in charge, were opened this week in Suites 1 and 2, New Amsterdam theater Building, where will be laid routes for twelve companies to be operated through eastern territory, several of which will play throughout the summer.

John J. Holland, who has general direction of all tours, arrived in New York a few days ago and immediately set about organization of additional orchestras and working crews for companies to be started early in the fall.

Nearing End of "The Iron Claw"

"The Cave of Despair" Opens Pathe Program for First Week in July—Another Picture in "Who's Guilty?" Series.

BEGINNING July 3 the Pathe company will release "The Cave of Despair," the next to the final chapter of "The Iron Claw." In this episode Margery Golden (Pearl White) takes a note which she finds Davy writing and discovers it contains a mysterious direction for opening a certain boulder on the side of a hill. Later, while on a walk, she encounters the sinister Legar, "The Iron Claw," and, following the directions on the paper, opens the boulder and takes refuge in it. The Claw and his henchmen follow her, two of the latter meeting sudden and sensational death in the mysterious cave. Margery, backing away from one of Legar's men, is cornered on a shelf in the rock, and is seemingly on the point of death, when "The Laughing Mask" appears, and she learns the true identity of "The Laughing Mask"; but she does not share her secret with the audience, which must wait for the next and final chapter, called "The Triumph of the Laughing Mask."

Following "The Cave of Despair" comes "The Weaker Strain," the latest chapter of the "Who's Guilty?" series, featuring Anna Nilsson and Tom Moore. This, briefly is the idea of "The Weaker Strain": If the wife of a young man, just climbing toward success in his profession, is gifted with an unusually splendid voice; and if she can add to their income by singing in public; and if the husband believes that it is his duty to support his wife and her duty to be content to live within his income—is the wife justified in deciding on a career for herself? This is the motif of a theme worked out with dramatic intensity in this chapter.

"Luke's Washful Waiting" is the title of a one reel Lonesome Luke comedy for release in the week of July 3. A Goldberg Cartoon Comedy, "Nutty News" by "the guy who made laughing a national daily habit" comes next. The film starts with this injunction: "Before looking at this picture, please check your brains at the box office."

"Across the Malay Archipelago" is the title of a split reel scenic and educational picture following the Goldberg cartoon. "The Kinkajou," on the same reel with "Across the Malay Archipelago," shows the kinkajou, a carnivorous animal of the raccoon family, which is found in the wooded regions of Mexico and as far south as Brazil. Two issues of the Pathe News wind up the Pathe program for the week of July 3.

Chaplin Loses "Carmen" Suit

Appellate Division of Supreme Court Affirms Order in Favor of Essanay.

CHARLES CHAPLIN has lost his last card in his legal fight against the Essanay Company and the V-L-S-E, which he sought to restrain from exhibiting the burlesque on "Carmen," in which he was starred, and that feature comedy will continue to play to crowded houses throughout the country. The Appellate Division of the Supreme Court was the tribunal to rule against the comedian this time, it having handed down a decision affirming the order of the Supreme Court in favor of the defendants.

Chaplin now finds himself face to face with a half-million-dollar suit brought against him by the Essanay Company. According to the wording of the suit, Chaplin agreed, in July, 1915, to aid in the production of ten two-reel comedies before January 1, 1916, for each of which he was to receive a bonus of $10,000 over and above his salary of $1,250 per week. Four of these were never completed, it is charged.

EDISON MAKING FIVE-REELERS.

The fact that a series of superb five-reel productions, in which many famous stars of the legitimate stage are being featured, is being made at the Edison studio in Bedford Park, N. Y., is arousing interest among exhibitors. The inquiries received at the company offices indicate a steadily growing interest in the series and a tendency on the part of exhibitors to be thoroughly informed as to the nature of the pictures in anticipation of their release.

At the present time no information regarding the channel through which the pictures will be marketed or the dates on which they will be released is being given. It can be announced only that the pictures are being made without any reference to meeting release dates or maintaining a definite output and that, for this reason, an exceedingly high artistic standard is being reached in each production. While the Edison company will be glad to furnish any other information regarding the work that is being done in the Bedford Park studios at the present time, no announcement regarding the disposal of the pictures in the five-reel series that is being made will be forthcoming at the present time.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

ANOTHER ALL NIGHT PICTURE RUN.

J. A. Quinn Does It Again With Vitagraph's "Preparedness" or "Battle Cry of Peace."

Owing to the large crowds that were unable to secure admittance to Quinn's Empress during the week of June 12, and to the requests from business men who were unable to attend the regular performance, J. A. Quinn staged an all-night performance of "The Battle Cry of Peace" on the 17th. Mr. Quinn was the first manager to give a midnight show on the Pacific Coast. His first "early" performance was staged at the Superba theater, where he established a record run for "Damaged Goods." Starting at 10:30 o'clock in the morning, "Preparedness" was shown continuously to 11 P. M. Sunday night.

Wires from numerous exhibitors who have heard of the remarkable success of the staging of "Preparedness" here keep coming to Mr. Quinn, requesting engagements at their theaters as soon as the run at the Empress is through. Mr. Quinn, however, has made no definite plans for the showing of the spectacle in other cities.

Especially interesting were the scenes of the big parade, and this is another instance of the enterprising method of Quinn, in whose brain originated the idea of holding a preparedness week in film during the week in which the preparedness parade was to be staged.

LAEMMLE'S COMPANY IN PREPAREDNESS PARADE.

The Universal, as usual, was on the job when the great preparedness parade was held. Manager M. G. Jonas of the publicity department never fails to take advantage of any great event, and so this time the Big U was well represented. Miss Marie Walcamp of the Universal studios was accorded the honor of being the Columbia of the parade.

A feature of the parade was a "Spirit of 1916" group, composed of Victor Potel, Miss Marcia Moore and Ernest Shields. Marching behind a huge banner bearing the inscription, "The Spirit of 1916" was Potel garbed as Uncle Sam, pointing the way to the training camps. On one side of Uncle Sam walked Shields, carrying a suit case inscribed "To Citizens' Training Camp," and on the other side of Uncle Sam marched Miss Moore carrying a suit case inscribed "To Women's Training Camp."

MONROVIA FILM COMPANY SOUSED.

That popular but inane sport known as "rocking the boat" came near to making a tragic ending to several members of "The Daughters of the Don" company of the Monrovia Film Company, when scenes were being made at San Pedro harbor last Wednesday.

Returning from a vessel anchored in the outer harbor, the party of actors and cameramen were in a launch and rowboat that were being towed. Hal Cooley, playing lead in the production, elected to make the trip toward shore in the rowboat. Festive spirits among the rowboat passengers persisted in the rocking stunt until it was capsized by the seas from a passing tug. Fortunately everyone in the boat was able to swim, and a good ducking was all that resulted from the accident. The immersed ones were taken aboard by a passing launch.

STEWART HAS NARROW ESCAPE.

Daniel H. Stewart, a motion picture actor, narrowly escaped death when his horse slipped on a steep mountain trail near Santa Monica. The horse fell backward down the mountain side and was killed. Stewart jumped from the saddle.

LOS ANGELES FILM BREVITIES.

"The Jesse L. Lasky Company," said Cecil B. DeMille, "has no intention of employing any other studio than the one in Hollywood, where it has a most complete and efficient plant. The Lasky Company has no intention of releasing its photodramas through any other organization than the Paramount Picture Corporation for many years to come.

"Realizing that these many statements of our being absorbed by other concerns and releasing through other organizations than that of the Paramount have been very disturbing, not only to the photodramatic producers but to the exhibitors as well, I wish to make the above statement as emphatic as possible."

* * *

Harry Williams, sparkling songster and Keystone scenarioist, was the guest of honor this week at the Saturday night conclave of the Pals Club. Harry arose and warbled some of his most famous songs including the official Pals song and "I'm Afraid to Come Home in the Dark," as well as the one about the shade under a certain Pippin tree—oh yes, and that war song about being a long way from the trenches at home.

* * *

"God's Country and the Woman," the Nell Shipman feature film made in Bear Valley last winter and which nearly cost the lives of all concerned during a big snowstorm, will have its first showing at the Superba theater early next month.

* * *

James W. Horne at the Kalem is busy this week on the third episode entitled "The Oil Field Plot." This story will contain an oil well fire, a gusher and the explosion of a well which are actual scenes and not fakes. It was necessary for Mr. Horne to take his company to Taft, La Brea, Sherman, Fullerton and other localities for these effects and settings. Marin Sais is featured in this production.

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G. E. Jenks, formerly a member of the Universal's western scenario staff and well known in Los Angeles photoplay circles, this week joined the Signal Film Company forces, where he is to work with J. P. McGowan in the preparation of scenarios for the Helen Holmes features.

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"Flying A" Director Edward Sloman has put unusual effects in his picture "Dust." In it he has a night scene, taken in the rain, of a rapidly moving automobile with the passengers in close-up effect, and with lightning flashing in the road. It is a striking combination, and is so realistic that it should be a sensation when the picture is seen.

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In Glendale at the Kalem studio Director James W. Horne has finished the second episode of the "Girl from Frisco" series entitled "The Turquoise Mine Conspiracy," scenes of which are located at Randsburg. The mine scenes were taken around the Yellow Astor Mine and its properties. Marin Sais is featured in this series and is supported by True Boardman and a company of such well known players as Frank Jonasson, R. E. Bradbury, Ed Clisbee, Barney Furey and others. A special train was chartered to take the company, horses and props to Randsburg. Nothing was too much for the citizens and officers of the town to do.

* * *

Director Hal Roach of Rolin Phunphilms took a two-day vacation and went up into the mountains to fish. He returned to the studio Monday morn with "60 feet of fine water stuff," namely, a mess of speckled beauties. Roach says he wants to do "water stuff" of this kind all the time.

* * *

Winifred Westover, a newcomer in screen circles, plays with De Wolf Hopper in his first two-reel Triangle Comedy. She is the daughter of Clyde Westover, the well known fiction writer and vice-president of the San Francisco Press Club. Chester Withey is the director.

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The Ince studios are again busy, with the return of three companies from distant "locations." The directors who have "come home" are Reginald Barker, Charles Giblyn and Walter Edwards. Barker climbed Mount Baldy in the interests of the current Frank Keenan vehicle; Giblyn visited San Diego for scenes in the Louise Glaum story, and Edwards went to Monterey as director of the Dorothy Dalton-William Desmond production.

President S. S. Hutchinson has a new story direct from the "Flying A" studios in Santa Barbara.

When Juainta Hansen joined the American she had just recovered from an attack of appendicitis, and looked very thin. She soon started to fatten up, and when President Hutchinson visited the studio, he happened to hear two stage hands talking about her while a third was working on a set a few feet away, "She's sure gained weight since she started in on this serial" (meaning the submarine serial), one said to the other. The third overheard it, and being a lanky with a hankering for heaviness himself, he asked "What kind of a cereal is it? I want to try some of it." And the genial president thought that it was too good to keep and now the joke is spreading all around studio circles.

* * *

"Twenty-four Hour Smith," as the new manager of the Garrick theater is called, is indeed a true hustler. He lets nothing get by him. With the new Mutual comedies featuring Charles Chaplin, and all the latest features, his program is a real magnet for the hundreds of Broadwayites who frequent the screen houses. Mr. Smith runs an orchestra for all there is in it, not time, but quality and originality.

* * *

Here's a new one from "P. A." McGaffey of the undermentioned studio:

"Miss Marie Trainor, a beautiful young society woman of Missoula, Montana, who is riding on horseback from that city to the Lasky studio, Hollywood, wires that she has arrived safely in Spokane. She is doing from fifty to sixty miles a day. En route she is telling the citizens of the towns she visits the glories of Missoula and the merits of the Lasky productions."

* * *

Most everyone in Los Angeles seems to be tapping out scenarios and now Oscar Apfel, director-general of the Fox studio, has chosen Henry Christeen Warnack's five-reel drama, "Through the Flames," in which he will star William Farnum in the last picture in which Mr. Farnum will work before going to the eastern studios and to his summer home. Mr. Warnack, who is dramatic editor of The Times, has put a big and gripping story in "Through the Flames."

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At the Vitagraph Rollin Sturgeon's company is back from a boat trip to San Diego, on which they finished the remaining scenes of his feature production.

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The town enjoyed the visit this week of Eugene H. Roth, one of the film magnates of San Francisco. He was accompanied by his wife, and they spent a day at the Thomas H. Ince plant at Culver City. They were astounded at the magnitude of the new quarter-million dollar studio. According to the well known showman, who controls the Portola and Market Street theaters in San Francisco, Triangle plays are becoming more popular daily with his patrons. One of the big factors in the pulling power of the Griffith, Ince and Sennett productions, he declared, is the aptness of the titles. "Every exhibitor," said Mr. Roth, "will agree with me when I say that the title should be one of the most important things to be considered by the producer. It plays a most important part in deciding a person whether to go in or stay out of a theater. For the Triangle, I can say nothing but words of praise for its titles. I have found them big magnets and I feel certain that, as wonderful as the plays themselves are, the titles have had a lot to do with the box office receipts."

* * *

Vola Smith, the Universal player, is happily returned from two weeks in faraway mountains, where she was featured in five one-reel Universal pictures, under the direction of Clifford Elfelt.

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Last week during the illness of Art Acord, the "Buck Parvin" of the Charlie Van Loan series, Ashton Dearholt took his place as lead in several "Mustang" pictures made at the American studio. This is not all Ashton did, either. He took pretty little Helene Rosson, also of the "Flying A" and "went and got married," which news will surprise many friends of the popular couple.

* * *

Manager Whiting of the Rolin Phunphilms discovered a new angle on the deep interest of picture fans this week when he asked to use a handsome home on the boulevard. The owner said he could use it for pictures, but he would have to promise to tell when and where the picture could be seen, and to leave $20 to show his good faith. Whiting left the twenty, but asked the man why. The householder said he had often allowed picture men to make film there, but that they never kept their promises of telling him where the scenes could be seen when released. Whiting has the $20 on deposit and is getting no interest, but the setting was worth it, he says.

* * *

As the first step toward the subsequent enlargement of the Signal studios, Director J. P. McGowan has vacated the residence on the company property which he has been occupying and removed to a larger residence just opposite the studio. While no date has been set for the opening of the additional grounds for studio activities, it is planned to remove the house and add the grounds to the studio lot, thus increasing by one-third the present area.

* * *

These are indeed busy days at the L-KO laugh-thrill factory, where Pathe Lehrman is turning out comedies that are truly funny. While visiting the studio this week we met a number of the players and our old friend, Abe Stern, who gave us a couple of pictures which we reproduce herewith.

At the L-KO Laugh Factory.

The upper insert shows a real steam locomotive crashing into a genuine street car on the main line of one of the local railroads. The frailty of the boulevard vehicle was shown by the manner in which the heavy steel locomotive reduced it to a mass of twisted steel and splinters.

The lower print shows Billie Ritchie in "A Bold Bad Breeze," a one-reeler that is surely full of fun and thrills. These cops are holding Billie over the edge of a real downtown building, and the scenery shows its actual action.

* * *

James E. Smith and his bride, who was Miss Rose C. Richter, were host and hostess recently at the Athletic Club at a wedding dinner, from the guest list of which a dozen all-star casts could have been parceled out. The bridegroom is head of the film assembling department of the Fine Arts studio and the bride has been his assistant for several months.

The guests at dinner included D. W. Griffith, Mae Marsh, Fay Tincher, Mr. and Mrs. G. W. Bitzer, Miss Lillian Gish, Miss Constance Talmadge, Miss Lillian Talmadge, the bridegroom's mother, Mrs. M. Smith; his brother, W. Smith, and Mrs. Smith; Frank Woods, Eddie Dillon, the bride's parents, Mr. and Mrs. G. F. Richter; Christie Cabanne, Miss Agnes Richter, J. C. Epping and Miss Mazie Radford.

* * *

The Helen Holmes Company has completed arrangements for a trip of several weeks to the mountains north of Eureka. They will leave the studios about the middle of July and travel north by auto to Eureka, where they will remain for six to eight weeks making exterior scenes in the production of a feature.

"Whispering Smith" Leads Mutual July 3

Helen Holmes Story is Followed by Bill Russell's "The Highest Bid."

MUTUAL for the week of July 3 presents two additional five-act Mutual Star Productions, in which Helen Holmes, of the Signal studios, and William Russell, of the American company, are the featured players. The first of these, adapted for the screen by Frank Hamilton Spearman and directed by J. P. McGowan, who also appears in the role of Whispering Smith, will be released July 3 under the title of "Medicine Bend." Of the various railroad stories written by Mr. Spearman, no other, in all probability, presents such a wide variety of thrills and intimate knowledge of the complex details of railroad life as does "Medicine Bend."

Second of the Mutual Star Productions, "The Highest Bid," featuring William Russell, will be released July 6. This was adapted for the screen by J. Edward Hungerford from the story of the same name by Arthur H. Gooden. The story is based on love and high finance, the scenes of which stretch all the way from Wall street to the Sierras.

"The Hidden Face," Mutual's three-act offering of the week, featuring Iva Shepard and Alexander Garden, will be released July 6. It is a mystery drama.

The two-part offerings of the Mutual for the week are three interesting subjects, first of which, "Killed by Whom?" with Vivian Rich and Alfred Vosburgh in the chief roles, is released July 3. "The Taming of Wild Bill," July 7, is the Mustang two-part offering. Jack Richardson, familiar "heavy" of Mustang-Mutual dramas, is the hero. Margaret Gibson is featured as the star of "The Good for Nothing Brat," a two-act Centaur-Mutual, released July 8. William Clifford and various members of the David Horsley contingent of players appear in her support..

"The Chaser Chased," featuring Rube Miller, for release July 4, and "Hired and Fired," with Ben Turpin, to be released July 9, are the Vogue-Mutual releases for this week. Beauty offerings include "Billy Van Deusen, Masquerader," featuring Johnny Sheehan, John Steppling and Carol Halloway, to be released July 5, and "The Gink Lands Again," with Orral Humphrev. for release July 9.

"A Merry Mixup" with George Ovey, is the Cub release. It will go to the public July 7.

A number of interesting subjects in connection with the call to arms of the National Guard and scenes along the Mexican border are included in Mutual Weekly No. 79, for release July 5. "See America First" also goes to the public the same day, while various topics of interest are pictured in Reel Life, the Mutual Film Magazine in pictures, for release July 9.

HEARST MAN WITH PERSHING IN MEXICO.

Tracy Mathewson, of the Hearst International News Pictorial camera staff, at the time of the massacre of Americans by Villa at Columbus, New Mexico, was the first "movie" man to arrive upon the scene. Having filmed the stirring events in and about Columbus, he immediately filed his application for permission to accompany General Pershing's expedition. Meantime other cameramen had arrived. but Mathewson was the only one allowed to go with the troops.

Mathewson's camera caught the boys in khaki in the act of crossing the border, and as the expedition moved farther into the land of "manana," Mathewson was along with them.

Troops F and H, U. S. Cavalry, Breaking Camp in Mexico, Photographed by Mathewson.

The first camp was made a few miles within Mexico and he obtained an excellent "shot" of this. No event of interest escaped the eagle eye of Mathewson's camera, as with dogged persistency he followed each movement of the troops.

Paramount Prospectus for July 10

Dustin Farnum Will Be Seen in the Famous Old-Timer, "Davy Crockett."

WALLACE REID and Cleo Ridgely will be featured in the Lasky production, "The Selfish Woman," the first of the two five-reel features to be released by the Paramount Pictures Corporation for the week of July 10. It will be released on Monday. Thursday's feature will be from the Pallas studios—"Davy Crockett" (as done by Frank Mayo) with Dustin Farnum as the star.

A. B. Reed's drawing "The Wild and Woolly West," in the Paramount-Bray Animated Cartoons, "Beautiful Bavaria," in the Paramount-Burton Holmes Travel-Pictures, and the Paramount Pictographs will be the three short reel subjects rounding out this program.

Hints and "don'ts" for vacationists planning canoe trips are attractively presented in this release of the Pictographs, which includes among other features "Table Manners" in the "Better Babies" series; "System" in a feature showing correct business methods; "Birds;" "Speeding Up the Mail" and "Typhoid vs. Leucocyte," a battle of germs caught by the cameraman.

A thrilling and picturesque drama of western cowboy life is the "Wild and Woolly West," the Paramount-Bray Animated Cartoon drawn by A. B. Reed. Riding on top of a hurricane the hero has an opportunity to indulge in many screen antics, not the least of which are the shooting up of a train and the robbing of the station safe. Romance also has a place in the plot.

"Beautiful Bavaria" is a continuation of the "before-the-war" glimpses of European beauty spots which Burton Holmes is giving his screen audience in the Paramount-Burton Holmes Travel-Pictures.

"Mitch" Lewis Heap Big Chief

MITCHELL LEWIS, who plays Kahoma, the Indian, in Viola Dana's first Metro production, "The Flower of No Man's Land," can speak the Ute language fluently and knows some of the Onondaga language. He has made a specialty of Indian parts, and has lived among the Indians in various parts of the country. He has also played African headsmen, Chinamen, and everyday American types. His father was Welsh and his mother Bohemian.

Mr. Lewis was formerly in the United States Navy. He was on the Wasp in Cuba and Porto Rico during the Spanish-American War. Later he went to the Flagship New York and was schoolmaster in the naval training school at Newport. He has medals for bravery in action.

Mitchell Lewis.

Leaving the service he joined the cast of William Collier's play, "Would You for Five Million," in which George Parsons and Isabelle Urquhart played, and then went into "The Chinese Honeymoon." He was in the all-star cast of "The Two Orphans," in which James O'Neill, Louis James, Clara Morris, Sarah Cowell Le Moine, Jameson Lee Finney and Elita Proctor Otis appeared. For three years he was with William Faversham in repertoire. He followed Theodore Roberts in "The Squaw Man." Going to London, he played with Lewis Waller and with Fred Terry, and returning to America, was featured in the "Drainman" in a road production of "The Servant in the House."

Mr. Mitchell's motion picture experience has included "The Million Dollar Mystery," "Zudora," the film production of "The Girl I Left Behind Me," the police sergeant in "Stop Thief," and Bully Bill in the Lockwood and Allison Metro production, "The Come Back."

Lasky Script Department Remodeled

Head of Producing Company Announces Policy of Co-operation with Writers.

By Jesse L. Lasky.

RECENTLY I went on record with the statement that the art of motion picture producing was not advancing and gave as the reason the scarcity of good material for stories; in fact, I laid the blame for this lapse of progress entirely on the shoulders of our novelists, dramatists and scenarioists who are providing the material for the present-day photoplays.

Since the wide publication of this article less than a month ago I have been deluged with letters from authors and writers and others connected with the motion picture industry, many of them agreeing with my views of the matter, but the majority laying the blame for the lack of suitable dramatic material back on the producers and on myself as one of the producers.

The motion picture columns of many daily papers and some of our trade papers also took exception to some of my statements so that I am moved to not alone defend my position, but I want to show if I can that the Lasky Company, at least, does more than criticise a deplorable fact, but is taking every possible means to remedy the existing state of affairs. The controversy is based on the following arguments: I claim the art of producing on the screen is hampered by the lack of good material and the fact that our authors are not rising to the occasion. My critics, on the other hand, claim that the fault is with the producers; that we do not recognize good material when we see it and if we do recognize a good story then we quibble over the price so that the poor author is not encouraged to continue his writing. They futher state that good ideas submitted to a scenario department are often returned to the writer by the department later to appear disguised in a different form and produced under another title.

One very able writer and critic writes me:

It takes months, instead of weeks, to write a strong, original and vital story in such carefully revised scenario form as will do away with costly editing after visualization. There is a vast amount of creative work involved and a lot of skilled craftsmanship besides. Yet all this labor must be handed over without consideration of any sort, without protection from wholesale stealing or retail peculation, not to the reputable producers themselves, for private examination and secret consideration, but to a department of responsibility wholly unknown. Every week I am asked by authors about the responsibility of producers.

What can I reply?

The concluding paragraph of a very able answer to my article by Epes Winthrop Sargent, of the Moving Picture World, is worth quoting. Appealing to the producers he writes:

Come out in the open and buy and pay for stories. Give the promising writers a chance to see how things are done. Follow their scripts until they no longer have to write in to inquire if the current release is their story or one like it, as has been done in the past, and it will be found that the supply will equal the demand when there is a real and genuine demand backed by checks.

Recognizing that there is some truth in these statements, the Lasky Company on June 1 established a scenario department along new and original lines, and through this department we hope to answer every one of the above criticisms by doing away with as many of the evil conditions existing between the producers and authors as is humanly possible.

First, we guarantee that all material submitted will get quick consideration and if it is not acceptable we will return it to the author with a very carefully written, constructive criticism, in which we will endeavor to point out the reasons why the story, in our humble opinion, was not worth purchasing. If, on the other hand, the story contains an idea or even a situation worth developing, we agree to collaborate with the author and to help him develop his story to a point where it is in such form that we can pay the author a good price for material that under ordinary conditions would have been returned as being not good enough for production.

After a practical experience of over two years at our coast studios, during which he wrote some of the most successful Lasky photoplays, we have brought to New York to head the department, Hector Turnbull. Mr. Turnbull has been persuaded to give up writing himself and to lend all his time to the encouraging and assisting of other writers. We intend to appeal to men at the top of their profession who in the past would not take the trouble to study this new art with care. We want to co-operate with the men who write good stories or who have not yet established their names in the literary field; in fact, we ask every writer experienced and otherwise to get in touch with our department. We are willing and ready to pay well for ideas submitted in ordinary synopsis form—and by trained continuity writers, many of them formerly successful dramatists, we will take these stories and preserving all their dramatic qualities, construct them into the final complete scenarios.

Universal Program for July 3

Includes Subjects Featuring Bosworth, Rawlinson, Wilson, Mary Fuller, Baggot, Carey and Moore and Jane Gail.

THE program of the Universal Company for the week of July 3 is headed by an adaptation for the screen of one of the most famous plays of the late Clyde Fitch. "The Way of the World," cleverly adapted for the films and presented as the twenty-third Red Feather, with a splendid cast headed by Hobart Bosworth and Dorothy Davenport. It was directed by Lloyd Carleton, and marks the beginning of a week of noteworthy offerings.

On July 4, Herbert Rawlinson appears in a delightful Gold Seal comedy, "They Wouldn't Take Him Seriously," in which he is supported by pretty Agnes Vernon. On the same day Ben Wilson, directing himself and Edna Hunter, follows Rawlinson with an excellent Rex domestic drama, "The Head of the Family." There is a sparkling Imp comedy called "The Clever Mrs. Carter," with Edith Robertson and Harry Benham.

For July 5, Mary Fuller appears in "Behind the Veil," a Victor two-reel drama, in which she plays twin sisters, of similar appearance, but widely different character. On the same day there is an amusing L-Ko Komedy, with Fatty Voss and Harry Coleman, called "A Gambler's Gambol." The program is completed by the Animated Weekly.

July 6 brings the popular favorite, King Baggot in a very remarkable Imp two-reeler, "The Man Across the Street." Baggot plays a double in this with consummate skill. A juvenile comedy, "The Wishing Lamp," is provided for the younger members of the audience, and the performance ends with a comedy, "The Janitor," which was directed by the Universal's new producer, Wallace Beery. He plays the main part himself.

"The River Goddess," a typical Matt Moore and Jane Gail comedy, is the Imp offering for July 7. This has the unusual twist and the surprise at the end which we are accustomed to look for when the names of these two players appear on the program. Following this comes an allegorical drama, entitled "Any Youth," written and produced by Allen Holubar. A real Nestor comedy with Eddie Lyons and Lee Moran, called "Double Crossing the Dean," rounds out the day.

July 8 brings an adaptation for the screen of another of the celebrated Peter B. Kyne stories, from the Saturday Evening Post. This is called "The Committee on Credentials," with Harry Carey. It is in three reels. On the same day comes the first installment of the famous travel pictures of the expedition of Doctor Dorsey. The first installment is "Sports of the Rajahs in Mysterious India." A typical Joker comedy, "An All Around Cure," with Gale Henry and William Franey, complete the day.

Sunday, July 9, is marked by one of Cleo Madison's society dramas, in which she directs and plays the lead herself. It is "A Dead Yesterday," and she is supported by Hobart Henley. The week finishes with another L-Ko, "Getting the Goods on Gertie," with Reggie and Dave Morris and Gertrude Selby.

CONVICT WRITES FILM APPRECIATION.

From "The Star of Hope," the monthly publication of New York State's four prisons, comes the following authoritative view from the pen of No. 11958, of Clinton Prison:

"If any doubt exists in the minds of those carping puritans opposed to motion picture comedies and dramas in prisons and who do not believe they benefit inmates, let them visit Clinton, interview the boys and learn from them the moral lessons to be derived from the pictures. The puritan will be the first to set up the holler, 'Give them more, every night in the week, and twice on Sundays.'"

This critical appraisement of the motion picture appeared in the course of an extended appreciation and expression of gratitude for the program of Kalem pictures furnished the inmates for a recent holiday show. Ham and Bud and Sis Hopkins were among the funmakers who received warm praise from No. 11958. "We received mental and physical exercise," he declared, "for when we weren't giving vent to explosive laughter we were shaking our sides with glee."

MISS WOODRUFF PLAYS LEAD IN "JAFFERY."

Eleanor Woodruff is to play the lead in the new photoplay, "Jaffery," by William J. Locke. For several years she has played leads with the Vitagraph and Pathe, and now finds herself in her biggest part, playing opposite C. Aubrey Smith in the Frohman Amusement Corporation's production of Locke's greatest novel.

First of Selig's Sport Films

Release of June 26th Gives Remarkably Satisfactory Illustration of Boxing, Billiards and Wrestling.

By Lynde Denig.

THE Athletic Feature Film Series, being produced by the Selig Company in twelve single reels, was launched on June 26 with a picture bound to interest the general public as well as sporting enthusiasts who make a study of boxing, wrestling, or billiards. Subsequent reels, to be released at weekly intervals, will introduce the foremost exponents of every variety of sport that at all lends itself to pictorial treatment.

Mike Gibbons, until recently champion middleweight boxer; Koji Yamanda and Albert Cutler, the billiard experts, and Dr. B. F. Roller and Frank Dalkus, wrestlers, are introduced in the initial release, which is unquestionably one of the most satisfactory athletic pictures ever made. Photographically it is flawless and the scenes are so arranged that an audience gains an intelligent idea of what proficiency means in the sports illustrated.

Opening the reel are scenes showing Mike Gibbons in training, followed by a spirited bout revealing the speed the science that have made him one of the marvels of the ring. More remarkable, because more unusual and difficult to picture, is the exhibition of billiards given by Yamada, the Japanese champion, and Cutler of Boston, long ranked among the leading players of the world. The camera was placed close to the table so that with each shot the movement of the balls might be readily followed. After each man has been given an opportunity to present his style of game there is a startling display of trick shots that appear quite impossible to the novice. The match between Dr. Roller and Frank Dalkus is exciting in itself and instructive in giving close views of the great variety of holds used by trained wrestlers.

In connection with the release of the Selig Athletic Feature Film series the Selig company announces that simultaneously with each film issue there also will be released to the newspapers of the United States a signed feature article in either proofs, plates, or mats. These feature articles will not exceed three quarters of a column in length and will be copyrighted and will bear the author's signature. Joe Stecher, the wrestling marvel, writes the first installment. Hundreds of newspapers have asked for exclusive service. But one newspaper in each city will be served. J. H. Herman, Selig Company, Chicago, is handling the details.

REGULARLY SOUSED IN CORCORAN TANKS.

With the bathing season at hand A. J. Corcoran, New York City, is deriving considerable satisfaction from the fact that such prominent players in motion pictures as Billie Burke, Edmund Breese, Anita Stewart, William S. Hart, Marie Doro, Mary Pickford, Lillian Gish, "Fatty" Arbuckle, Lew Fields and Joe Weber are being quite regularly soused in film form in the developing tanks which he makes. He says they always come up smiling for the screen and in no way seem to mind the duckings which they are given.

The Corcoran line is becoming popular and is being used in the trade by such firms as the Universal, Pathe, Thomas A. Edison, Inc., and also by the United States Government at Washington.

PATHE CLUB TO HAVE OUTING.

The Pathe Club, under the presidency of J. A. Berst, vice-president and general manager of Pathe, has become active. It has a membership of about one hundred and twenty-five, which includes well known men in and out of the industry. A steamer has been chartered for July 23 and an all-days outing will be enjoyed at some point up the Hudson or on the Sound. Athletic contests and various games have been arranged and a number of attractive prizes put up.

The officers of the club are J. A. Berst, president; P. Brunet, vice-president; P. A. Parsons, secretary, and G. Bardet, treasurer. The board of governors include the above and M. Ramirez-Torres, F. H. Knocke, G. A. Smith, A. Rousseau and F. C. Davidson.

TRIANGLE ISSUES HOUSE ORGAN.

The first issue of Selling and Management, the official house organ of the Triangle Film Corporation, has just come from the press. "Selling and Management" is an attractive eight-page magazine and is devoted exclusively to matters of interest to all those engaged in any capacity with the Triangle company.

Figman-Robertson Comedies for Metro

Two Well-Known Players Will Produce Comedies for Weekly Release.

MAX FIGMAN, foremost comedian, and wife, Lolita Robertson, who has proved an excellent foil for him in so many notable screen productions, have been engaged by Rolma Film to make a weekly one-reel comedy feature which will be released on the Metro program. Mr. Figman and Miss Robertson have already begun work on the first comedy of this series called "Love Me, Love My Dog." The scenario is by C. Doty Hobart. The Figman-Robertson comedies will be a worthy addition to the popular one-reel subjects which Metro recently added to its program of big features. These new features include the Metro-Drew comedies, starring Mr. and Mrs. Sidney Drew, and the weekly Metro Travelogue. Other one-reel weekly features will be added in the near future, but Metro is not prepared to make a definite announcement as to their characters and the stars who will appear in them.

Mr. Figman enjoyed a successful career upon the speaking stage before he went into motion pictures. He was playing in the all-star cast of "Fine Feathers" when Jesse L. Lasky induced him to sign a contract for the starring role in "The Man on the Box," which marked his debut in the silent drama. He has appeared in many big features since that time. Mr. Figman was born in Vienna, and comes from a family of artists. His first public appearance was in amateur performances at the Philadelphia Drawing Room, in company of the famous Drew, Barrymore and Davenport families. Augustin Daly saw him act at one of these performances and engaged him professionally to appear with his famous company in New York.

He was successful from the start and later was associated with A. H. Palmer, Charles Frohman, Harrison Grey Fiske, and other noted managers of that day. He was later starred for seven years under the management of John Cort.

Miss Robertson hails from California and her first stage experience was with the Alcazar stock company in San Francisco. Later she played with Henry Miller in "The Great Divide," in "Brown, of Harvard," and had the leading feminine role in Margaret Mayo's "Commencement Days," produced by Max Figman and John Cort. She also played with Mr. Figman in "The Substitute," and then became Mrs. Figman. She has made a decided success since she went into motion pictures. Mr. Figman directs his own pictures, and is assisted by C. P. Huntington.

Joyce Fair

JOYCE FAIR is happy. She's been a real honest-to-goodness leading lady—has taken a "growed-up" part which required far more than merely playing with dolls and just being cute. Essanay's twelve-year-old star has been given an opporunity in a full-fledged ingenue role and the cleverness with which she handled it has multiplied her possibilities on the screen. She appeared as a girl of eighteen years in "The Chimney Sweep," a two-act Essanay just completed.

Joyce Fair.

The play is a delightful story of "puppy love," starting with two children of perhaps twelve or thirteen years of age and ending with their real love affair at a grown age. The homeless little chimney sweep falls in love with the little lady of the mansion and tells her about it, only to be chased away by her irate governess. Some years later, as the adopted son of her father's best friend, he is one of her suitors. He reveals himself as the former little chimney sweep and she accepts him.

Joyce's performance in the part of the grown girl was a surprise to all persons at the Essanay studio. However, her several years of stage and picture experience have developed her talent beyond her years and enabled her to delightfully interpret an ingenue role.

AUSTRALIAN NOTES

FILM censorship is being widely discussed in motion picture circles and in the press.

The Presbyterian General Assembly was held in Sydney this week. The minister of a large city church stated that he was convinced that Sydney was the wickedest city in the world. He went on to say that pictures were a source of evil and should be censored. He also added that one night he disguised himself in a slouch hat and went to a play (he did not give its name) and came away disgusted. That gentleman must be trying to get a soft billet as film censor.

J. D. Williams, well-known in the picture world both here and America, in a letter to the Sun newspaper, suggests that the best way out of the censorship difficulty is to form a voluntary board of film censors, all expenses to be paid by the manufacturers and exchanges. He adds in his letter that some of the pictures shown in Australia had not been passed by one of the two boards mentioned above, and this was one of the chief causes of the censorship movement.

Most Sydney newspapers have taken a stand against the formation of a board, and what Mr. Black, chief secretary, will eventually do is a matter of conjecture.

* * *

With a view to popularizing recruiting and giving it the prominence in the public eye which it deserves, the New South Wales Recruiting Committee has prepared a complete set of films showing in detail the daily routine and work of Australian soldiers in the making. The first film of the series shows the enrollment of recruits, and the subsequqent training at the Liverpool (N. S. W.) camp. The second series deals with the work of the artillery, with maneuvers in rough country. The signalling corps, field wireless operators, field telegraphists and telephonists are also shown with all their apparatus.

* * *

The ninth Triangle program shown this week in Sydney was made up of "Honor's Altar" and "The Conqueror," both Kay-Bee features, and "His Auto Ruination," a Keystone comedy.

The Ince subjects were good dramas, though very slow moving. This, however, seems to be a characteristic of most pictures coming from the Santa Monica studios. This is not liked by Australian audiences, who want good, quick action, and plenty of it.

Perhaps that is the reason that the Triangle-Keystones are so popular. "His Auto Ruination" ends up with a big chase in which several autos take a prominent part.

* * *

Australian Feature Films, Ltd., one of the biggest exchanges in Sydney, has secured sole rights for the Sis Hopkins series of Kalem comedies. This exchange started little less than a year ago, handling only Paramount features and releasing one a week. Their releases this week—the biggest yet—were: "Chimmie Fadden Out West" (Lasky), "The Seven Sisters" (Famous Players), the first two "whirls" of the "Mishaps of Musty Suffer," entitled "Hold Fast" and "Look Out Below," and a Paramount-Bray cartoon, "Colonel Heeza Liar and the Pirates." The exchange is now regularly releasing two Paramount features per week.

* * *

"The Birth of a Nation" Sydney season finishes on Saturday next, when the Theater Royal will reopen with Fox features. The first of these will be "The Two Orphans," featuring Theda Bara and Jean Southern. A continuous performance will be given from 11 a. m. till 10.30 p. m. This is a new departure for the Royal, as before the "Birth of a Nation" only two performances were given daily.

* * *

Australasian Films, Ltd., has secured Australian rights for the "Mutt and Jeff" cartoons, by Bud Fisher. The first of these was shown in Sydney this week at the Colonial theater, and has received many favorable criticisms.

* * *

The Co-operative Film Exchange, which has branches in all the capital cities of the commonwealth, announces that it will shortly release the Universal serial, "Greed," released as and known in America as "Graft."

* * *

A good number of features were screened in Sydney this week, including the following:

"The Blindness of Devotion" (Fox), presenting Robert B Mantell and Genieve Hamper to Australian audiences.

"Seven Sisters," a very acceptable Famous Players release, with Marguerite Clark ably portraying the leading role.

"The Long Chance," a Broadway Universal feature, with Frank Keenan.

"The Frame-up," from the same studio as the last named. This is not as good as other pictures by Universal, as the subject is not suitable for children's entertainment.

"The Devil's Toy," a splendid Equitable drama, with Adele Blood in the leading role. This is considered by critics to be the best this company has produced since "The Warning."

"Rosemary" (Metro), with Marguerite Snow.

"The Little Dutch Girl," featuring Vivian Martin in a pleasing role.

* * *

The Fox production of "The Nigger" is being screened in Melbourne this week under the title, "The Curse of a Nation."

Other features showing in the Australian capital include: "Daphne and the Pirate" (Fine Arts), "Aristocracy" and "A Girl of Yesterday" (Famous Players) and "The Chalice of Courage" (V-L-S-E). The second Triangle program at the Majestic consisted of "The Coward" and "A Submarine Pirate."

"The Birth of a Nation" starts its Melbourne season (limited to two weeks) on Saturday next, the 20th inst.

* * *

Adelaide, S. A., has been well catered for with feature pictures lately. The Triangle plays are now very popular, "Between Men" being the leading attraction on this week's bill. Fox and Metro features are screened at the Royal under the J. C. Williams, Ltd., management, current showings being "The Celebrated Scandal" and "The House of Tears."

"Britain Prepared" is also having a very successful season in Adelaide. The big patriotic picture has been drawing record crowds to the Town Hall for some weeks.

The B. S. Moss five-reeler, "The Salamander," an English production "Jane Shore" (released some time ago in America as a Mutual masterpicture under the title, "The Strife Eternal") and "A Girl of Yesterday" also prove good drawing cards.

TOM S. IMRIE.

Sydney, N. S. W., Australia, May 17, 1916.

HEARING ON DETROIT ORDINANCE.

Before the Ordinance Committee of the Detroit Common Council, Tuesday morning, June 13, at which appeared G. Spencer Trask of the Mutual and M. S. Bailey of the Universal, there was a hearing in reference to the proposed new ordinance regulating and governing the construction and operation of film exchanges. Mr. Trask and Mr. Bailey made it plain that the film exchanges favored the ordinance in many respects, but that they did not favor some of the clauses for the reason that they were not only unfair but unreasonable. Detroit film exchange managers do not object in the least to a sane ordinance—in fact, they favor it because it is just as much for their protection as it is the general public. Mr. Trask said it was only right that film exchanges should be situated in fireproof buildings and the inspection room and the partitions be fireproof. The hearing was put over. Meanwhile, a new and more reasonable ordinance may be introduced into the Council.

A local real estate firm has made overtures to a number of film exchange managers to the effect that they will build a fireproof film building at Wayne and Larned streets if there is sufficient co-operation in the proposition. It is understood several exchanges have assured the real estate firm of leasing space in such a building, if constructed at once.

LOU-TELLEGEN WITH LASKY COMPANY.

Announcement was made this week by the Jesse L. Lasky company that Lou-Tellegen, who recently went to the Lasky studios at Hollywood, Cal., with his wife, Geraldine Farrar, will again appear as a star in a photoplay production, entitled "The Victory of Conscience." This production will be released on the Paramount Program in August and marks the third appearance of Lou-Tellegen before the camera. His two other photoplays, both made by the Lasky Company last summer, are "The Explorer" and "The Unknown."

"THE FADED FLOWER" BOOKED IN ADVANCE.

Though it is not expected to be ready for release until the first of July, "The Faded Flower," the Ivan play which is now in process of filming, is being eagerly sought for first run showing by leading circuits in New York.

It is the first all-star cast picture to be made by the Ivan Film productions.

The Photoplay Writer's "Place"

By Epes Winthrop Sargent.

REMARKS Motography with smug satisfaction: "Some time ago an editorial of ours stating that 'Making Films is a Publishing Business,' brought forth an idea rom a writer of scenarios." Painful as it is to waken Mr. Mock, the article on "Those Darned Synopses" in the June 0 Photoplaywright Department was not inspired by his ucubrations because these had not been seen by this writer, ut Mr. Mock's reply is foolish where it is not patronizing nd he winds up with the surprising remark that: "No doubt he free lance scenario writer must be taught his place and ept in it or he will think he is the whole thing." It is raciously conceded, however, that the free lance should e fed a check at intervals and otherwise be treated as human being if the supply of original material is to be ontinued.

We are grateful to Motography for this permission to ive, but it would be far better for the business in general f papers devoted to the true interest of trade should line p in an effort to improve the stories instead of attempting o curry favor with directors already too well satisfied with hemselves.

The Photoplaywright article, it might be explained, said hat it was as foolish to purchase synopses only instead of ull continuities as it would be for the publishers of the Saturday Evening Post to maintain a staff of tame writers o develop the plot outlines of Irvin Cobb and other writers. It was pointed out that originality of thought as well as originality of idea was required, and that in default of literary style the manner in which a theme was developed must be depended upon to give originality of treatment that could not come from work done by two or three studio employees. This peeves Motography to this retort:

> Of course our correspondent's argument is defective right at the outset. A free lance author can prepare a story for any magazine that scarcely needs the touch of a blue pencil before it goes to the public. It is almost impossible for a scenario writer to prepare a scenario that can be directed and filmed as it is written. The film director is a more important link in the chain than the magazine editor, whose chief function is purely selective.

This is the same old benighted bunk; the same propaganda that the director must be all-supreme and the script writer the last person to be consulted. Away back in the days when Motography was the Nickelodeon, a little group of film editors educated the present-day staff writers. Taking the likely raw material they taught them to write scripts that could be followed to the letter with excellent results. Men like Emmett Campbell Hall, Bannister Merwin, Louis Reeves Harrison and others were initiated into the mysteries and found no difficulty in writing stories that could be produced as they were written. And the Hall scripts were unlike the Merwin scripts and both differed from the Harrison style and the Adler style and the Peacocke style. What has been done can be done again, and it was the point of the story that it should be done if production is to be raised to a level that will hold present patronage and make new friends.

And against this point is brought forward the time worn argument that "scripts cannot be produced as written."

And why not?

What is there to prevent the creation of a class of authors who can produce scripts that may be staged precisely as written?

Are we forever to suffer from the whisker-draped theory that a director must change a script?

It is as possible to create a new and intelligent class of directors as it is to take promising new writers and train them. Given writers who turn out scripts that are mechanically and artistically correct, the director has only to realize in action the actions written into the script and get practically the story the author wrote instead of his own perverted version. It can be done, but not until manufacturers realize for how long they have virtually been the slaves of their own incompetent employees.

The sole reasons for changing a properly written script are two; the inability of the director to comprehend the author's ideas, or his lazy dodging of a little trouble now and then. There are no other reasons why free lance authors cannot turn out absolutely producible scripts if given proper training. The mistakes the author makes are minor ones. The changes now made are those required to adapt the script to the director's own ideas. They are not required by the script, but by the director.

One reason for this is that the author writes a story and the director demands a play, because he is recruited from the stage and not from the literary ranks and knows only the tricks of the theater and not the art of the author. It is precisely because scripts are changed that so many of the present-day writers are so insufferably tiresome, and it never has been the contention of this writer that the present grade of story does more than touch upon the edges of the stories that might be obtainable were a higher grade of author encouraged to write; not the literary stars with big names, but the men who write good stuff; who have not yet made their names and would be attracted to the business did manufacturers really pay for scripts what they advertise their willingness to pay.

To this Motography gives assent in the following paragraph when it points out that, "the free lance writer will have to be offered better co-operation and more consideration than he is getting, or the flow of good stories will go back to the magazines and the pictures will find themselves short of adequate material."

There is sound sense here, and yet the author will not and cannot get either co-operation or consideration until the director is made to realize on film the **story** of the **author** and not his own version of what he thinks the author's idea is. No intelligent editor who has worked on the floor with the directors will contend for a moment that the average producer really is competent to interpret the ideas given him. While he was with the Lubin company Lawrence S. McCloskey built up the finest staff of writers ever on one pay roll and then went out and educated the free lances to supplement their work, and yet the Lubin stories were often poor because the direction and the cutting nullified the work of the script room. The directors contended they could not follow scripts and make good stories, and it was simple enough to prove the point by laying down on the job. The script editor should have more than a "selective faculty." He should be made fully competent and then his department should be made paramount. The staff writers are merely ex-free lances who now have regular jobs. It would be possible to create others and hold them free lances that only their best work might be purchased and so only their best work done.

Motography says: "The best films we have today are made from novels and magazine stories. There are hundreds of exceptions to that rule, of course, but spread over a year it holds good. So much of the original stuff is poor that it pulls the average away down."

Precisely, and the reason that so much of the original stuff is poor is that it is done from an incompetent reconstructor, for even when the continuity of action is sent it is ignored in a majority of the studios.

The script writer must be taught his place, but he must be given that place and not be held to the mere capacity of literary tout. It must be required of him that he give a full continuity of action thoroughly practicable from the point of production and containing a good idea and original treatment. Then the photoplay writer will be content with his place and do the work that will again raise the standard of films. Until the promising writer no longer sees the two and three reels of three years ago fattened into the five reels of today, until he can get an adequate realization of his idea instead of a mutilation, the right sort of author will not engage in the business of script writing in appreciable numbers and editors must perforce take the synopses of the students. It is only a year since an editor was refused permission to advertise that he would pay not less than $50 a reel for any idea accepted. His employers held that there were good ideas to be had for less—ideas good enough, at any rate. Keep the author in his place, but tell the manufacturer what that place is.

ARTHUR LEVEY TO OPEN EXPORT OFFICE.

Announcement is made that Arthur Levey, well known to the trade and who recently resigned from the Australasian Films, Ltd., will shortly open an office for the exportation of American films to Australasia, India and South America, besides handling commercial agencies for these territories. Mr. Levey at the time "state rights" were in vogue maintained an office in the Candler Building, through which he handled many of the most prominent foreign features, among them "A Message from Mars," "Little Lord Fauntleroy," "World, Flesh and the Devil," "Harry Lauder Comedies," etc., besides doing a general export business and import business with England. Mr. Levey has a most comprehensive knowledge of conditions in foreign territories and should insure the success of his venture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Using Space.

SUPPOSE that you buy a barrel of apples for two dollars and find that eighty per cent. are rotten. Does it take you long to decide that a barrel of sound apples costing eight dollars is a better investment? The two dollar apples work out at ten dollars a barrel. On the other hand, were the prices reversed, you would be foolish indeed to pay ten dollars for a fifth of a barrel of sound apples when for two dollars you can get an entire barrel. Figure your advertising on the same lines. It is not what you pay that counts. It is what you get for what you pay. A five dollars newspaper advertisement may be a waste of five dollars where a ten dollar space might be worth fifteen. A two dollar advertisement in one paper may be more costly than the same squares of space in another medium costing ten dollars. In one case you get nothing, in the other you get more than you pay for. For that matter the conditions may be reversed. A ten dollar advertisement may bring no results and the two dollar space in another paper crowd your house, because one is the general daily, which is widely circulated and which reaches but a small percentage of your patrons while the other may be the charge for insertion in a locality sheet, with ninety per cent. of the readers possible patrons of your house. In one city a certain downtown house spends nearly $200 weekly in advertising and finds that it pays. Another house pays fifteen and loses every penny, because it uses the same organ as the other and yet appeals to only a few possible patrons. The only way to make advertising pay is to buy what will show a profit and nothing else. Too many exhibitors try newspaper advertising without studying advertising and declare that it does not pay because they have done nothing to make it pay.

And remember that it is cost per patron and not cost per line that should be the basis of calculation. Figure out that a certain percentage of those who will read your advertisement can be made patrons. Now figure out the number of these prospects your advertisement will reach. The locality sheet may be cheaper than the regular paper and yet be so poorly edited that it is not read at all. Normally the locality sheet should be best for the locality house, even if the rate is smaller, but this does not always hold good and every angle should be studied before newspaper advertising is attempted.

Free Taxis.

A. J. Merrill, who used to run houses in Miles City, Mont., is waking up Evansville, Ind., with his western ways. Lately he had Pavlowa and to take care of the anticipated crowd he ran a midnight matinee with 11.45 P. M. as the starting hour and sent home in taxis such of his patrons as lived within the twenty-five cent limit. He does not tell what the admission prices were nor what the cabs cost, but the idea is there for other hustlers now that Mr. Merrill has found it.

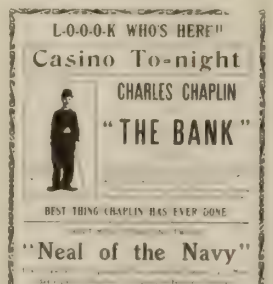
Wants to Be Fixed Up.

Earl B. Raifstanger, of the Mahaiwe, Great Barrington, Mass., writes that he has followed this department for some time but comes in for a first visit because he is now getting out a program that he thinks needs some fixing up, though he cannot see just where. The sheet is an eight pager 5½ by 8½, wire stitched, white stock and black ink. Most of his trouble is more a matter of type than copy. The printer has only a keen desire to fill his pages with type. He does not see that white space might be helpful and does not realize the relative value of the lines. The front page is an excellent example of what is meant. The house title runs in a severe gothic where a slightly ornamental face would be better. It is hard and unyielding. The name of the town follows and for a third line "In the heart of the Berkshires" in another black and unlovely type face. It looks more like the label on a shipping case than the heading for a theater program. Make the printer show what he has and take the prettiest letter that is clear and readable. Cut down the top line to read merely Mahaiwe News, set the name of the town in a smaller type and the catchline in a smaller size of the type used for the house name. Change the heavy rule to a lighter line to enclose the volume number and date, getting something not larger than a half point. This will make the heading. Below this is a sketch of the theater reproduced in half tone. It is light in color value and still further faded by a heavy "The Most Beautiful Theater in Western Massachusetts" set in two lines below. This line should be one ten point, light face line. Below this come the names of the lessee and manager. These are too large in the present face and should be dropped to a twelve point, upper and lower caps. Below this, in turn comes a heavy announcement of matinee and evening performances and just below that again the same thing but stating that the features start at those hours. It is practically a repetition. The Matinee and evening lines may be kept in, but a much smaller line should add "The feature is shown at the opening of each bill at the hours indicated above."

Removing the black type will give more lightness to the page and permit some white space to be used to relieve the present congestion. The idea is not to use all of the available space, but to get a good display. This should be explained to the printer if he can grasp the idea. Otherwise take his type samples from him and tell him what to use. Inside the pages run to thirds, the middle third giving the program. The three panels are held together with double rule and all three look alike. The program should be framed in solid two point rule and the rest of the outline should be completed with one point or smaller. This will be no trouble after the first week. If this is not done, let the double rule border lie as it is and use solid three point across the column to separate the program from the advertisements. It would be effective in either case to underline the dated days with one point rule cut to fit or the type can be spaced out to fit the rule if the printer is lazy or short of rule or both. An effort should be made to differentiate the ads from the program by the employment of a special type face for the play titles; one that is not used in any advertisement if the type cases can stand the strain. The back page, which is used for house talk, should carry a headline as at present, but the matter would be better set two columns to the page. It will be easier to read. These changes should improve the appearance, and we should be glad to see the new version.

Steve Did.

Soon as we asked Steve Farrar for some of his throwaways on white paper, he sent in a lot, and we are reproducing a couple to show his general play of layout. Steve, who runs the Casino, Eldorado, Ill., is seldom, if ever, guilty of getting out throwaways that run all type lines clear across. He has used up eleven cuts of Ritchie and fourteen of Chaplin since the first of the year, but he gets one cut on most bills and the rest carry two.



As he wrote some time ago, he is playing in part to a patronage of miners, and finds that the throwaway will do better work for him than newspaper advertising, so he supplements the latter with the former and gets both classes. Generally the throwaways are either pink or green, but always he gets away from the formal composition and tries to get a snapper line for an attractor. The throwaway does not admit of much artistic effect. It is good in its class when it attracts attention and can be grasped at one glance. These small reproductions will eliminate the hard-to-read lines, and still you'll find that the essentials are all in type large enough to be read even in this size and still get the idea over. It is an excellent plan to have a reducing glass on your desk. When a job comes in use the glass until you cannot read smaller than twelve-point and see if the rest, by itself, tells a story. If it does, then the handout paper is properly planned. If you cannot get the house, the date and the attraction, it is wrongly built. Just because it is a cheap job, do not feel that you can waste the money you pay for it.

Changed.

The Cumberland, Brooklyn, announces that its kid matinees will be given on Friday afternoon instead of Saturday morning and that it will work in with the Mothers' Association of the nearest Public School. The opening is set for after school hours. This is a new idea ,and may presently lead to a succession of performances after school hours. One show a week for the children seems rather too little.

Doubling.

The Lehigh Orpheum, South Bethlehem, Pa., is now sharing its program with the Lorenz in the same town, the same program of film also being shared. This being the case it might be as well to give but a single announcement to the subject and then add that it will

be seen at the Lorenz on certain days and at the Lehigh-Orpheum on other days. As it stands the four subjects that constitute the week's offering are first programmed on two pages for the Lorenz and then repeated in slightly different order for the other house, a waste of nearly two pages that might better be given to film and house talk or to a more attractive presentation of the subject. With such a program it would probably work best to give each subject a page, with cuts where possible and at the top show the days on which it will play each house. This will give a full page instead of a third of a page to each release and yet take little more space than is at present used for the duplicate programs.

Took a Hint.

Y. M. C. A. booklets are not quite in line with Advertising for Exhibitors, but the Coatesville, Pa., Y. M. C. A. sends in a very neat booklet entitled "Preparedness, a four act Pictograph, produced by the Young Men's Christian Association Film Corporation. Continuous Performance." "Act I." is Physical Preparedness, with five "scenes" dealing with the Gymnasium, and with Education, Recreation and Religious Training as the other acts, all being very evidently suggested by the Paramount Pictographs which form one of the features of the program at the institution's Auditorium. It includes a good reproduction of the Auditorium where a real picture show is given daily except Sundays.

Tientsin.

Three samples come in from the Arcade, Tientsin. The most ambitious is an eight-page booklet for Spartacus, printed locally. It carries eight cuts, not quite suited to the stock, and a well written story. It also announces the starting of the Broken Coin serial. Evidently The Black Box made good. A second sample is a four-page herald for Satan, an Ambrosio film, in which the cut work is better done, and the third is a one-sheet for The Night Riders of Petersham, a Vitagraph, the bill also including a Kalem, a Keystone, a Powers and an Essanay. The Arcade is doing splendid work.

Chips from Carpenter.

George Editor Carpenter in Real Reels gets warmed up to his work in a recent editorial on decency. It is too long to reproduce in full in this department, much as we should like to do so, but the opening and closing paragraphs give the gist of the story and are worthy the serious thought of every exhibitor:

> Look back and try to name one man who specialized in suggestive and near-obscene pictures who has made a permanent financial success of his chosen line of endeavor.
>
> For a time he made money in spots, but in the long run he lost out. About the only thing he accomplished was to hand the motion picture industry a large and vivid-hued eye. His suggestive ads in the newspapers and the spicy billboard matter kept decent people away from not only his own but other theaters in his town.
>
> In every city and town of America there are hundreds of good solid citizens who never enter a motion picture theater because they have not studied the motion picture situation and in their ignorance are afraid of witnessing an off-color photodrama.
>
> This virgin field is an undeveloped gold mine. Yes, there are scores of people in your town who have never entered a motion picture theater. They would be steady patrons once their minds were disabused of the idea that motion pictures are cheap tawdy imitations of the stage and photo-dramas are one and all crammed full of sensational climaxes, mawkish sentiment, suggestive situations and impossible plots presented in the dark for the special benefit of mashers and all such cattle to be encountered in the typical motion picture dump of ten years ago.
>
> * * * * * *
>
> Photoplays like "Tess of the Storm Country," "Wildflower," "The Goose Girl," "The Eternal Grind," "Audrey" and many others will be playing return engagements in your town to big business, when the white-slave-eternal-triangle-assignation-house brand of film has been buried deep in chloride of lime.

Just as a matter of interest try and think of the plays your own patrons have asked to have repeated. *What were they?* And yet at the expositions lately we asked three editors what they were using and the invariable reply was that they were only to purchase sex stuff, only. If stupidity were a capital crime there would be crape on a lot of studio door handles.

Just in passing, George Editor is getting more than two dollars worth of good out of his copy of Picture Theater Advertising. How about you?

From England.

T. H. Davidson, who has not been a visitor lately, sends a handsome booklet for the newest British and Colonial film, Fatal Fingers, a not over happy title for a corking good mystery story by William Le Quex ("Q"). The booklet cover is a dead black lettered in red and inside are eight pages of cuts on plate paper with another eight on laid paper for letter press. It is an unusually good example of press work and a credit to the Davison agency that in happier times did uniformly good work.

"Some" Evangelist.

Robert A. Jennings sends in a card, handsomely printed, booming his feature program. It is printed in green on cream, and is ahead of the usual Jennings printing. He adds the explanation that this is to offset the effect of a recent revival campaign in which the hired evangelist made the statement that a person who bought a ticket to a motion picture show bought a ticket to hell. This is in line with the Billy Sunday stuff. If you lie hard enough you are bound to get some attention, but it is a nice sort of evangelist who will hand out broad statements like that. And the funny part of it is that some people have fallen for the bunk; which accounts for the feature program card. He adds that a Chautauqua comes next and wonders what other exhibitors have experienced. We know one exhibitor who used to close his house Chautauqua week, and got solid with the Chautauquans. And we know another man who took his machine out to the Chautauqua and let them use his stereopticon for illustrating the lectures, after which he gave a short program of film and cleaned up a profit in addition to getting credit for helping out. It seldom pays to fight the Chautauqua. Either work in with them or mark time. With the ever increasing catalogue of educational films and picturized books it might be possible to get in with the lecturers and run a post-Chautauqua course.

About Right.

The last issue of the program for the Victoria, Buffalo, is the best and hits us about right. It would be a good plan to hold to the present cover design.

Booming Bluebirds.

W. R. Patton, of the Rex, St. Anthony, Idaho, sends in a letter and some samples. He writes:

> Herewith for your criticism and comment, if it seems worth it (and even more, if it *isn't* worth it), a little effort to effectively introduce Bluebird to this village of 1,250. I might add that I am adding Bluebird to World, they being against Triangle and Metro.
>
> The five teasers were distributed one each day for five days before the opening, and the herald with the saddlebacked folder gotten out at the local shop will be distributed early on the showing date. Perhaps you will notice, as I do now that I have time to look it over more carefully (being a sideline, the picture advertising doesn't get the carefully thought-out attention it ought to have), that I have doubled up on a couple of adjectives, but I hope the less critical reader will not find fault with that. Saddlebacking the folder on was an afterthought, when some Bluebird cuts I expected to use on the first page did not arrive, and this idea was with a view of getting the advantage of the Bluebird on the herald just above the folder.
>
> I also enclose a copy of a dodger sort of house organ I get out. The opening editorial is directed at the wholesaling done by my opposition, who has been running from eleven to fourteen reels for 15 cents. The idea, of course, is nothing new; but how about the tone?
>
> I enclose my check for $2 for Picture Theatre Advertising, and trust you will see that it properly reaches the business office. Your Advertising for Exhibitors is of immense help, even though a good many of the ideas and stunts are beyond the reach of a field where five hundred heralds or dodgers will reach every house in the territory—and then some.

That P. T. A.

Mr. Patton will find much in Picture Theatre Advertising that can be worked even in a town where 500 heralds will cover the clientele. It was planned largely for the small town man, but planned to give the same help to the city manager as well. Most of the stuff is small town stuff because most of the really good stuff comes from the small town managers. Much that appears in the department is not altogether suitable for the small town *as it stands*, but much of this, even, can be adapted to the 2,000 town. At that, Mr. Patton does not seem to be in immediate need of help. He knows his way about already.

His first example is a set of five cards. These were started on a Friday and were given out one a day, skipping Sunday, to include Wednesday. All are printed in blue on white stock. The cards are about two by four and in order they read:

> The Bluebird is a great problem.
> The Bluebird, you know, means happiness.
> The Bluebird's flight is bringing it nearer.
> Watch for the Bluebird.
> Tomorrow you'll see the Bluebird on Bridge street.

This was followed with a four-page folder into which is wire stitched a Herald for The Great Problem, so placed that the blue bird, at the top of the sheet, shows above the smaller folder. On the folder the first page announces that "The Bluebird is here. The third page shows you where." The second tells what Bluebirds are, the third gives the first title and tells it is at the Rex. All of the pages are framed in one-point rule and below the rule on the third page in four-point type runs:

> There's one page yet—
> Turn over—

This leads to the underline on the back page. The folder is very neatly done, and such little things as the neat mortising of the rule have been as carefully looked after as the greater matters. For that, the use of saddle instead of flat stitching tells a story. Probably it cost more, but it permitted the entire offering to be read, which is not possible when flat stitching is resorted to.

The regular advertising is Rex Reels, a one-sheet nine by twelve, with a program in the centre and a column of talk on either side. In the program the times of showing are given as well as the prices, generally ten cents. Here is something that others will welcome.

> COULD YOU EAT ELEVEN POUNDS OF BEEFSTEAK?
>
> Beefsteak is a first-class thing—in its place. And in reasonable amount. A nice thick porterhouse, browned just right, or even the old fashioned "round" that you smear all over with flour before you drop it into the sizzling pan, will make you feel like everything's all right and that walking is good healthy exercise, anyway, and you don't really need an automobile.

But if you sat down and stuffed yourself with about eleven porterhouses, or eight or nine pounds of "round," you'd be ashamed to look at a steer for a week, and feel like people who made a practice of eating beefsteak were easily satisfied in their tastes.

Same way with pictures. If when you come into The Rex I stuffed you for three hours and a half with the best "porterhouse" class of pictures money could bring here, I would expect you to go away so full of pictures—and weariness—that for a week you would feel like you wouldn't give a nickel to see the Battle of Gettysburg "picturized" with all the original actors in the cast.

The Rex, ninety-nine times out of a hundred, gives you your money's worth; and that's all it means to give you. There is no desire to stuff you so full that you will become a photo-dyspeptic, because that would be a detriment to your own sense of pleasure in coming, and it would be bad business for The Rex, for the simple reason that you wouldn't come so often.

The Rex runs five reels, which is about all the normal person wants at one time. The Reels comes out regularly "If the Manager has time," but Mr. Patton adds that his patrons know that he has another business that is a pretty full job for one man, by itself.

To Popularize Triangle.

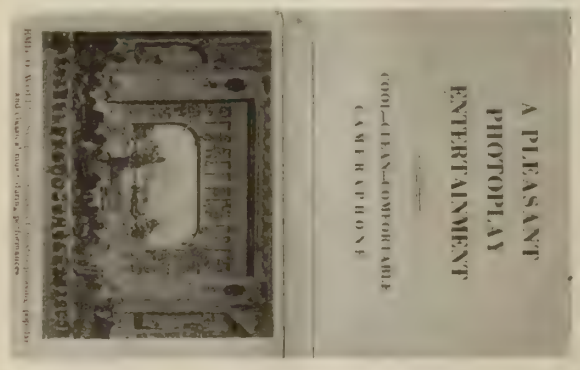
Philip Wright Whitcomb, of Hepworth's, writes that he is giving most of his time to the Triangles, at present, which means that Triangle will receive unusual publicity in England. Francis H. Waters will look after the straight Hepworth work under his direction. It is not an easy matter to do press work in England just now. Paper is so scarce that newspapers cannot order freely and paper that used to sell for 1¼d. a pound now brings 3d. and is going up. That beats out our own recent 30 per cent. We shall watch with interest for the new Triangle stuff.

Another Exchange Organ.

The Monarch Feature Film Co., of Kansas City, comes into line with a house organ, evidently a weekly. It is on a light cream stock, plated paper, with good press work, but the cuts are a little too coarse in screen to show up well on the paper used. It is well laid out, with the front page for announcement and the other three for descriptions of releases.

Changed.

The Cameraphone, East Liberty, which is a suburb of Pittsburgh, has used a vest pocket for so long that it is almost a shock to see it come out with a six by nine four-pager on white paper instead of the familiar colored stock. It gains more room for announcement, and offers a novelty in its front page. This is folded so that the top half is first seen, looking as though it might be a page six by four and a half.



It is a change from the customary forms, but the front should be dated and so should each of the three program sections. The other size was compact and handy, but this can be made to work harder.

Little to Say.

W. A. Ayres sends in a program for the Sunnyside, Portland, Oregon, and asks for comment. There is little to be said. It is a four-page 5 by 7 on colored paper, the color being changed weekly. Color does not help a rather poor set of cuts and the stock is too soft to take ink well, but apart from this it does as well as the job can be expected to do, and more might be spent with no particular improvement. About the only real comment is that there is comparatively little text for some of the days, one page, for example, consisting merely of the date, design cuts for two serials and the titles of the particular instalments, with the addition of "Also two comedies." Here text would have been better than non-illustrative cuts. For that matter, type is better than cuts whenever the cut does not print up well, and some of these cuts are guessing contests. You wonder whether the printer is working from the metal or using the back of the cut to smear the ink on.

Scotts.

L. J. Scott, of the Kansas City V-L-S-E, sends in another batch of material for comment. We hope that some day Tom North gets the idea that he would like to send in stuff, too, even if he has his own paper.

One of the samples is the program of the Willis Wood, Kansas City. This is printed on good stock mostly with cuts to suit the paper. They should feature their announcement that autos will be cared for while the patron is in the house. At present its only distinction is that it is printed in smaller type than the rest. The paragraph could be moved over the front page with profit. The sheet announces a two-week engagement of The Ne'er-Do-Well at that house, so the entire issue is given to the single feature, which makes it more of a herald than a program.

The next piece carries a note from Mr. Scott, in which he makes the suggestion that perhaps A. W. Simon, who runs the Colonial, Alwa, Kansas, must be a printer as well as a manager, as he cannot see how such a job can come out of a 1,010 town. That may be the answer, but there are a few—a very few—artist printers in the small towns. We still mourn May's Print Shop, down in Alabama. Anyhow, this is a booklet for The Rosary. The cover carries Cloister type for the title and a smaller face at the bottom for the house, town and date. In between is a cross made up of six-point rule that does not show a single one of the ten joints. It's so well done that only at one point, where the right hand arm of the cross is formed of a bit of rule cut a hairline too short can it be proved that it is rule and not a cut. This is printed in brown on cream. The page is 3¾ by 8¾. The cover encloses an eight-page in brown on white, coated paper, though no cuts are used. Each page is bordered and the text is merely the running story of the subject with cast and a back page announcement of prices and times of showing. It is a job in a class with the best printing of the de luxe advertisers and the printer can pat himself on the back. It is a good job from every point of view and excellent advertising, as advertising, for this sort of film, which does not lend itself to sensational handling. If this is a regular stunt we would like to get on the mailing list.

The Royal, Le Mars, Ia., offers a program for the month, a four-page by six that offers a clever middle page layout that is both simple and telling. It is a pity that it will not reproduce well. We would appreciate a copy in black on white paper some time if they hold to that form. In effect it is two paneled pages with strips that go half way across the two pages, top and bottom and across the intervening space, as though these strips had been pasted over the complete pages, though it has, of course, been done with rule. The top line runs down an inch or so between the two pages. It lists the features for the month and the back page announces the policy for the other days, the Mary Page on Wednesday and a general program to complete the list.

The Empire, Storm Lake, Iowa, uses a four-page 8 by 11, on cheap news. It gives three pages to the running program, the date and then a story for each subject, with the back page for the turnovers where the story runs out of its normal allowance of a column to a day. It would be a better scheme to run a full program in the middle column of the first page, the other stories as they fall, with a line to connect them with the day and a little house talk.

The Orient theater, somewhere in Iowa, contributes four card strips for The Battle Cry of Peace. It is matter set newspaper style in column width, presenting the salient features of the film and the questions the production raises. They are of different colors to permit them to be readily distinguished. There is good copy for a quarter page advertisement, but it is set country printer style, straight lines across the space.

Sending Photographs.

Will those who are good enough to send photographs please add to their courtesy by getting them here in good shape? This morning we received an excellent photograph, clean cut, good color and the proper glossy paper. It was even cloth backed. Probably the prints cost in the vicinity of a dollar each—BUT the print was ruined for reproduction by being sent folded in an envelope. A five-cent mailing tube or a ten-cent photomailer would have landed the print here in good shape.

Working Along.

The Lyceum, Monticello, New York, is working along on its Motophotogram, though a paper with a title like that has an awful tough time just trying to live. The latest is a twelve-page sheet 8½ by 10½, printed on common news, but fairly well printed as to cuts. Its greatest drawback is side stitching. For this an unusually deep margin has been allowed at the ridge, but the stitching is done 23/32 from the edge and you either have to hold the paper gingerly or tear it apart. Even at an added cost it should pay to saddle stitch. If this is not done the stitches should be moved closer to the back. But with any form of side stitching the pages open badly, and the general effect is one of irritation. For the greater part the matter is well prepared and we think that presently Monticellow will have a real paper, in spite of the handicapping name.

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Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won **their** successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.
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THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Please Note.

WILL readers of this department please note that William A. Brady is running the World Company contest. If you want to know about it, write to that corporation and not to this department. No reply will be made to any question bearing on this or any other contest.

Special Chances.

Lately a good friend told us of a chance to land stuff if we could fit a certain star. We passed the hint up. The style of script is not one that would sell elsewhere if this particular producer turned it down and the probabilities that any given story would please both the star and the man who passes on the scripts were too remote to make it profitable to essay a sale. It never pays to write to one individual star, but, on the other hand, do not get the idea that your story can be played by only one person. Lately an author wrote in great distress. He has a story that only one man could possibly play. That man, it was reported, was about to return to the drama stage. The author did not know what to do. We told him to write the story and send it anywhere. If John Smith can play a certain part, there is no particular reason why John Jones cannot make good in the same part, even though he is not the precise type. This does not apply, of course, to stories calling for certain physical peculiarities, but even here the rule is less rigid than would be supposed. If it is a type of story that is being made by more than one studio, then any studio making that type of story can find a player to fit the part if the story is worth while. You would hardly expect Eddie Foy to shine in a part suited to John Drew, but there are other players who can play Drew parts, not so well, perhaps, but well enough to please. Don't get too short a view of your script. Don't write for one man. Write for a certain type of character and broaden your market.

A Sold Synopsis.

(Continued from last week.)

Only in one particular has the original Harris synopsis been changed. His title was "The Road to Nowhere" and Caprice was called Flower. "Grandpa Edmunds," "Dean, City Chum of Jacks" and "Mr. Edmunds, Jack's Father," have been changed, as will be noted, and Aunt Susan has been added. Mr. Kellette notes:

The story is by Clarence J. Harris and the script was written from this synopsis, so it is safe to presume that there was meat enough in the idea to build a good five-reel script from it. Mr. Harris also wrote a script so that Director Adolfi got the benefit of his ideas, but we incorporated many changes in the presentation of his story, BUT STUCK TO HIS ORIGINAL STORY, which can not be called "Changing" his theme. We presented it in a different manner than he pictured it, made the continuity perfect, and he can recognize his story when he sees it on the screen.

Now, go on with the story:

An original photodrama by
Clarence J. Harris.

CAST.

Caprice Talbert, a mountain maid	Ingenue.
Jack Edmunds, tired of city society	Lead.
Tim Baker, in love with Caprice	Mountain heavy.
Dave, big-souled and lazy	Caprice's father.
Marie, Tim's sister and Caprice's stepmother	Matron.
Tom Edmunds, retired, Jack's uncle	Caprice's friend.
Dick Deane, Jack's pal, loves Caprice	Gentlemanly heavy.
	Gruff old man.
James Edmunds, Jack's father	Kind old lady.
Aunt Susan, Dave's sister	

THE STORY.

Dave Talbert, a big-souled, lazy mountaineer, lives on Hardscrabble Mountain in a forbidding environment, with his daughter Caprice, a girl of 16, innocent and lovable. The home is the center of great happiness, the only possible cloud being the marked attentions of Tim Baker for Caprice, rather encouraged by Dave, but feared by Caprice, who does not understand the meaning of his intention, nor his manifestatoins of cruelty, evidenced by his ruthless destruction of one of Caprice's bird friends who had just flown from a nest of eggs to a clothesline where Caprice was giving it attention when Tim knocked it off the line.

The happiness of the home ends as Tim's sister Maria marries Dave, and with the incoming of the stepmother, with her instinctive brutality, the heart of Caprice breaks and she turns her eyes to the mountains, longing for the happiness she hopes to find beyond them. Caprice finds herself the possible means of grave trouble, but bears the cruelty of Maria rather than make Dave unhappy, but quietly plans to go away.

Conditions grow tragical, culminating in physical abuse by Maria, and when Caprice finds that her beloved rag doll had been thrown into the yard her reserve force comes to her aid and she climbs out of the window to her doll Lucinda and to freedom.

In the woods, some distance from the home of Caprice, lives Thomas Edmunds, a retired New York business man, in a hunting lodge he had built to be near the simple life. He loves to be with the birds and the flowers and wander in the great silent places of nature, and between Edmunds and Caprice has come a great friendship. She now turns to him with her little aching heart and her doll and her worldly belongings, to find that the lodge is locked and "Uncle Tom," as she calls him, is away on his wanderings. Caprice continues down the old turnpike road that leads over the mountains, for there lies the city and to her youthful imagination, happiness and surcease from sorrow. Aunt Susan lives there, and Aunt Susan always loved Caprice.

Jack Edmunds, nephew of Uncle Tom, with a group of joy-riders, is on his way to the hunting lodge to bring Uncle Tom some new books. Jack's life has been spoiled by wealth. He had never worked and had always a general allowance, and his friends were "fast" and he always paid the bills. The visit is his first one. The road is very rough for automobiling and his friends—Dick Deane, Cora Linton and Gracie Beaumont, object to continuing, and one of them discovers Caprice coming down the road as the chauffeur stops, undecided which road to take to lead them to the lodge. A signpost, broken near the bolt that holds it, reads—

ROAD TO NO

To the joyriders it meant nothing. But Caprice informed them that "the road leads to nowhere, that it had been throwed up these many years, and no one ever traveled it." Deane, in a spirit of jest, stoops to pick charcoal from where a fire had once been built, and wrote under the "NO" "where," that the sign might read "Road to Nowhere." Deane is struck with the girl's beauty and attempts to kiss her and Jack prevents the insult, pushing Deane back to where the laughing girls are kidding Jack on his new mash. Jack learns from Caprice that his uncle is away from the lodge and he asks her to show him where the lodge is. She does, taking the books to deliver, and as Jack rides away with the party love has entered her heart and all thoughts of running away has vanished. She must stay to deliver the books to Uncle Tom.

When Uncle Tom returns from his jaunt he finds Caprice waiting for him. He learns the cause of Caprice's misery and strongly advises against running away, and tells her a story of "The Key Flower," how a little girl in wretchedness was visited by a good fairy, who told her that she did not have to go away for happiness; the key to happiness was right by her as a flower, and he told her that the key was her purity, innocence and goodness. The girl of Uncle Tom's story found the key, which opened at once to her a wonderful world right where she was and where the prince found her. All was well, but like so many little girls, she did not realize the value of her key, she lost it through the cunning of an evil prince, and her life and beauty faded into its former wretchedness.

Caprice turns back home and is found at night by her father, who tells Maria that he is all that Caprice has made him, big-souled and generous, and that if Caprice and the rag doll cannot find happiness in the old home, it were better that the family should dissolve and each go their own way. Maria cunningly wins Dave over by claiming that Caprice's injury was an accident and that she really loved her stepchild.

In the meantime Jack and his pals, stopping at a roadhouse for rest and refreshment, carry their joy into a late hour. Jack is haunted by the memory of the little mountain girl and becomes disgusted with his aimless life. He carries the remembrance back to the city with him and finds that Uncle Tom has returned to look after a business propotition for his brother. Jack wants to return to the mountain country, declaring that he realizes he has been traveling along the road to nowhere, and that he has found nothing thereon but tears, sighs and hell, and Uncle Tom gives him his key to the hunting lodge.

(Continued next week.)

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 144.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

How do you figure the candle power of an incandescent lamp? What is the standard candle power?

Roll of Honor on Question No. 137.

Sorry, boys, but there ain't no such animal. For the first time even Friend Smith has failed. Wilson Hays, Barton, Md., came nearest to it. Question 137 was an innocent looking one, but was calculated to only be answered correctly by he who thinks. Hays got it right, all but one point. He failed to observe that whereas the 1½-inch spot was under consideration, only that portion of the spot covered by the area of the aperture would be available at the screen. I worded that question that way purposely just to see how many of you would be "on the job," and caught the whole works fast asleep at the switch.

Answer to Question No. 137.

By F. H. Richardson, New York City.

The Question:

Given a 16-foot picture what is the relative light intensity of a 1½-inch spot and the light on the screen? How much more light would you need to project a given size picture 100 feet than 50 feet?

The Answer:

Area of circle 1.5 inches in diameter is 2.25 square inches and, taking Martin as authority that the spot brilliancy is 500 C. P. per square inch (variation of amperage would change this, but not alter the principle involved) then the total C. P. of the spot would be 2.25 x 500 = 1125 C. P. But inasmuch as the aperture is only (use old figures for convenience) 11/16 x 15/16 of an inch in area, or about 7/8 of a square inch. Therefore, we would only have available 7/8 of 500 C. P., less the loss in the film, loss in the objective lens and approximately 50% loss at the revolving shutter. And the relation of total screen brilliancy to the total spot brilliancy would be as above indicated. The relation as to C. P. per square inch of surface would be a different matter, since we then would only need to consider actual area of aperture, actual square inch area of screen, make the loss deduction and divide the first by the second to get the relative percentage of brilliancy.

As to part two of the question, always assuming the distance of arc from condenser to remain unaltered, and that the objective lens is large enough in diameter to cover the light ray, there would be no appreciable difference, the revolving shutter being supposed to cut the same percentage of light in both cases.

Film Inspection.

Robert Dauphinee, Lincoln, Nebr., says:

> I am very greatly indebted to you for finding out for me the effect of using a 60 cycle compensarc on a 133 cycle circuit, as it sets at rest a long standing question which has troubled me very greatly. I am not in Lincoln, Nebraska, as stated in the department, but in Lincoln, Maine. (Apologies, old man. Sorry to have located you so far from home. Ed.) With regard to Mr. Tinker's letter relative to the handling of film by Maine operators, I wish to say that I, for one, do realize that a film is a valuable piece of property, and try to treat it as suggested. I personally inspect every film before it is shown, not because it is my duty to do so, but because I am interested in seeing the show run smoothly, and a smoothly running show is my only reward. I really believe the exchanges in our state are now trying to keep their films in good condition. I know for a fact that only two years ago the films from a certain exchange were in the most deplorable condition. I have often spent from two to three hours on five reels trying to put them in at least a partly presentable condition, whereas now I rarely have to spend more than half or three-quarters of an hour on the same number of reels. I also believe that operators are trying to better conditions in this respect, basing my opinion on the small number of misframes which occur, as compared with what used to be. Some operators, it seemed, used to make patches without the slightest regard for framing, and one would hardly dare take his hand off the framing lever long enough to adjust the light. Now, however, a misframe is a rare occurrence, which shows that operators are learning, and moreover are putting their knowledge into effect. I would like also to say that it is entirely safe to assert that this knowledge, in most cases, comes from studying the Handbooks and the projection department of the Moving Picture World. Of course there is still room for improvement, but that improvement will come as time goes on.

Yes, Brother Dauphinee, I agree with you that whereas there still is much to be desired, the improvement has been very great, and this department believes that it is entitled to a large measure of credit for that improvement, because it not only has itself led the fight for better inspection in exchanges, and better care of the films by operators, but its editor has personally, and in the most effective way, taken up the matter with the large producers, such as the Universal, Metro, General Film, Mutual, etc., and has interested them in a campaign of agitation among the managers of their exchanges. I trust you will find the third edition of the Handbook to be all you hoped it would be. There have now been a very large number of the books distributed, and we have yet to receive the first letter of criticism. On the other hand we have any number of enthusiastic letters of praise for the third edition of the book.

Projection Speed Regulation.

A. H. Estes, Orangeburg, S. C., sends in the following clipping, asking if it is not the limit.

> I am very much in favor of having some means of regulating the speed at which films should be projected. It is not fair to the man who makes the films, or the owner of the theater to have this item at the mercy of the "operator." It is of vital importance. Today most machines are run by motors. It seems to me that it would be a simple matter to have some of our great technical men devise a speed regulator, and have this device attached to all machines. I would be very much in favor of having the speed of films regulated by law, if necessary. If a manufacturer spends thousands of dollars on a great production or an artist gives the greatest work of a career to the films, it is not fair to allow some eighteen dollar a week man ruin it. It isn't fair to any of the parties concerned, and surely not to the exhibitor, who does not know what is happening, because it causes patrons to stay away from his theater.

Well, it is one kind of a limit anyway. The Film Review, from which this clipping was taken, has got hold of the dilemma all right, but the trouble is it has grabbed the wrong end. The Review bewails the fact that some "$18.00 a week man" may ruin one of the big productions by not running it at the proper speed. For the benefit of the Film Review let me say that this department has been preaching that identical proposition for years, but the remedy is *not* a speed regulator. If any speed regulators are needed it is on the camera. The cameraman is the one who makes the "bull" in the matter of speed to start in with, and this department long ago suggested a speed regulator for cameras. No, the remedy is not a regulator on the projector, Mr. Film Review, but the elimination of the eighteen dollar a week man you are complaining of. It is, as you suggest, utter nonsense to place an eighteen dollar a week man in charge of the projection of a $50,000 production, but to place a speed regulator on would be jumping out of the frying pan into the fire, because of the fact that due to errors in camera speed it is absolutely necessary to high class work on the screen that the moving picture machine operator watch the film action closely and vary his projector speed in order to remedy the variations of camera speed. I would, however, thoroughly agree with one thing, and that is a regulation which would absolutely prohibit and prevent the running of any projection machine at a greater speed than 75 feet of film to the minute.

Powerline.

The Nicholas Power Company is putting out an oil which it particularly recommends for use in oil well of the intermittent movement of Power's machines. This oil is known as "Powerline." It was selected for this particular service by the Nicholas Power Company after tests of many different lubricants. Inasmuch as the proper lubrication of the Power's intermittent is a very important matter, I would suggest and recommend to all operators of Power's machines that Powerline be used exclusively in the intermittent. A pint of it will last a long time.

Union Men Read This.

From a union president for whose ability I have a great and abiding respect, and whom I consider as being one of the best union officials in these here United States, bar none, comes a letter, extracts from which read as follows:

> We are both working for the cause—to make the operator self-respecting, to the end that he may command respect; competent, so that he may command the salary he is deserving of; efficient, so that the union slide will be synonomous with "Grade A Work." My labors are limited, while yours are unlimited, and you have proven yourself, during the past eight years, to be not only the friend of the union operator but of every operator, and ALL should be grateful, but ——??
>
> I am now being daily importuned to reconsider my determination not to be a candidate for re-election, but there are others who have some claim upon me, and when I tell you that I have been practically recording secretary, business agent and legal advisor, besides taking care of my duties as president, you will see that the past year has been no sinecure. To arise each morning not later than 8:30 and get around to the different theaters trying to settle trifling disputes which should never have been, ever mindful of the fact that I must report for work at 1 p. m. And then, when my day's work is over, to sit up and answer the local's correspondence, seldom "hitting the hay" before 3 a. m., and all this for the munificent salary of two dollars per month. Don't misunderstand me. I am *not* mercenary. I have given freely of the best that is in me with no hope or wish for reward, for which I have no regrets. I merely cite these things, however, as showing how utterly absurd labor organizations are in the matter of material reward for labors performed. From the foregoing you will see that being leader of Local —— is sometning more than a pastime. My heart is with the boys. I believe thoroughly in unionism, and shall in the future, as in the past, do all in my power to further the interests of the local. I think, however, and I believe you will agree, in view of the foregoing, that I am entitled to the rest I am so much in need of. In closing, I want to assure you that I stand ready at any time to be of any assistance possible to you, or to the cause we are both laboring to benefit, and to convey to you my very best wishes.

I would like to tell you who this president is, for he is a REAL president. He's the livest kind of a live wire. If every union in this country had one or two men like him at its head it would not be any time at all until conditions would be improved by fully 50 per cent.

I would like particularly to call your attention, however, to the sentence in which he says: "Trying to settle trifling disputes which never should have been." In the vernacular of the street, the brother said a whole mouthful there. How very, very much of the energy of unions is consumed in "settling disputes which never should have been." I value the friendship of men of this kind above perhaps any other thing which has come to me through my activities as editor of the projection department and author of the Handbooks. This is the type of men I am proud to know, and to merit their esteem and friendship I would do much. In looking over the field I can mentally pick out men of this kind at various points. They stand out like kernels of red corn in a mass of white grain; you recognize them by their first letter, or at the first meeting, and you seldom get fooled. They are the real spinal column of the profession and of the operators' organizations. Given one or two of this kind of men, and you will find the union a very active progressive body; lacking such men the union has an up-hill row to hoe; its progress is slow and the road it treads will be full of ruts, stones and rough places.

Why Do They Laugh?

R. J. Richardson, Clifton Heights, Pa., asks:

> Will you tell me why so many operators laugh at that lens table? I have them come out from Philadelphia to look at the way I have things rigged up, and some have been men from the local, too. I have, on account of the small lens opening, one lamp placed 30 inches away from the machine, working on A. C. First one will say: "You are losing light that way and wasting current. Don't see what good it does." And the next one will make some other equally foolish comment. Next to this machine I have a Six A, with which, because of the lamp rods and stand, I cannot get my lamp in the right position to accommodate the objective lens. The field is not clear. When I show them this I get no comment, only they think, I, or rather you, are wrong, for they know I am using your tables. Taking your theories with the practice I seem to get the laugh. This is not only from operators but from some managers as well. But when I offer to make the test and show them with their own machines the reply is: "Oh, it's too much trouble. That is only theory, anyhow," or something of that kind. Where I am in charge of the machinery and have full privilege to fix things the way I want them, and I know they are right.

My dear sir, do you realize that when Columbus claimed the world was round he was laughed at and called a lunatic? Ask these same operators and managers WHY the table is wrong, and insist on an answer. What will you get? Nothing! Because they don't know. They don't understand the proposition, and therefore since it is new to them and not understood by them, it is, perforce, nonsense. Five years from now, however, these same men would no more think of lining up their optical systems by guess than they would think of jumping off Brooklyn Bridge. I don't claim that the table is absolutely right; in fact, it is *not* absolutely right. It would be altogether too much to expect that it would be. All I have ever claimed for it is that it's a big step in the right direction, and the best thing we now have. These same managers who laugh are probably paying light bills which could be very materially reduced. Let the managers who laugh go into the constructing department of any large institution, yes, and into the operating department of any large institution, and see what part "theory" plays in its affairs. The man who rejects theory is—well, I don't like to say he is a fool, but that term, while offensive, is the one which perhaps fits best. As a matter of fact, I am myself not absolutely positive that the projection machine of the future won't in some instances have as much as 30 or 40 inches between the condenser and the film—and I am not sure it will, either. There are questions which are extremely complicated, but which have got to be solved, and this department will eventually solve them. Meanwhile don't let those who laugh worry you in the least. Remember the old adage: "He laughs best who laughs last," and content yourself, as I do, with the knowledge that you and I, my brother, will have the last laugh.

From a Well-Known Actress.

When you boys up in the operating room watch the shadow form of Rose Tapley, of the Vitagraph forces, flit to and fro on the screen, you may know that you look upon one who, besides being a most capable artist, is one of the most earnest, charming and thoroughly womanly women in the whole moving picture industry. And here is a letter, or an article, as you like, which she has written for the department and asked me to publish. It is a pleasure to do so, and to know, and let you know, that there is at least one of the leading artists who realizes and recognizes the important part the man up in the fireproof room plays. Read what Miss Tapley has to say, and then, if you wish to thank her for the interest she has voluntarily shown, you can send her a short note, addressing: Rose Tapley, care Vitagraph Studios, East 15th Street and Locust Avenue, Brooklyn, N. Y. But don't expect a reply, because Miss Tapley is a very busy woman, and could not possibly do that. She does not know that I am going to suggest your doing this, but it strikes me it would be a nice thing to let her know that you appreciate her thoughtfulness and kindness.

> The motion picture industry has advanced so rapidly within the last few years that it is no longer a venture, but one of the important factors of this country's wealth. Immense monied interests have become convinced of the permanency of the industry, and are beginning to realize the immense influence it has and the tremendous power it wields in the affairs of men. This being true, it behooves each one in any way connected with it to do his or her share in the production and development of better pictures.
>
> The motion picture operator has sometimes forgotten how vitally he is a part of the whole, and how important a part he is of that whole. It is to him that I would make an appeal. After the manufacturer has spent freely of his money, his brains, his time and the art of his artists, and has completed a beautiful, interesting or instructive picture, everything then depends upon the operator as to whether that picture is a success or a failure. He is the man behind the reel, unseen, but nevertheless the silent factor who can make or mar it by judicious, intelligent, conscientious handling of the reels or by a careless, slip-shod method which results in breaking the film, scratching it, or by running it too quickly or too slowly, thus quickening or dragging the action until the story and work is absolutely ruined, and the work, thought, and money expended by the manufacturer goes for naught. Think of this, Mr. Operator, and then make up your mind to do your part in this great work.
>
> The day is coming when your branch of the industry will be recognized, and there will be a great sifting of the fit and the unfit, and in that day merit and intelligence will surely come in for its reward. Be one of the ones who help to construct, and not a destroyer.

Making a Ground.

James Alexander, St. Genieve, Ark., asks:

> Will you kindly instruct me as to the best, cheapest method of constructing a permanent ground? Is a plate buried in charcoal best?

No. A plate buried in powdered charcoal only makes an efficient ground when buried ten feet deep, and that involves an unnecessary amount of labor. Plates buried a less depth have been found to develop as much as 250 ohms resistance, which makes it of slight value. A three-quarter or one inch galvanized iron pipe driven ten feet into the earth is found, by test of 250 such pipes, to average a little less than 16 ohms resistance, meaning by this that the test was taken across two such pipes driven a short distance away from each other. This would not take into account the possible resistance between the ground and point of contact with the opposite polarity when the ground is in actual use, but if we start with an unnecessarily high resistance at the permanent ground, then the effectiveness of the whole thing is very largely lowered. The ten-feet-deep galvanized pipe is cheap and altogether excellent unless you can get contact with the pipe of a water system, and even then the driven pipe may be best because of the fact that it goes deeper and, being driven, makes very firm contact with the earth and the wire may be soldered to it, and you can't solder the ground wire to a water pipe, therefore, even though perfect contact may be had at first, oxidizing of the copper is apt to set up high resistance at this point later.

From the Tri-City.

The operators of Davenport, Ia., and Moline and Rock Island, Ill., who have heretofore been incorporated in Local 85, have been granted a separate charter, and have set sail under the title "Local Union 433, I. A. T. S. E., and M. P. M. O." The union, by its secretary, Fred O. Slenker, writes as follows:

> Enclosed find copy of article we have prepared and had printed in local labor and city papers. We believe it will help to impress upon theater managers and the general public the fact that we are alive and on the alert to better our conditions and to improve projection. We send this article because we believe it may interest you, and that you may be able to use the same in our esteemed projection department. The officers and members of Local 433 tender best wishes to yourself and the department.

The article in question is too long to be quoted in full, but a condensed synopsis reads as follows:

> We, the moving picture machine operators of the cities of Davenport, Ia., and Moline and Rock Island, Ill., take this method of making known to the public that we now have a direct charter with the I. A. T. S. E. and M. P. M. O. of U. S. & C. Prior to March 1 we were members of Local 85. In withdrawing from that body to take up our new charter we have none but the best and kindest wishes of and for our parent local, which now becomes our sister local, No. 85. It is our intention to co-operate with the various labor bodies of the Tri-Cities to the end that the principles of unionism may be advanced. We expect soon to display union slides and cards in the theaters employing union operators. Theater patrons, as a general proposition, have but little idea of the ability an operator must possess in order to put on a show which will attract and hold a steady patronage for a theater. To the average observer moving picture operating seems simple, and something which requires but little experience. As a matter of fact, however, it is a very complicated craft, or profession. To become a really first-class, high-grade operator requires years of study and experience. This fact would be more readily understood could the public but see the wide and varied range of electrical apparatus, including motor generator sets, mercury arc rectifiers, transformers, fuses of various types, and the various kinds of switchboards with which the operator must be familiar, to say nothing of the intricate optical system and mechanics of the projector. He must thoroughly understand not only the practice but the theory of projection, which is in itself no small study, particularly in view of the fact that different theaters present widely differing conditions which demand in each case a special treatment in order to get the best possible results. Up to a comparatively short time ago but very few had any faith whatever in the permanency of the moving picture business. Under this condition it naturally followed that little attempt was made to improve, and apparatus was comparatively crude and simple. During the past few years, however, it has become a settled fact that the motion picture has a place as a permanent and hugely popular form of amusement. As soon as this fact was determined, manufacturers began to improve apparatus, and some of the largest electrical concerns in the world began to invade the moving picture field, putting forth apparatus of various kinds, all of which added immensely to complications in the operating room. And it was then the operator turned to the study of projection of better pictures. It was then he began to learn there was something more to operating than merely splicing a film and setting a pair of carbons. It was then that moving picture theaters costing huge sums of money began to appear, and with their appearance came the demand for better work in the operating room. It was then operators began to organize to better their conditions, and today a large percentage of the competent operators of this country and Canada are members of the I. A. T. S. E., M. P. M. O., of U. S. & C.
>
> Our membership, of course, ranges from men of comparatively short experience to men who have been operating for years, and through the organization the younger men are able to secure the benefit of the counsel of the older, more experienced operators, and thus they and theater managers are directly benefitted. Local Union 433 wishes to impress upon all exhibitors who heretofore have not employed union men that it is distinctly to their interest, both financially and otherwise, to do so. The members of Local Union 433 propose to put on the best projection possible. We expect the best possible results on the screen from our members, and propose, so far as lies within our power, to excel in results on the screen. We therefore respectfully request the public to support us by patronizing such theaters as employ union operators. By so doing you are assured of seeing as good projection as can be put on by an experienced operator, always taking into consideration, however, the relative efficiency of the equipment he is working with.
>
> To all members of organized labor we offer our co-operation and good-will, and to the theater-going public we extend the respects of Moving Picture Machine Operators' Protective Union, Local 433, I. A. T. S. E., & M. P. M. O., of U. S. & C. Theo. J. Garretson, president; C. C. Derr, vice-president; Fred O. Slenker, recording secretary; Oscar E. Moody, financial secretary; Arthur R. Brock, treasurer; Hugo E. Thoensen, business agent; Henry C. Thoensen, guardian; Fred R. Parker, W. H. Myers, H. S. Gould, delegates to Tri-City Trades and Labor Assembly.

Crap Game and "Chicken."

From Cleveland, Ohio, comes the following, and I might as well say right now that its *not* from Howard Codding. I mention this because it is well known that Codding and I are personal friends, therefore, I presume, without this statement as a prelude the "element" referred to would suspect him.

> With regard to your visit to Cleveland, the level headed men appreciated your talk. There is, however, an "element" in this city which positively refuses to listen to "shop talk," as they term it, after leaving the operating room. Their mind is concentrated to a great extent on crap games and "chicken," than on the art of projection. I wanted very much to meet you while you were in Cleveland, but circumstances, already explained, prevented my doing so, and I know you will pardon my absence. You can take it from me if I don't find an operating job that pays more money before long I am going to hit the E. E. game. I have been offered some good positions lately, but operating seems to have a fascination for me; however a married man cannot live on "fascination" here in Cleveland. With regard to the American Projection Society: I should very much like to see it elect a Standarization Committee and lay down the law for size of operating rooms as well as some other things. The American Institute of E. E. rules are obeyed by manufacturers and builders. I see no reason why the same could not be accomplished in our line of work. After examining the Handbook I find only one technical error. I think its on page 11. It says that an alternating current flows in all D. C. armatures. You should have added: Except in Homopolar or Antipolar machines. The General Electric and Westinghouse have built these machines as large as 5,000 K. W., and they may be more developed in the future, owing to high speed of the steam turbine.

I suppose the "element" referred to will do some raving when they read this criticism. Well, we "should worry." Operators of this kind are not a credit to the profession, to themselves, or to the moving picture industry. They should confine their endeavors to the gentle art of manipulating a No. 2 shovel, or driving a team of mules. That sort of work don't require much thought; its not necessary to "talk shop" after hours if you are a dirt shoveler or a teamster, but men of brains who receive good salaries and are recognized as expert mechanics are always glad of the opportunity to "talk shop" at any time, provided they can learn something by so doing, and that is practically always. Presumably "talking shop" includes study, and of course you cannot study projection and shoot craps at the same time; neither can you study projection and at the same time indulge in the fascinating pastime of "chicken" hunting. But remember this: *it is neither the "chicken hunters" or the crap shooters who will raise operating up to the level of a well paid trade or profession.* They can, of course, get some salary advance through the power of organization, but the manager knows he is not paying the increased salaries for increased ability, therefore he is strenuously opposed to the increase. The man who not only belongs to his organization, but does credit thereto by studying and endeavoring to improve, is the chap who can demand an increase in salary and *produce a sound argument as to why that increase should be paid.* The crap shooting chicken hunters aren't filling the forty and fifty dollar jobs, and what's more they are never likely to do so. The element spoken of constitutes a misfortune, not only to the local, but to the moving picture industry in the city of Cleveland.

Now, Mr. Crap Shooters, it is not going to do you one particle of good to get mad and rave about this. You may get just as angry as you want to, and call the editor every name you can think of, but away down in the bottom of your souls you know *I am telling the even and exact truth.* I know that the city of Cleveland and the Cleveland local contains some corking good men; men whom I am proud to know, and whose friendship I consider it an honor to have, but I also know that the element spoken of exists in that city.

Silent Reader.

C. E. Adams, Salina, Kans., says:

> Have been a silent reader of the department for some time. Have never mustered courage enough to contribute before, but if space permits will now introduce myself as an operator from good old sunny Kansas. Have been operating motion picture machines for the past six years. Was previously an electrician, therefore can claim to be a graduate of the school of experience, having served a year's apprenticeship under a competent operator. Am at present running two 1916 Simplex motor driven projectors, using 50 amperes A. C., through two Bell & Howell rheostats, projecting a 12 foot picture at 104 feet, and I am getting results. I thoroughly agree with you with regard to Illinois's letter concerning the hiring of competent operators and the salary paid same. It really is amusing the way some managers express their ideas with regard to the operator.

Welcome to our city, Brother Adams! Don't you mean Bell & Howell economizers—you said rheostats. A. C. through rheostats is rather a wasteful proposition. If you haven't economizers (transformers) and are going to continue using A. C. I would recommend that you get them. You will get better results for a good deal less money.

Wanted.

James Herrick, Jr., member I. A. T. S. E. Local Union 297, P. O. Box 1105, San Diego, Cal., wants to get an old Viascope or Poloscope head. Must be cheap and in good condition. Anyone who has one of those old mechanisms and wishes to dispose of it should communicate with Brother Herrick. I, personally, have not seen either one of them in years, except a Selig Polyscope which Mr. Nicholas Power owns, and which he would not part with, as it is somewhat in the nature of a curiosity, here in the east at least.

Interesting.

Ralph W. Martin, Los Angeles, Cal., says:

I am taking particular pains to reply to Friend Solar's letter in issue of May 20th, because, as you say: "This matter is intensely practical if it can be reduced to a working rule," and I think I can come pretty close to furnishing that rule.

It is rather unfortunate in relation to Friend Solar's letter that some of my further articles on chromatic and spherical aberration were still unpublished at the time of his writing. However, I think the practical point at issue centers about Solar's statement: "As to the complete combination of red and green into white, as shown, under the conditions given, it is an impossibility." I cannot agree at all with the above statement, and as a proof of my original claims, refer to my unpublished article dated May 2nd, entitled "Loss of light by spherical aberration." Here will be found a practical method which will enable the operator to locate, by direct inspection, that section (Sec. AA) of the condensed beam, where the light approaches nearest to white, and which should consequently be placed at the aperture.

Defined in general terms, it is near the circle of least confusion, or the "sharp spot," and is located several inches nearer the condenser than is the true crater focus. (Also see Handbook, p. 130).

It is also practically the narrowest section of the condensed beam, but the method, as fully explained in the article referred to, is offered as a means for accurately determining its position.

Of course if spherical aberration is not present, as assumed in the article of issue Feb. 19, then the circle of least confusion must coincide with the true crater focus, which is the desideratum of a perfected condenser system. I think my new article will also make clear the other points in optics which friend Solar touches upon. It is also interesting to note, page 596 of "Optic Projection," by Gage & Gage, an explanation of chromatic aberration which agrees precisely, as far as it goes, with my chromatic analysis as printed in the new Handbook.

I certainly wish to thank Brother Solar for his criticisms, for it is things just like this which stir up the animals and enable us to bring matters to a practical solution.

You know, gentlemen, I am becoming more and more convinced that there is a possible very great improvement to be made in the condenser of the moving picture machine, and Friend Martin's articles are the ones that have gone a long ways toward convincing me of that fact. I am going to have a motor generator set put in, and fix up a much more elaborate testing station than I had before. Its a lead pipe cinch, so far as I can see, that *the plano-convex condenser and the meniscus-bi-convex condenser can never be made to supply the demands of practical projection under all conditions.* As I now see the matter there are certain more or less valid objections to objective lenses of large opening. I am not as yet thoroughly and completely convinced as to just *how* valid these objections are, but there unquestionably is considerable advantage in comparative small objective lens diameters from the point of view of the revolving shutter, and possibly the definition of the picture on the screen. With present condensers it seems to me to be utterly impossible to use long focal length objectives with small diameters without tremendous waste of light.

I am becoming convinced that what we need (whether we will be able to get it or not is something else again), is a condenser which will give us a crater location about 3 inches or 3½ inches from the back surface of the rear condenser lens when a 1½ inch spot is in focus between 20 and 30 inches from the condenser. Given this condition we could use a long focal length lens of comparative small diameter without light loss. That is all I want to say at this time, except that Friend Martin suggests the possibility of using two menicus-bi-convex, and a lens having one plano surface and one concave surface, the concave surface of this lens to be next the arc. I would not wish to comment on this scheme, more than to say I don't believe a lens having a thin center and a thick edge could be successfully used next a powerful arc lamp. It seems to me the comparative rapid expansion and contraction of the thin center would either break the lens or warp it out of shape. More than this I don't want to say at this time. But I would like very much to have Brothers Martin, Griffiths, Armstrong and Deutsch to concentrate on that proposition. It seems to me we certainly do need an entire new form of condenser. Whether we can get one that is practical or not remains to be seen, but the fundamental proposition ought to be a long conjugate foci point in front and a short one behind, with a crater position not more than 3½ inches from the rear surface of the rear lens as the maximum, the front point to be, as I have said, made different lengths by changing lenses, maintaining the rear point constant. Can it be done and be done with lenses which will stand up under the service required without excessive added glass thickness? It cannot be accomplished with present condensers, that seems certain.

Make a Stab—Interested.

From Maryland comes the following:

It is surprising that more operators do not take advantage of the questions and answers. I for one certainly appreciate their educational value. One has only to make a stab at answering to immediately become interested, and in a short time has the "habit." I would like to know what is wrong with the operators in Alleghany County, Md., also in Mineral County, West Virginia. I have spent time and money trying to do something, but up to date have been unable to accomplish anything in the way of organization. Cumberland, Md., supports six houses, Frostburg three, Midland one, Mount Savage one, Lonaconing two, Westernport one, Barton one and Luke one. At the latter the manager is the operator. Piedmont, W. Va., has two, as also has Keyser, W. Va. These houses run evenings only, with the exception of Cumberland, where there is a matinee. Oh, yes, by the way, Luke and Barton, and one house in Piedmont run in the afternoon. All the shows are making money, and could well afford to pay the operator at least thirteen dollars a week. There are not enough theatrical workers in any one town, except Cumberland, to form a local, and Cumberland local 258, I. A., recently got stung by taking Hagerstown workers under her wing, with the result that the local now does not want to have anything to do with anyone outside of Cumberland. My own suggestion would be for the theatrical workers of Frostburg, Lonaconing, Piedmont, Westernport, and Keyser to combine and form a local of their own. I would advise operators in this section to study a little, buy a Handbook, and take a try at the questions in the department; also take pains to produce a better picture. There is only one way to get what we want, and that is by producing good results on the screen. I know that we have good projection in all the towns named, and have been told that Frostburg, Westernport, and Piedmont have better shows than many houses in Baltimore, Washington and Annapolis. I don't like to butt in, but most emphatically managers in the towns named could give their operators a raise of fifty per cent and still make lots of money. I am not aiming at any particular manager, or any particular town, since they are all pretty much alike. Managers in this section seem to be more or less organized, or at least on fairly good terms with each other. My contention is the managers should pay for value received, and they are now receiving value they are not paying for. I am strongly in favor of extra value for extra pay.

The brother does not say what operators in this section are receiving now, but most emphatically a theater that won't allow the manager to pay his operator the sum of thirteen dollars a week has no business with an operator at all. We cannot ask excessive salaries for operators in small towns, but in these days of high cost of living certainly no one can claim that the modest suggestion of Maryland, $13.00 a week, is anything even faintly resembling excessive. As to organizing the towns along the lines suggested, why I don't know whether its feasible or not. If this territory is within the jurisdiction of Cumberland Local 258, then it is not a question whether Local 258 "wants" to organize the men or don't want to. Its up to the local to do it or else relinquish all claim to the territory and let some one else organize the men. More than this I would not care to say until I have heard from others in that particular neck of the woods. Theater managers in the towns named must remember that they cannot reasonably expect high class service in the operating room if the operator has to work for a song and sing the song himself. If we pay a cheap price we cannot reasonably expect anything but cheap service, and cheap service usually means poor service.

A Great Help.

R. Prom, proprietor Star theater, Milton, North Dakota, writes:

I am new in the game, and the Handbook certainly is a great help. I would like to improve my picture and want to get advice as to just what should be done. I have a Powers Six, in good repair; a screen coated with DD screen paint, upon which I project a picture 11 feet 2 inches wide at 59 feet 6 inches. The back focus of my lens is 3¼ inches. Aperture of lens is 1 7-16; distance from front condenser to aperture plate is 13½ inches. According to the tables in the Handbook I should use a lens with an aperture of 2.144 inches and use two 6½ inch condensers. Am now using a 6½ next the arc and a 7½ in front, these being recommended by the Kleine Optical Company. After consulting the tables I tried to get a lens with a 2 inch diameter, but could not get one which would project as large a picture as I have at the same distance.

Due to the little disturbance over in Europe, Brother Prom, we have got to take what we can get in lenses these days, and, I suppose, be darned glad to get them. Optical glass is extremely hard to get. I think the only practical thing for you to do, so far as your objective be concerned, would be to get your lamphouse back as far as you can and keep a 1½-inch spot in focus at the aperture. I think in your case a meniscus-bi-convex would give some improvement. I would suggest that you write the Minneapolis branch of the Laemmle Film Service, and tell them you want a meniscus-bi-convex condenser which will give you a 1½-inch spot in focus at the aperture with 20 inches between the center of the bi-convex lens and the film. I should also like to have your report on this proposition after you have tried it. It will place your arc somewhat farther away from the lens but, on the whole, I think, you will get better results. As to the screen paint you mention, why I don't know anything about it.

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances

MOVING PICTURE WORLD

17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy in the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Standard Film Measurements.

(Adapted from the standards computed by the engineers of the Bell & Howell Camera Company, Chicago, Ill., and used by nearly all manufacturers of motion picture machinery.)

The necessity for accuracy and uniformity in film perforation has been recognized from the beginning of the motion picture business. It is no less necessary that all motion picture apparatus be built in conformity with certain definite standards of construction. It should be possible to use film prepared by any perforator in any camera—to pass it through any printing mechanism without delay or difficulty—and to handle it successfully in any projector. That is to say, there should be set up a definite universal standard of film perforation to which the film movement mechanism of all motion picture machinery should be made to conform. The adoption of such a standard would substitute order for confusion in the manufacture of motion picture machinery. It would go far toward perfecting the mechanics of the motion picture industry, thus opening the way for new artistic triumphs. And it would simplify the tasks and lighten the burdens of the manufacturer of films—the maker and exhibitor of motion pictures.

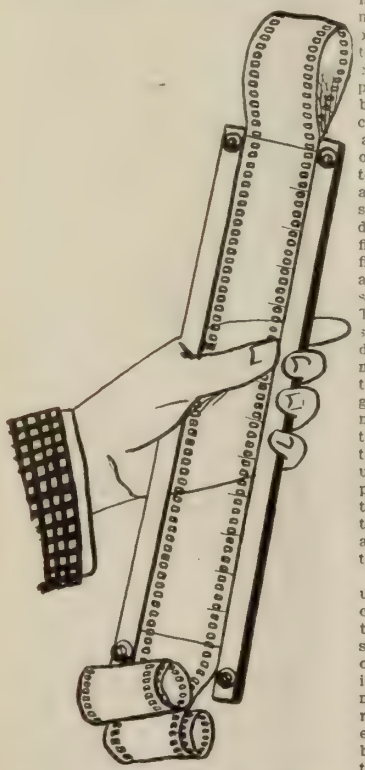

Fig. 1.—Standard Film Perforation Test Gauge.

The absence of definite universal standards for the construction of motion picture machinery made necessary the design and adoption of a standard film perforating gauge. The gauge is made of two bars of steel arranged in parallel and held equidistant from each other by parallel steel links. Between the bars are two strips of plate glass, one of which is fastened in the frame by means of a spring clip engaging the beveled ends of the glass plate while the other is held in place by the thumb. Each of the strips of glass carries on one of its margins a scale graduated to one full picture space for the purpose of determining the correct perforating gauge length.

With this device it is possible to test the accuracy of perforations as to uniformity of spacing, marginal gauge and transverse alignment. When testing the uniformity of spacing the parallel bars are opened as wide as possible. The film is laid upon the lower glass plate and folded so that the celluloid surface is inside the fold. The upper strip of glass is put in position on the film, where it is held by the thumb (see cut). The bars are so placed as to contact the film margins snugly at all points, thus bringing the edges of the film in parallel. The gauge should then be held toward the light and the upper layer of film so adjusted over the lower that the smallest possible opening will appear in the perforation spaces. Any variations in the perforations creating an imperfect register will then be readily apparent.

The standard film perforating gauge was adopted only after long experience in building of motion picture machinery and the handling of film. In setting up a standard of measurements it departs from earlier standards only where it is necessary to do so in order to take into account the physical changes to which the film is subjected.

It is accepted as settled that the maximum shrinkage of motion picture film is .0937 inches per foot. Painstaking experiment warranted the conclusion—fully established by later experience—that a gauge length of 11.968 inches for 64 holes would insure the accuracy of perforation necessary to perfect results and at the same time make due allowance for shrinkage of the film.

The following computation shows why we adopt 11.968 inches instead of

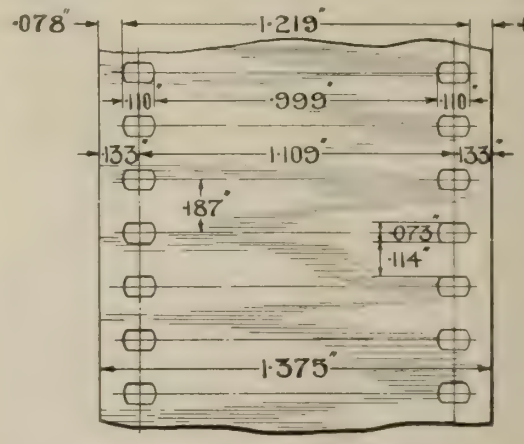

Fig 2.—Measurements of Standard Film.

12 inches as the standard for a perforating gauge measuring 64 holes:

Assuming the outside diameter of the sprocket wheel in all standard projecting machines to be 15/16 inches or .9375 inches, then;

The diameter of the sprocket being .9375 inches

The circumference of the sprocket is 2.94525 inches.

As standard motion picture film has an average thickness of .0065 inches the pitch diameter of the sprocket will be found to be .9375 inches plus .0065 inches, or .944 inches.

Pitch circumference is 3.1416 x .944 or 2.965704 inches. Circular pitch equal 2.965704 divided by 16 (the number of teeth to be found on the sprocket) or .1853—plus inches.

The standard perforating gauge being 11.968 inches for 64 holes and the maximum allowance for shrinkage of film being 3/32 inches or .0937 inches for 64 holes, therefore 11.968 inches less .0937 inches or 11.8743 inches is the average length of shrunken film measuring 64 holes.

The pitch of the film or length per hole is 11.8743 inches divided by 64, or .18553 inches.

Pitch of sprocket, .1853 plus inches
Pitch of film, .1855 plus inches

The drawing shows the measurements by which the gauge is established; width of film over all 1.375 inch; width of film over all on perforation 1.219 inches; distance (width) center to center of perforations 1.109 inch; distance (width) inside to inside of perforations .999 inch; width of perforation .110 inch; distance (width) center of perforation to margin of film .133 inch; distance (width) outside of perforation to margin of film .078 inch; length of perforation .073 inch; distance (length) between perforations .114 inch; distance (length) center to center of perforations .187 inch.

"The Illumination of the Field of a Photographic Objective."

The above is the title of a reprint of a paper by H. C. Lord that appeared in Volumn LXXVI, No. 3, of the Monthly Notices of the Royal Astronomical Society. This paper, with its illustrations, is a valuable and instructive one, containing formulas that can be applied over a wide field. Mr. Lord advises that he will be glad to send copies of this paper gratis as long as the supply lasts. All that is necessary is to address a request to H. C. Lord, Director, Emerson McMillin Observatory, Ohio State University, Columbus, Ohio; and, while Mr. Lord does not ask that it be done, our readers can hardly do less than enclose a stamp with their request in order that his kindness may not be made too burdensome.

Professor Lord is the author of a book on "The Making of a Photographic Objective," which was reviewed in the department last February.

The science of optics is the foundation and corner stone upon which rests the structure of photography, and no earnest student of the craft can ever learn enough in that too much neglected branch of his profession.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "The Purple Lady."

Released June 19th by the Metro Pictures Corporation.

Suggestions prepared by S. M. Berg (By special arrangements with G. Schirmer, Inc., Music Publishers, New York).

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 13 T "A nickel" is a sub-title and is printed reading matter on the screen. But 37¼ D "When Silas arrives" is a description of action.

The "Uplift" Society visits the Purple Cafe and here Silas Gilworthy, its leader, who is engaged to Adelaide Severn, meets Fifi, a dancer in league with "Count" Peletier, a jewel smuggler. Silas, infatuated, returns the next evening and takes her to Coney Island. Afraid of detection she slips a smuggled jewel into his pocket and forgets about it. Next day, discovering the jewel gone, she and the "Count" follow Silas to the Severn country home where his wedding is to take place. Numerous complications arise that finally result in the capture of the two thieves and the reunion of Silas and Adelaide.

This picture is a comedy. The music selected is for the purpose of keeping it bright and enhancing the comedy action.

Note particularly: Scenes of dancing in restaurant from 6 to 22 where tempo of dancers should be followed.

Time schedule: Five reels (about 4,650 feet), 70 minutes.

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	I Want to Marry a Male Quartette .....Frimi
2½	T	"Remember Silas."	
3	T	Eric Rogers.	Heartstrings Waltz.....Vecsey
4½	T	The Purple Cafe.	
6	T	The "Uplift" society.	Polo Rag.....Romberg (Two-step)
8	T	"Leave them to me."	
10	T	"I am going to question."	Miss Vixen.....Bowers (Fox trot)
11¾	T	"Your return to the fold."	
13	T	"A nickel."	The Blue Paradise Selection Romberg
14¾	T	On board the Rochambeau.	
18¼	T	Evening.	
19½	T	"Use care in disposing." (Restaurant.)	Hezekiah .....Richardson (Two-step)
22¾	T	Several drinks later.	
23	T	The police by order of the mayor.	Agitato No. 2.
24¼	T	On their way to Coney Island.	In a Hurry.....Frimi (Allegro 2-4)
26¼	T	"Keep this as a token."	
27½	T	The gray dawn.	Philopoena Waltz.....Berger
32¼	T	"Old man, I am terribly upset."	
33¼	T	Meanwhile the "Count."	Katinka Selection.....Frimi
37¼	D	When Silas arrives.	
38¾	T	The "Count" takes his departure.	Al Fresco.....Tienne (Intermezzo rubato)
42¼	T	"Silas Gilworthy."	
43½	T	A few days before the wedding.	Les Idoles Valse.....Allier
47½	T	"At last I have found you."	
48½	T	"I must have the pearls."	Twilight .....Cesek (Lento)
51¾	T	Mr. Eric Rogers. (Card.)	
53	T	"I must get that picture back."	Serenade .....Cesek (Non troppo allegro)
56¼	T	"Gilworthy will give me."	
57½	T	"How dare that woman pose."	On the Beautiful Hudson Hermann (Waltz)
61	T	Midnight.	
62½	T	Silas keeps his appointment.	Allegro No. 1.
65	T	"Let me explain."	
66	T	"The pearls are hidden."	My Pirate Lady.....Romberg (Bright moderato)
70	T	The end.	

Musical Terms (Continued).

By S. M. Berg.

CEDEZ.—Go slower.
CHARME AVEC.—With charm, gracefully.
CHIARAMENTE.—Clearly, distinctly, limpidly.
CODA.—A "tail," hence a passage ending a movement.
COMODO.—Easy, leisurely, at a convenient pace.
CON.—With; in a style expressive of.
CONSOLANTE.—Consoling, with sympathy.
COUNTERPOINT.—The art of adding one or more parts (melodies) to a given part (melody).
CRESCENDO (CRES.).—Swelling, increasing in loudness.
CSARDAS.—Hungarian dance, distinguished by its passionate character and changing tempo.

D

D. C.—From the beginning to the sign, then play the coda.
DAL SEGNO (D. S.).—From the sign.
DECISO.—Decided, energetic, with decision.
DECLAMANDO.—In a declamatory style.
DECRESCONDO (DECRES.).—Decreasing in loudness.
DELIBERATO.—Deliberately.
DELICATO.—Delicately; in a delicate refined style.
DELIRIO, con.—Raving, deliriously.
DI COLTA.—Suddenly, at once.
DIGNITA.—With dignity.
DILUENDO.—Growing softer, dying away.
DIMUENDO (DIM.).—Diminishing in loudness.
D. MOLTO.—Very, extremely; *allegro di molto . . .* very fast.
DISTINTO.—Clear, rather sharp.
DOLCE (DOL.).—Sweet, soft, suave.
DOLCISSIMO (DOLCISS.).—Very sweetly, softly.
DOLOROSO.—In a style expressive of pain or grief; pathetically.
DOPPIO.—Double; *doppio movemento . . .* twice as fast.
DRAMMATICO.—Dramatically; in a vivid, dramatic style.

E

ELEGANTE.—In an elegant, graceful, refined style.
ELEGY.—A vocal or instrumental composition of a melancholy cast.
ENERGICO.—With energy.
ESPIRANDO.—Dying away, expiring.
ESPRESSIONE, con.—With expression; expressively.

F

F.—Forte: loud.
FALSETTO.—The highest of vocal registers.
FANDANGO.—A lively dance in triple time.
FANFARE.—A flourish of trumpets or trumpet-call.
FANTAISIE.—An improvisation.
FARANDOLE.—A circle dance in 6-8 time with very rapid tempo.
FIERO.—Wild, fierce, vigorous.
FINE.—End; close; indicates either the end of a repeat after the *Da capo* or *Dal segno* or the end of a piece.

(*To be continued.*)

A New Motion Picture Music Series.

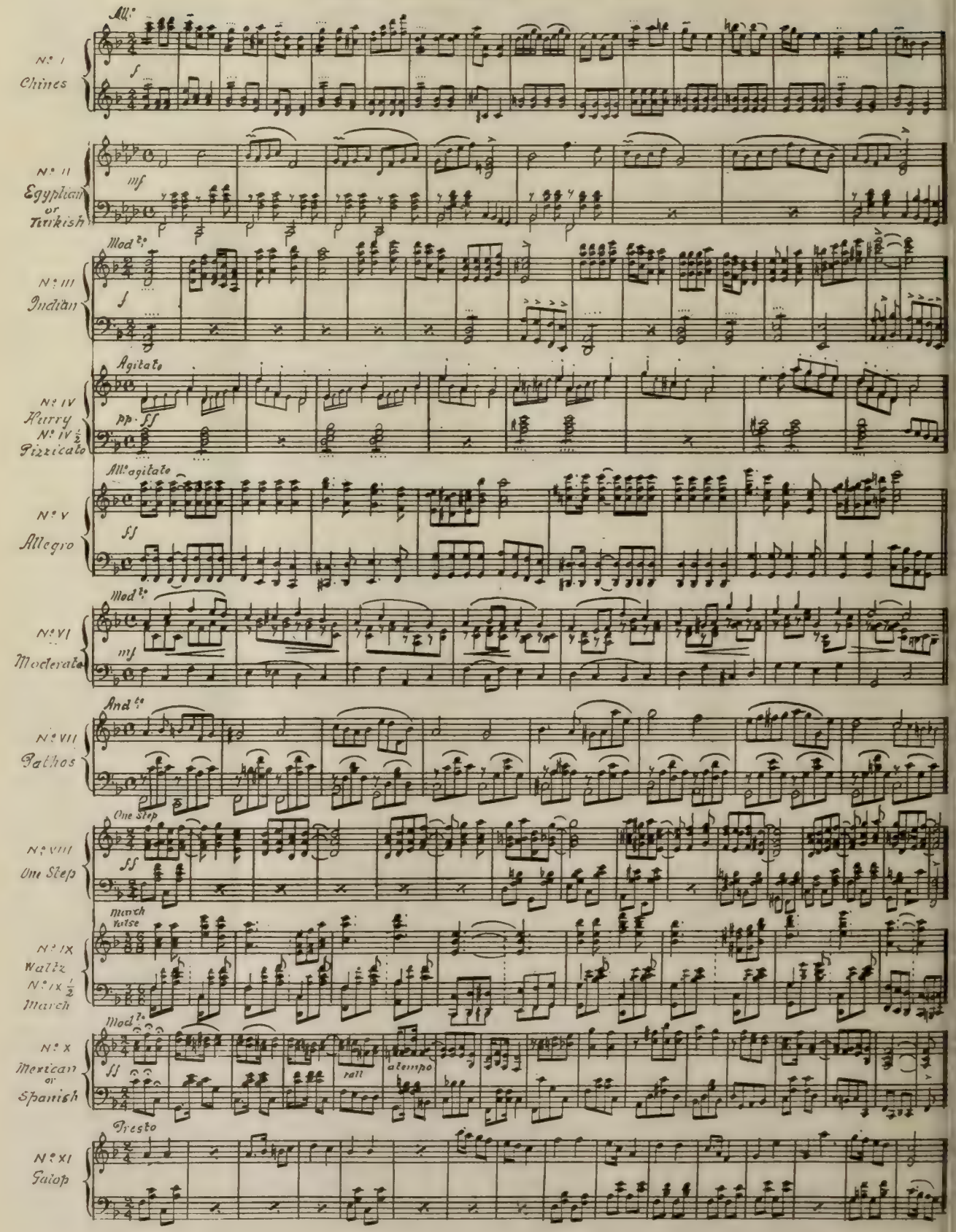
Beginning with this issue and from time to time hereafter we will present on our music page Mr. Walter C. Simon's latest idea of music for motion pictures. Mr. Simon has devoted many years to the writing of music for motion pictures, and was the pioneer composer of incidental music for same when he composed music for the Kalem productions. The first incidental music ever printed for motion pictures was Mr. Simon's composition for "Arra Na Pogue," an Irish drama released by Kalem. Since that time Mr. Simon has been trying to improve his method of writing music to accompany pictures and that he has succeeded has been proven by the fact that scores of pianists and orchestra leaders throughout the country use his music every week.

A difficulty lies in the fact that an orchestra cannot play correctly for every motion picture owing to the very quick changes of scenes. Now the question arises, can an orchestra play correctly for every picture even with an especially arranged score? They could if the picture was rehearsed a number of times, but even then it is very difficult to synchronize with the picture. In proof of this the writer was at a performance of "Cabiria," which had already been playing a few months at the Knickerbocker theater. Owing to the fact that at that time there was no organ to cover the pauses it was evident how many times the orchestra was obliged to wait for their "cue." It is evident that music that would fit every scene has been a long felt want. With the music reproduced on the following page it will be possible for an orchestra leader or individual player to change from a waltz to pathos, one step to Mexican and a hundred other changes instantly!

In order to use this music to its best advantage it is advisable to start with No. 6, and to segue to any other staff when necessary or at discretion of performer, and alternately play No. 6 waltz or one step about every sixteen or thirty-two measures. Any movement becomes monotonous when played too long, so advise these changes. For pizzacotto effect in No. 4½ play only large notes staccato with both hands in unison an octave apart. For march effect in No. 9½ play treble clef as written and in the bass clef only the large notes and chords with the stems turned upward. This installment of music is one page and when the series is complete the reader will possess a complete set of music for any picture.

The Phototune

Originated and Composed by Walter C. Simon.



Largest Auditorium for Billie Burke

Contracts Signed for Showing of "Gloria's Romance" at Ocean Grove—Serial Pronounced Great Success.

BILLIE BURKE and "Gloria's Romance" are going into what is said to be the largest auditorium of its kind in the United States—the Auditorium at Océan Grove, N. J., which has a seating capacity of over 10,000. Dr. G. L. D. Tompkins, of Asbury Park, is managing director of the Auditorium and when one considers that Dr. Tompkins ordinarily offers his patrons such attractions as John McCormack and other operatic stars of similar magnitude, it is easy to see that he thinks highly of the new George Kleine motion picture novel, for he has signed for the picture the largest single day contract written by a film exchange manager in the United States, the contract having been written out of George Kleine's New York exchange.

The previous success reported from cities and theaters where "Gloria's Romance" is running have been far exceeded within the past week or two by new reports coming in from various exchanges. Just as samples of the enormous success that Billie Burke is scoring one might cite a few reports like those which follow:

Charles M. Thall, manager of the Kleine offices in Minneapolis says: "The pre-service engagements of 'Gloria's Romance' at the New Palace theater, Minneapolis, and the New Princess theater, St. Paul, have created new records in point of attendance at both houses. It is a fact that both the New Palace and the New Princess have been showing to sold-out business every day with this production. H. J. Lego, of the Majestic in Ft. Dodge, Ia., reports his city has the Billie Burke craze and the large capacity of his theater has been taxed to the utmost at every performance of 'Gloria's Romance.' Frank Bryant, manager of the Plaza theater at Waterloo, Ia.; J. Miloslowsky, of the Palace theater in Des Moines, Ia.; James Granger, of the Strand theater, Cedar Rapids, Ia., and A. K. Pay, of the Colonial in Sioux Falls, S. Dak., all enthusiastically endorse the phenomenal box office value of Billie Burke in the Rupert Hughes motion picture novel. On Lake street, a retail thoroughfare in the residence district of Minenapolis, the downtown success of 'Gloria's Romance' is reflected in the bookings at the Calhoun, Lyric, Rialto and Garrick theaters. Towns of from one to five thousand population are meeting with equal success in the showing of the picture. Summy Brothers, of the Star theater, Spencer, Ia., report an attendance equal to one-third the entire population of their city at every performance."

Harry Scott, from the Philadelphia office of George Kleine, reports: "Representative exhibitors such as Stanley V. Mastbaum, of the Stanley Company; Alexander Boyd, of the Arcadia theater; C. Stamper, of the Tioga theater, Philadelphia, and the Burbank and Conover theaters of Germantown; H. Effinger, of the Leader theater; J. Delmar, of the Jefferson theater, and numerous others are unanimous in their expressions of approval regarding the increased business on Billie Burke nights, as well as the general satisfaction with which 'Gloria's Romance' is received by their patrons. In Baltimore, E. J. Rosenstein, of the Strand theater, has doubled his receipts. In Atlantic City the Colonial and Bijou theaters have increased their business from 100 to 150 per cent. on Billie Burke days and the same applies to M. E. Comeford's circuit of theaters in Scranton, Wilkes Barre, Pittston and Carbondale. We have not received one complaint on 'Gloria's Romance' and the smaller towns are signing up contracts daily at prices far exceeding any rentals that have heretofore been paid."

W. A. Ratz, of the Indianapolis office, says: "H. A. Keine, of the Keystone theater, reports his busines increased steadily each week. He is running four days a week and says that if the business on the other three days of the week could compare favorably with the Billie Burke days he would have no worry for the coming summer months."

George Hines, manager of the Auditorium at South Bend, Ind., writes Manager William H. Jenner, of the Kleine Chicago office: "If you want any references of the drawing power and qualities of Billie Burke in 'Gloria's Romance' tell exhibitors to write to me."

GAUMONT'S "NEW ORLEANS" SHOWN JULY 19.

In Gaumont's "See America First" series, it was announced that New Orleans, La., would appear in No. 43, issued as a Mutual picture July 5. This will not be released until July 19, and Mobile, Ala., will be shown July 5. All the places of historic interest and of scenic beauty which distinguish this charming Southern city will be shown.

That the Blind May See

Sightless Audience Seated Behind the Screen at the Liberty Theater Enjoys "The Fall of a Nation."

THE National Drama Corporation, in pursuit of a purely eleemosynary plan to shed the light of drama into the lives of the sightless, has found a unique way of utilizing the stage behind the screen, which is usually waste space when a photoplay holds the boards. At the Liberty theater, New York, where "The Fall of a Nation" is enjoying an extended run, there is often an audience behind the screen of which the spectators in the front of the house now nothing. Moreover it is literally an "audience," because its members cannot see and must rely entirely upon their sense of hearing to gain some idea of the picture which portrays "The Fall of a Nation."

Flora MacDonald.

This is conveyed mainly through the descriptive music which Victor Herbert composed especially to suit the action, scene by scene, and characterize the principals of the play through typical themes, or **leit motifs.** Secondly, this musical impression is reinforced through verbal description by a young woman who was one of the principals in the photoplay.

Thus there is the unique spectacle of the photographic likeness of Flora MacDonald in the character of Angela Benda, enacting some of the most thrilling and pathetic scenes of the picture play, including the battle in which her screen spouse is killed, and the subsequent war in which she leads an army of Amazons to avenge his death and win freedom; while behind the screen Miss MacDonald, in dress and manner more like a teacher than an actress, explains the action of the photodrama to an interested audience of blind people from various institutions.

Miss MacDonald does not have to see the picture as she describes it, because she knows both it and the score by heart, and with every change of theme in the orchestra she can tell exactly what scene is on the screen. Her talks are entirely informal, but Mr. Dixon has asked her to write out a lecture to be used the same way in other cities where the film is shown.

Clara Kimball Young for Chicago

July 14 Set Aside by Committee in Special Honor of Popular Screen Star.

CLARA KIMBALL YOUNG will not only attend the Chicago Convention, but the committee on arrangements has set aside July 14 in her honor as Clara Kimball Young Day. The promoters of the convention were particularly eager to have Miss Young visit Chicago, and when, through the intercession of Jones, Linick & Schaeffer, the Chicago partners of Lewis J. Selznick, the popular star's promise to appear was obtained, the committee at once decided to accord her signal distinction.

Plans are being laid to make Clara Kimball Young Day one of the biggest affairs of the week. The star will address the convention in the morning, speaking in behalf of bigger, better and cleaner pictures. In the afternoon and evening she will hold a reception, meeting all the attending exhibitor delegates and their families as well as the general public. Handsome souvenirs are being prepared for distribution throughout the day.

Miss Young will be escorted to and from Chicago by Mr. and Mrs. Lewis J. Selznick, Albert Capellani, director general of her producing company, and E. R. Schayer, the publicity director.

BILLY QUIRK VISITING IN PENNSYLVANIA.

Billy Quirk, president of the Screen Club, has gone to Pittsburgh to play a short season in the leading moving picture houses of Pennsylvania.

"Who's Guilty?" for Church Benefit

Two Thousand Persons Give Ovation to Leading Players in Pathe Serial.

THAT the successful photoplay of the future will be as in the immediate present, one with something bigger than a plot, is seen by the fact that the Pathe series success, "Who's Guilty?" produced by Arrow, coming under that category, is not only creating intense interest on the part of motion picture theatergoers but also among educators, ministers and those whose task it is to mold the minds of Young America.

When an audience of more than two thousand persons packed Loew's theater, in New Rochelle, to the doors on Thursday evening, June 15, at prices ranging from two to three dollars, there was an indication as to the extent of the popularity of "Who's Guilty?" and those who play in it. The occasion was a performance for the benefit of the Blessed Sacrament Church, the feature of which, by special request of those in charge, was the personal appearance of Miss Anna Nilsson and Tom Moore, stars of "Who's Guilty?". It was because of the belief on the part of the members of the large Catholic parish that "Who's Guilty?" is a photoplay worthy the attention of every man and woman that Miss Nilsson and Mr. Moore were seen.

At each mention of them, or the series in which they appear, there was spontaneous and enthusiastic handclapping, and when they finally stepped upon the stage after the introduction of Howell Hansel, of the Arrow Film Corporation, the applause was deafening.

The same intense interest was shown by the audience as has been manifested by the Rev. D. J. Bradley, of Highland Avenue Church, Cleveland, concerning which the Cleveland Plain Dealer recently published the following:

"'Who's Guilty?' the Pathe series of photo novels, has so impressed the Rev. D. J. Bradley of Highland Avenue Church that he will use them as the topic for his sermon tomorrow night. 'I approve of the "Who's Guilty?" series,' said Mr. Bradley, 'because they make the people think. The picture also gets away from theatricalism, which is a good thing.'"

Eva Tanguay Makes a Picture

"I Don't Care" Girl Will Be Seen as Energetic Eva in Five-part Comedy.

Eva Tanguay, America's foremost comedienne, has just finished her initial film production, a five-reel comedy, entitled "Energetic Eva." In the role of "Energetic Eva" Miss Tanguay has originated an entirely new characterization, and it is safe to predict the famous comedienne will add new laurels to her popularity. Miss Tanguay has surrounded herself with a competent staff of well known members of the moving picture world.

Eva Tanguay has the distinction of being the only vaudeville star who played in New York City for three consecutive years, playing twenty-two return engagements at the Colonial theater, twenty-seven return engagements at the Alhambra theater, New York City, and twenty-five return engagements at the Orpheum theater, Brooklyn.

With the unusual record of Miss Tanguay as an attraction it is only fair to presume that the release of Eva Tanguay Films will prove of interest to all exhibitors.

V-L-S-E WILL PAY ITS SOLDIERS.

Demonstrating that the film industry is second to none in the country in the matter of patriotism, Walter W. Irwin, general manager of the V-L-S-E, announces that such of its members who answer the President's call to Mexico will receive full pay during absence and that positions will be awaiting them when they return.

The Big Four Company goes further and announces that their opportunities for advancement will not be impaired by their absence. The announcement affects Big Four employes in twenty-four cities throughout the United States.

ALICE II VISITS VITAGRAPH.

Two "Sweet Alices" were in the machine that drove into the Vitagraph yard the other day—Alice Joyce, the popular screen star who is working in "The Battle Cry of War," and Alice II, who is but six months old.

Little Alice had only come down for the ride, however, and was soon dispatched home with her nurse, much to the disappointment of the various players who gathered about the machine performing all sorts of tricks for the baby's amusement.

Good Triangles for July

"Casey at the Bat" Is the First on a List That Includes Keenan, Fairbanks and Hart.

TRIANGLE releases for July promise much. A novelty and an exceptionally high-class crook play start off the month, and during the weeks that follow a galaxy of stars will be seen in a number of photoplays that represent the best of the motion picture art. As a decided novelty in the world of moving pictures, the screen version of "Casey at the Bat" in which De Wolf Hopper, who made the poem famous and endeared himself to millions of baseball fans at the same time, is starred. Impartial observers have declared "Casey at the Bat" to be the best vehicle that has thus far been prepared for Mr. Hopper's appearances on the screen. Frank Keenan, in his long career, has played many parts—and well—but it is extremely doubtful if he ever played a part better fitted to him or that he fitted better than that of "Phantom" Farrell in "The Phantom." This is a crook play of the highest type.

The following week a typical Fairbanks story will be released. It is called "Flirting with Fate," and it is not exaggeration to say there is a laugh a foot in the film. "The Deserter" is a thriller that settles once and for all—if there really was ever a doubt—the right to count Charles Ray one of the Triangle's strongest stars. The story is laid in and about an army post at a time when Indian uprisings were still the feared and expected.

Another picture that is certain to excite far more than passing interest is "The Eye of the Night" in which William H. Thompson is seen in a sympathetic role that will make the picture one that will be eagerly sought.

Among the end-of-the-month pictures is a powerful William S. Hart subject, "The Captive God," that is certain to prove a sensation. Other releases include "The Little Schoolma'am" and "The Payment," both representative of the best on Triangle's program.

Margaret Anglin for the Screen

Prominent Actress Will Appear in Eight Subjects Under Direction of Arthur Voegtlin.

THE Margaret Anglin Picture Corporation has been organized with offices in the Times Building, New York City. It is understood the famous actress whose name is borne by the company will be seen in eight subjects. The making of these will not be permitted to interfere with her stage work. The first release is promised for September. Arthur Voegtlin will direct Miss Anglin, with the assistance of Livingston Platt, who will be technical director. One of those more prominent in the formation of the company was James Shesgreen, for the past four years manager of Miss Anglin.

James D. Barton is president of the company, Mr. Shesgreen, first vice president, Mr. Voegtlin, second vice president, Irving J. Dittenhoefer, secretary, and Edward W. Fuller, treasurer.

PRESIDENT HORKHEIMER IN NEW YORK.

H. M. Horkheimer, president and general manager of the Balboa Company, familiarly known to the film industry as "the human bullet," arrived in New York last week from Long Beach, Cal., where his studio is located. Asked for an expression about the unsettled condition in moving picture activities, Mr. Horkheimer facetiously said: "The more the other fellows fight, the better things are for us. We hate peace, anyhow; so let 'em scrap." Mr. Horkheimer will be at the Balboa Company's headquarters in the Mecca Building for several weeks before returning to the Coast. He is accompanied by H. O. Stechhan, his personal representative, who also has been in charge of Balboa's publicity department for the past year.

WALTER J. NEWMAN MARRIES.

Walter J. Newman, manager of the Chicago plant of the Newman Manufacturing Company, Cincinnati, manufacturers of brass poster frames, easels, railings and other theater fixtures, surprised all of his friends on June 11 by marrying Miss Ella Hockbaum, a Chicago girl of prominence. The wedding was a quiet affair at the Hotel La Salle, and after the wedding supper the bridal pair left for the East on their honeymoon.

E. C. Newman, brother of Walter, and who is connected with this firm, has left for New York City, where he is to wed Miss Henrietta Cohen on July 2.

Complete First Ivy Close Subject

"The Girl and the Tenor" Is Announced by Kalem for Release on July 28 Through General Film.

WITH the announcement that "The Girl and the Tenor," the first Ivy Close comedy, had been completed, Kalem also makes public the news that their subjects would be released on the regular service of the General Film Company. All the Ivy Close pictures will be

Scene from "The Girl and the Tenor" (Kalem).

in one reel length, issued every Friday, starting with July 28, the date of release for "The Girl and the Tenor."

The comedy had its first private showing to Kalem officials last week. The Kalemites were enthusiastic over the prospects for the subjects featuring Miss Close.

"Both because of the beauty and ability of Miss Close and because of the strength of the supporting cast and the stories," declared William Wright of the Kalem company, "I feel certain that exhibitors will give a strong welcome to the Ivy Close comedies. Our fondest hopes have been exceeded by the results shown in 'The Girl and the Tenor.'"

Henry Murdock, one of the features of the Sis Hopkins comedies, will be seen in strong parts in the Ivy Close productions. In the first subject he is seen as the famous tenor Signor Bologna, whom Ivy, the daughter of a theatrical magnate, is seeking to sign for a contract. The opposition of a rival manager and the jealousy of a signor's wife bring on a train of laughable adventures that work up to a whirlwind finish.

Among the other screen favorites seen in "The Girl and the Tenor" are William McKay, Arthur Albertson, C. D. Peruchi and Mary Taylor-Ross.

LOOK OUT FOR FORDS.

The Magazine Program Company, which has been supplying exhibitors for more than a year with book programs, writes that one W. A. Graham, representing himself to be employed by the Ford Program Service of Worcester, Mass., has been calling on exhibitors in the vicinity of New York City with copies of the M. P. Company's book and representing that his company will supply the same thing at prices varying from fifty cents to a dollar a thousand. Various victims complain that they have paid in advance for the service and have seen no programs. The Magazine Program Company asks that all exhibitors be warned and adds that their own terms are payment after delivery and that no one is empowered to collect in advance for them, to guard against a change of tactics on the part of the swindler. It is absurd to expect an eight-page book program with a two-color cover for a dollar a thousand, but evidently the attractiveness of the price has lured many to the need for caution.

AVIATOR SMITH IN FILMS.

Samuel M. Krellberg, treasurer of the National Cinema Syndicate, has just received a cable from Japan that Art Smith, the loop the loop artist, who was seriously injured last week while looping the loop in Japan, is on the road to recovery. Pictures of Art Smith in his death-defying attempts at looping the loop at the San Francisco Exposition will soon be released as part of the serial of the Panama Pacific Exposition which the National Cinema Syndicate are marketing through the world.

Stock Idea for Bluebird

Players Selected According to Suitability, Irrespective of Past Performances—Coming Productions.

RELEASED by their own decision, from the necessity of centering their efforts upon the exploitation of "stars" and individuals, Bluebird Photoplays are preparing to back their national advertising campaign with a series of plays that will stand the "acid test" they will invite the public to administer to their future productions.

Scenarios especially written to introduce the talented leading men and leading women of the Bluebird organization in roles for which they are best adapted will frequently assemble in the same cast two or three players who have previously been stars under the previous policy.

This is, in effect, a return to the old dramatic stock system when the parts were assigned to the players best adapted to the best interpretations—when the "second woman" frequently played leads and the "character man" sometimes found himself the adoring lover. In the old days the play depended upon for the best general results—and Bluebird is returning to the original system for greatest efficiency.

Rupert Julian, Francelia Billington and Louise Lovely, who have been individual stars in earlier Bluebirds, will appear in "L'Abbe Constantine." Others in the company will be George Berrill, Douglas Gerrard, Zoe Du Rae and Elsie Jane Wilson.

Another future Bluebird made from a popular novel will be Robert Leonard's production of "Little Eve Egarton." Herbert Rawlinson will be introduced to fanciers of Bluebirds as leading man, and Ella Hall will be leading woman. These two players were selected solely because they were better suited to the parts than any other available players, further advancing the Bluebird policy of building up the play, regardless of other publicity considerations.

When "By Fate's Decree" is presented, Dorothy Phillips will be introduced as a new Bluebird player because her talents best adapt her to the leading role; when "Wanted a Home" is released Mary MacLaren will be the central figure in the story because Phillips Smalley, the producer, decided that this pretty girl was the one who could best play the part, and for the same reason J. Warren Kerrigan was cast to play the lead in the five-reel story F. McGrew Willis has written to carry "The Beckoning Trail" as its title.

The plays mentioned in the foregoing list will be released during August and September, but the exact dates have not been fixed. They will succeed the following subjects already announced: "Broken Fetters," July 3; "The Love Girl," July 10; "The Grasp of Greed," July 17; "The Silent Battle," July 24; "The Secret of the Swamp," July 31.

METRO WILL PAY ITS SOLDIERS' SALARIES.

Richard A. Rowland, president of the Metro Pictures Corporation, announces that any persons employed in the company, in any capacity, who are connected with the National Guard, will be paid full salary while away from their duties in the service of Uncle Sam, and their positions retained for them until their return.

Among those who have already answered the call in Metro offices are Howard Irving Young, scenario writer at the Metro-Rolfe studio; Alexander Duane, in the publicity department, and Percy Scofield, chief carpenter at the Metro-Rolfe studio. Both Young and Duane are members of the Seventh Regiment, while Scofield is in the Fourteenth of Brooklyn.

Merritt Crawford, managing editor of the Pictures Magazine and associated with Arthur James, is a former member of the Seventh Regiment. He recently joined the depot battalion of the regiment and was ordered to report at the armory. As a member of the reserve he will assist in the recruiting work, do guard duty at the armory and drill new recruits.

APPOINTMENTS IN V-L-S-E.

W. C. Brandon, manager in Atlanta, Ga., for the V-L-S-E., Inc., announces the appointment of F. P. Bryant, formerly with Pathe and Fox, to a position on the sales force of the Atlanta office. Mr. Bryant will travel the territory in North and South Carolina formerly handled by Mr. Simpson. Mr. Simpson's home is in Meridian, Miss., and he is being transferred to that state and Alabama, with which he is more familiar. Mr. Bryant's home is in Charlotte, N. C. He knows all the exhibitors in North and South Carolina and is considered one of the best posted men in that territory.

C. A. Meade, Dallas manager, announces the appointment of A. W. Plues to a position on his sales force. Mr. Plues will travel Texas territory formerly handled by W. B. Nelson.

Metro Summer Activities Increase

Irene Fenwick, One of the Newcomers to the Program—Bushman and Bayne in a Two-Reeler.

METRO'S summer activities include a most extensive program. In addition to the elaborate screen production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the stellar roles, and the most pretensious feature ever offered on the Metro program, several new stars and directors have been engaged and newly arranged one-reel weekly features from an interesting section of the new program. A special attraction in the nature of a booster for summer business is the two-reel subject, "A Virginia Romance," in which Mr. Bushman and Miss Bayne are starred. This is the first time that these two popular stars have ever appeared on the Metro program in a feature less than five reels in length.

Among the new stars now at work on Metro productions is Irene Fenwick, who recently joined the Metro forces. Emmy Wehlen, the dainty and gifted young star, who made her debut in motion pictures on the Metro program last season in "When a Woman Loves," has begun work on another five-part feature, the first of several she will make at the Metro-Rolfe studio. George D. Baker, who was directing at the Vitagraph company until a few weeks ago, has been engaged to direct the Wehlen features.

Harold Lockwood and May Allison are at work under the direction of Henry Otto, who is a recent addition to the Metro directing forces, making the final exterior scenes at the Thousand Islands on "The River of Romance," a five-part production which will be released July 17. Mr. Lockwood and Miss Allison, with a strong supporting company headed by Lester Cuneo, will leave for California in ten days or two weeks, where the Metro-Yorke company has taken over a big studio.

Mabel Taliaferro has just begun work on another five-part feature, the first of six big productions which she has contracted to do for Metro.

Mme. Petrova is working at the Popular Plays and Players on the final scenes of "The Eternal Question." This production was delayed on account of the continued rainy weather. While waiting for fair weather Director Perry N. Vekroff, also a new comer to the Metro fold, began work on the interior scenes of another production. This is called "The Secret of Eve."

Edmund Breese will also begin work within the next week or so on another production at the Popular Plays and Players studio. His picture will be an elaborate picturization of a gripping poem by Robert W. Service, the "Kipling of the North."

Charles Horan, who has just completed "The Quitter," with Lionel Barrymore in the starring role, is now at work on the scenario of "The Upheaval," which will be put in production within a few days with Mr. Barrymore in the stellar part.

Max Figman and Lolita Robertson, who recently joined the Metro forces, have been engaged to make one-reel comedy features. Mr. and Mrs. Sidney Drew, who have been making single reel comedy features for Metro, have been away on a two weeks' vacation in the Adirondacks.

Another interesting short length feature which is now a regular offering on the Metro program is the Metro Travelogues. They are quite different from other features of this character, and are being obtained at considerable expense.

KALEMITES ANSWER CALL TO ARMS.

Twenty-one of the Kalem employees in the office and factory at the Twenty-third street headquarters responded to the militia call issued last week in preparation for duty on the Mexican border.

Immediately on learning of the mobilization order Mr. Wright, of the Kalem Company, took steps to discover the number of militiamen on the Kalem roster and to assure them that the company would grant leaves of absence with their positions protected for whatever period necessary. The factory force was quickly reorganized so that the loss of the score of men created only temporary disturbance in the schedule of work.

IVAN TITLE NOW "THE PASSION FLOWER."

Having completed the script of the first all-star cast Ivan production, Ivan Abramson, its author and director, has decided that "The Faded Flower" does not entirely fit with the character of the story. So he concluded "The Passion Flower" would be better descriptive of the drama. The new Ivan feature will be released July 10.

Bert Williams Comedies in Demand

Star of Ziegfeld Follies in Two-Reel Biograph Comedies Being Booked Through General Film.

SINCE the first announcement of the Bert Williams comedies by the Biograph Company there has been such a flood of inquiries, requests for bookings and exclusive bookings at the various General Film Company offices that Gus Mohme of the Biograph Company left for Washington on June 21 for a special trip to the exchanges and will visit the General Film Company branches in the following cities: Washington, June 22; Pittsburgh, June 23; Cincinnati, June 24; Chicago, June 26 and 27; Milwaukee, June 28; Minneapolis, June 29; Omaha, June 30; Denver, July 1; Kansas City, July 3; St. Louis, July 4; Indianapolis, July 5; Detroit, July 6; Cleveland, July 7; Buffalo, July 8.

In a letter received a few days ago Mr. Mohme writes in part as follows: "The advance bookings already received on the first Bert Williams comedy remove all doubt as to the drawing possibility and popularity of Bert Williams, both from the exhibitors' and public's viewpoint. Exhibitors are keen to realize the value of this great comedian's reputation with the Ziegfeld Follies, and after seeing the first comedy screened, are fully convinced of a hearty reception by the public. Have received several large offers for exclusive pre-release bookings—all for a period of one week—and while the offers represent substantial sums, none have been accepted at this time, they being held until being passed in New York. This, to my mind, bespeaks the confidence these exhibitors have in Bert Williams as a drawing power. There is no question that each print will be booked solid for a long period before the date of the first release—which is July 24."

Ralph T. Kettering

RALPH T. KETTERING, who has as many friends and boosters in the Chicago newspaper field as any other press agent in that town, has been delving into authorship without the red fire usually attendant upon such efforts. As publicity manager of Jones, Linick & Schaefer, among the largest film exhibitors and theater owners in Chicago, Mr. Kettering has won the favor of the moving picture critics of the Chicago dailies and of Sunday editors by his straightforward and square dealing.

Ralph T. Kettering.

Now comes the information that London is boosting a playlet called "Which One Shall I Marry?" in which Clifford Alderson and Maxine Hynton, English players of Drury Lane renown, are starring. Upon its first production in England last month, at the Royal Hippodrome, Liverpool, it was received with great favor.

But England is not the only country it has captured. In Australia it is making a great hit. Last season New York took to it like a duck to water, and Chicago saw it at the Majestic and McVicker's theaters and voted it splendid. Until the present moment Mr. Kettering has modestly remained in the background. This is not the first Kettering sketch to see the light of day, but it is probably the most successful.

METRO-YORKE PLAYERS HELD AS SPIES.

The entire Metro-Yorke company headed by Harold Lockwood and May Allison were recently caught in the spy dragnet thrown about the border line between the United States and Canada. The group were released, however, after Canadian Secret service officers had satisfied themselves that the Metro-Yorke outfit harbored no spies. The company was in the Thousand Islands at the time, making the exteriors for "The River of Romance," a new five-part feature.

Dixon Outlines Selling Plans

"The Fall of a Nation" Booking Offices at 720 Longacre Building Hum With Activity.

WITH metropolitan engagements of "The Fall of a Nation" already in progress and Chicago and San Francisco to be entered in July, the selling plans of the Dixon-Herbert spectacle are being rapidly developed. Thomas Dixon, director-general of the National Drama Corporation, wired his representatives from the Coast:

"Reserve large cities only for premier productions of 'The Fall of a Nation.' In view of the crisis in our international affairs I desire speedy presentation of my patriotic film everywhere. State right buyers and exhibitors controlling chains of theaters will be welcomed. Victor Herbert's original music can be supplied. Pictorial paper from the H. C. Miner Lithograph Company is ready. Shall be in Chicago June 26 and then return to New York to forward work of putting the play within reach of the millions of Americans."

Pursuant to these instructions, quick arrangements were made to open the booking offices of "The Fall of a Nation" at 1480 Broadway, New York, on June 26. Edmond V. Giroux, for many years manager of the Northwestern theatrical circuit, was selected as booking manager. The exploitation campaign in careful co-operation with the purchasers of the film already greatly exceeds the gross advertising done in the first two months of "The Birth of a Nation." First class productions of the music spectacle are now being operated by the corporation to capacity business at the Liberty theater, New York, and the Auditorium, Los Angeles, in addition to which the Illinois theater, Chicago, will be opened on July 3, and the Cort theater, San Francisco, on July 17. Several other of the big cities, where runs affect a big contiguous territory, will likewise be covered by special productions.

The writers in the Publicity Department, aiding the State Right buyer or exhibitor, include Henry MacMahon and Wallace M. Powers, late of "The Birth of a Nation" and Triangle staffs respectively; Willard Holcomb, former motion picture editor of the Dramatic Mirror; Julius Hopp, an expert in foreign-language publicity, and E. D. Price, a veteran Klaw & Erlanger press man who is covering Chicago. The services of these writers are at the behest of the exhibitor for forceful advertising copy and novel ideas in news stories.

Victor Herbert, the distinguished composer of "The Fall of a Nation," is putting the finishing touches to a condensation of the musical score suitable to small orchestras.

MEXICAN TROUBLE HITS SOME TEXAS HOUSES.

Motion picture exhibitors have been hit by the troubles along the Mexican border. C. A. Clegg, manager of the Dallas, Tex., branch of the Mutual Film Corporation, has wired J. C. Graham of the New York office that many of the exhibitors who depended upon Mexicans for their patronage have closed their theaters because of racial feeling, while others are only showing pictures two nights a week.

The decrease in business has been a blow to the motion picture interests in that section and as there is no relief in sight many will have to suspend entirely.

"CIVILIZATION" CELEBRATES HALF-CENTURY.

"Civilization," Thomas H. Ince's feature photodrama at the Criterion theater reached its fiftieth performance on Sunday night, June 25. The sixty men, women and children who take part in the pantomime preceding the picture celebrated the first month's highly successful run by a party back stage after the performance. An elaborately illustrated souvenir program is now being prepared for the hundredth performance.

PREPAREDNESS PICTURES STILL AT LYCEUM.

That vivid, impressive, timely and entertaining series of motion pictures, "How Britain Prepared," a graphic visualization of how Kitchener went about it to recruit, train and equip an army of 5,000,000 volunteers in eighteen months, still attracts large and enthusiastic audiences to the Lyceum theater. Meanwhile duplicate films are being shown in Boston, and last week Chicago and Providence were added to the list. A lively demand for the pictures comes from the South and West.

C. A. KRACHT GOES TO MAIL.

C. A. Kracht has severed his connection with the New York Globe and will continue in the same line of work for the Evening Mail.

At Leading Picture Theaters

Programs for the Week of June 25 at New York's Best Motion Picture Houses.

"The World's Great Snare" at the Strand.

Pauline Frederick in the screen version of E. Phillip Oppenheim's novel, "The World's Great Snare," was the feature at the Strand theater for the week of June 25. The Oppenheim story tells one of the Wild West in the days of the gold fever, and is filled with thrilling scenes and dramatic incidents. In this photoplay, Miss Frederick has a role of a dancer in a miner's cafe. The plot concerns itself with an Englishman in search of a lost fortune and the devotion of the dance-hall girl for the English Earl. Supporting the star are Irving Cummings, Ferdinand Tidmarsh, Frank Evans and Riley Hatch. The picture was produced by the Famous Players Company, under the direction of Joseph Kaufman. A Max Figman comedy called "Microbes" was another feature of the program. Other pictures were a scenic and a Mutt and Jeff comedy.

The musical program for the week, aside from the overture and incidental music, included Bruce Weyman and Miss Autumn Hall.

Douglas Fairbanks at the Rialto.

"Flirting with Fate," a Triangle production, with Douglas Fairbanks in the stellar role, headed the Rialto bill. Mr. Fairbanks impersonates a struggling artist, crossed in love. The situations are all extremely funny. The topical, educational and scenic pictures contained novel features. Regina Vicarino, M. De Freer and Arthur Aldridge were the soloists.

"Susie Snowflake" at the Broadway.

Ann Pennington, the celebrated little Ziegfeld "Follies" star, made her motion picture debut in the Famous Players production, "Susie Snowflake," at the Broadway theater. There is something irresistibly appealing about "Susie," and Miss Pennington has caught the charm of the little dancer who scandalizes her maiden aunts and sets a whole town agog when she brings her Broadway ideals into the community. But there is a lot of real character and unswerving loyality in "Susie," as she proves when she is put to the test.

The usual weekly news, colored scenics, educational studies, short comedies and cartoons round out the bill.

Eighty-first Street Theater Program.

At the Eighty-first Street theater, four Triangle pictures were shown. Monday, Tuesday, Wednesday Mae Marsh and Robert Harron in "The Wild Girl of the Sierras," and the Triangle-Keystone comedy, "Ambrose's Cup of Woe," were on the program. Thursday, Friday, Saturday and Sunday William S. Hart in "The Apostle of Vengeance," and the Keystone-Sennett comedy, "Hearts and Sparks," furnished the picture portion of the entertainment.

Lasky Announces Script Winner

Announcement has been made by Professor V. O. Freeburg, who started last winter a class in photodramatics in Columbia University, that the prize play contest under the auspices of the Jesse L. Lasky Company had been concluded. The producing firm had selected as the best of more than a score of photoplays submitted, one entitled "Humility o' Hedford," by Dr. R. Ralston Reed, a physician of Morristown, N. J.

When the class was first organized last autumn Samuel Goldfish in a letter to Columbia University offered the co-operation of the Lasky Company in conducting a contest for the best photoplay written during the initial year of the class. William C. De Mille, a Columbia Alumnus, several weeks ago read the manuscripts which were submitted.

Mr. Lasky expresses his belief that with the success of Columbia University's Photodramatic Department, other universities and colleges throughout the country will follow Columbia's lead. It is likely the Columbia University-Lasky contest will become an annual feature. No details of Dr. Reed's play were made public beyond the fact that the story is one of Colonial witchcraft.

EDWARD SMALL ENTERS AGENCY FIELD.

Edward Small, for a number of years one of the best known of vaudeville agents, and who enjoys the reputation of being among those who do business along absolutely legitimate lines, has extended his activities to the film industry.

Mr. Small has made arrangements with several well-known screen artists to become their special representative, this in addition to the artists he manages in the legitimate and vaudeville fields.

Hot Weather--Good Pictures

V-L-S-E Program for July Is Calculated to Draw Crowds Into Cool Theater.

DEVISED to aid exhibitors to combat the hot weather, by providing them with productions of such strength as to draw the public inside their theaters, despite the heat, the Big Four has compiled a program of July releases of exceptional merit.

Of the Vitagraph offerings, "The Conflict," released July 3, featuring Lucille Lee Stewart, is a compelling drama of a battle of hearts and wits by two women, one rich and the other poor. Robert Edeson, Naomi Childers and Bobby Connelly are featured in "Fathers of Men," released under the "V" banner on July 10. It is a story of a family feud that arose when one man stole the wife of another.

Edith Storey and Antonio Moreno will be seen in "The Tarantula," on July 17. The Senorita falls in love with Teddy Steele, who trifles with her love. She learns, too late, that the woman always pays. But fate places in her hands a terrible instrument of punishment and she leads him to his doom. Anita Stewart is to be seen in a new vehicle, "The Daring of Diana," on July 24, in which she is pictured as a newspaper reporter. Admirers of the sprightly Anita will be able to see her at her best in this picture. Even her fellow players marveled at Miss Stewart's interpretation of the young reporter, who displays all the courage, devotion and sacrifice required in the reportorial offices of the larger dailies.

"Hesper of the Mountains," released July 31, presents Lillian Walker and Evart Overton. It is a story of a rich girl who goes West, much to her dislike, but who comes to a realization of the fact that real men are bred there. And from this realization comes the awakening of love. One of the biggest features of the year will be offered by Lubin in "The Light at Dusk," on July 31, featuring Orrin Johnson, the well-known Broadway star. Vladimir Krestovsky deserts his wife and baby in Russia, and, coming to America, becomes a big factor in steel world.

Selig has produced a splendid picture, "The Prince Chap," that is certain to be universally popular. It will be released on July 24. An array of stars is presented in "The Prince Chap," in which Marshal Neilan, the director of the production, returns to the screen. Scenes for this picture were taken in New York, Chicago and Los Angeles. Associated with Mr. Neilan in its production are Mary Charleson, Bessie Eyton and George Fawcett.

"According to the Code," which features Lewis S. Stone, Marguerite Clayton and E. H. Calvert, will be offered by Essanay on July 10. Basil Breckenridge, a broken, chivalrous gentleman of the south, is attacked on the street and is arrested for assault with intent to kill. In the judge he faces, he recognizes a rival captain in the war, who stole his wife and daughter.

GAUMONT PROGRAM FOR WEEK OF JULY 9.

For the second week in July the Gaumont company will have only single-reel releases. Sunday, July 9, brings "Reel Life" No. 10 to the screen. This time the Mutual Magazine in Film, as this reel is called, will show the work being done by the New York Association for the Blind. Since "Reel Life" always contains three divisions, No. 10 will also show how anthracite coal is mined in Pennsylvania and how bituminous coal is sometimes mined on the surface with a steam shovel in the southwest.

As Glacier National Park provided so many interesting views for the cameraman of the Department of the Interior, the Gaumont company found it necessary to release these in two parts in its "See America First" series. Wednesday, July 12, the second part will reach the screen. Among the pictures will be McDermott Lake, Iceberg Lake, where the sun only shines twenty minutes during the day, and Blackfeet Glacier. There are over sixty glaciers in the park. On the same reel with "See America First" is always one of Harry Palmer's Kartoon Komics.

The third Gaumont single-reel to be released during the week is the Mutual Weekly, giving latest news of the world.

GOLD KING SCREEN AT CHICAGO CONVENTION.

The Gold King Screen Company will be well represented at the sixth annual national convention in Chicago. President Jones, special representative E. W. Green, and R. B. Morris, manager of the publicity department, will be on hand to welcome the visiting exhibitors at the Gold King Screen booth. A souvenir will be given each visitor who registers at the booth.

Brady Studios Looking Ahead

Paragon and Peerless Forces Have Completed Summer Releases and Are Now Working on Those for Autumn.

HAVING completed the productions which will be released during the summer, Paragon and Peerless studios of the World Film Corporation, under William A. Brady's direction, are busily engaged on the program that will obtain with that company throughout the forthcoming regular theatrical season. Seven companies are engaged at present, with another company assembling to begin work upon the return of Maurice Tourneur from his vacation.

E. K. Lincoln.

Frank Crane, supervising "The World Against Him," has been at Saranac Lake directing E. K. Lincoln, June Elvidge and a large cast. Emile Chautard, who recently completed "Friday the 13th," is in charge of the production of "Nathan Hale," in which Robert Warwick will be seen. Chautard, Warwick and the company, including Gail Kane and Alec Francis, have been at Boston for the past week. Permission was granted the company to work right on Boston Common, which they have been doing each day before large crowds.

Barry O'Neill, who has created "Husband and Wife," is making "The Scurging Way," with a cast headed by Holbrook Blinn, Ethel Clayton and little Madge Evans. Harley Knoles is in charge of the Alice Brady picture, "Miss Petticoats." Mollie King is to begin work on her next production, which has not been named as yet but which will in all likelihood be a story calling for Miss King's appearance as a waif, in which character she has already established herself.

"The Almighty Dollar" has been completed by Robert T. Thornby, with E. K. Lincoln, Frances Nelson and June Elvidge. The policy adopted by Mr. Brady of having two productions on hand for each company now allows for the working in the studio on the second production when continued bad weather prevents location and exterior work.

Thus, during the past two weeks, with the exception of Frank Crane's company at Saranac Lake, the inclement weather has not interfered to a great extent with the regular work at the Paragon and Peerless studios.

MRS. THOMAS LONERGAN DEAD.

Monday afternoon, June 19, saw the passing of one of Brooklyn's brightest women, Mrs. Thomas Lonergan, who was the mother of Lloyd Lonergan and Philip Lonergan of the Thanhouser scenario staff, and of Elizabeth Lonergan, also a scenario writer and newspaper woman. The death of Mrs. Lonergan, who lay in a sick bed for several months past, came as a great bereavement not alone to her children and other immediate relatives, but to the many friends to whom her home was always open, and who found in her gentle and sympathetic personality solace and impetus to greater efforts. In her earlier life the deceased was a magazine and newspaper writer of repute, a profession which she followed both in Chicago and New York. Mrs. Lonergan was buried from her home at 130 Lefferts place, Brooklyn, on Wednesday morning, June 21.

OUTING FOR SIMPLEX SOCIAL CLUB.

The Simplex Social Club, composed of employes of the Precision Machine Company, are making extensive preparations for their sixth annual outing, to be held at Belvedere Park, North Beach, L. I., on July 22. There will be a baseball game, together with other sports, and the entertainment committee has arranged an elaborate cabaret at the conclusion of the day's festivities.

The officers of the club are: E. Hoffmann, president; W. C. Michel, treasurer; R. C. Kneuer, recording secretary, and T. Healey, financial secretary.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Flower of No-Man's-Land"

Viola Dana Appears on Metro Program for the First Time —Winsome Star in Pleasing Production.

Reviewed by Lynde Denig.

RATHER a simple story was selected for Viola Dana's debut as a Metro star—the kind of a story that has been done many times before, but still retains a pleasingly romantic flavor. It is called "The Flower of No Man's Land," written and directed by John H. Collins and produced by the Columbia Pictures Corporation, with an able company of players in support of the winsome heroine. If this photoplay was prepared especially for Miss Dana that the appeal of her personality and her varied gifts as an actress might be revealed, it answers the purpose. Audiences unfamiliar with the previous work of the youthful star will find her pretty, wistful and altogether attractive in a sweetly girlish way, and they will look forward to her next appearance, trusting, perhaps, that the story material provided will be stronger.

Scene from "The Flower of No-Man's-Land" (Metro).

"The Flower of No-Man's-Land" is the poetic description applied to Echo, the daughter of a miner whose father is murdered in the Great American desert. She is reared by Kahoma, an Indian brave, and the instincts of womanhood remain unawakened until she falls in love with a philandering singer who goes west in the hope of recovering his health. Scenes purporting to show the tragedy of a famous Metropolitan opera tenor, who suddenly loses his voice and experiences the agony of standing in the wings while his successor is accorded an ovation, appear to have been modeled after the stage play "The Great Lover," in which Leo Ditrichstein is appearing. Whether the similarity was intentional or accidental the appeal of the deposed favorite is quite effective.

The romance of Echo and her sophisticated lover is short-lived. Back among his friends in the east, Talbot soon tires of his naive little wife, who leaves him on learning that he deserted a woman whom he had married some ten years earlier. Echo finds happiness with an ever faithful westerner, Big Bill, while her Indian foster-father brings the career of the singer to a sudden termination. For the most part the story is well staged, the acting is sincere and there are some pleasing bits of comedy. A defect easily remedied is that of allowing scenes to run longer than is needed for the communication of their meaning to an audience. Duncan McRae, Harry C. Brown and Mitchell Lewis are in the cast.

Cleo Madison to Play "La Tosca."

Director Rex Ingram, who has just reached Universal City from the eastern studios, will film a version of "La Tosca" under the working title of "The Chalice of Sorrow." The atmosphere will be strictly Mexican and special sets are being built for the five-reel production, together with costumes designed particularly for the players.

Cleo Madison will play the featured lead supported by Wedgewood Nowell, Charles Cummings and John McDermott.

"What Happened at 22"

Crook Melodrama With a Number of Clever Turns Is Produced by Frohman Amusement Company for World Film.

Reviewed by Lynde Denig.

WHATEVER the foundation for the assertion at the beginning of this five-part melodrama, it may be accepted for the sake of the story. The statement is to the effect that in the larger cities certain so-called employment agencies are nothing more than cleverly conducted organizations of crooks who find it convenient to operate as legitimate business men. In the opening scenes of the picture we meet Dave Wilson and his confederate in a fake agency, and learn that Wilson is becoming a bit careless about professional matters because he is falling in love with a pretty, unsophisticated girl from the country. This introduction is fortunate in that it catches the attention, which the subsequent story, as written by Paul Wilstach and directed by George Irving, maintains without a break.

One quality in particular is likely to place "What Happened at 22" above most pictures of a similar character. It is consistently developed, and although frankly melodramatic there is a surface plausibility which gives the happenings on the screen a semblance of truth. Having been introduced as an expert forger, Dave Wilson is given tasks within the power of an accomplished criminal, even, perhaps to the adoption of a disguise that enables him to impersonate one of his victims.

The mechanical workings of the plot are most obvious when the author undertakes to place his chief characters under the same roof by making Wilson a butler in the home of Knowlton while the innocent girl in the case is employed as a governess. The forger knows that Knowlton, a famous criminologist, is engaged in ferreting out the frauds which have baffled the police, and thinks to outwit him by an ingenious plan, which gives promise of a successful termination until the girl springs an unforeseen trap. The denouement is a really clever piece of photoplay construction.

Arthur Ashley, in appearance and little tricks of manner, suggests a man of the type of Wilson and readily alters his personality to suit the character of Hart, an influential business man. Frances Nelson possesses the appeal needed for the role of the girl, whereas Gladden James makes an acceptable lover. The lighting and photography in the concluding reel are worthy of note.

Scene from "What Happened at 22" (World).

"WELL REPRESENTED" FINISHED.

Director Harry Carey and George Marshall have finished filming a western story entitled, "Well Represented" in which Carey is featured, with Olive Fuller Golden, and which will be released in three reels. The story is by Marshall and W. B. Pearson, and in the supporting cast are Neal Hart, and William Quinn.

"Who's Guilty?"

"Truth Crushed to Earth" Marks the Seventh of the Pathe Series and Contains a Lesson for Parents.

Reviewed by Margaret I. MacDonald.

THE good influence of "Truth Crushed to Earth" should be far reaching. As a drama it might not be considered faultless, but its lesson is vividly presented and of limitless value. It shows how a little boy whose mother and father made a habit of discrediting his word and cruelly punishing

Scene from "Truth Crushed to Earth" (Pathe).

him for every small offense grew to manhood with the belief ever present within him that no matter how strongly he might assert his innocence in case of a false accusation it would be of no avail, and that for him in such a case it would be absolutely useless to tell the truth. Therefore, when the day came that someone did trust him, and, after his being expelled both from home and from college, gave him a position of trust, when a theft was committed for which he was not wholly responsible he told a lie that ruined his career and plunged him into a despair through which he ended his life.

"Susie Snowflake"

Ann Pennington Makes Successful Screen Debut in Famous Players Five-Part Subject That Makes Splendid Entertainment.

Reviewed by George Blaisdell.

IN "Susie Snowflake," released by the Famous Players on June 22, we have one of those too rare "Sweet domestic stories." It marks the photoplay debut of Ann Pennington, of the Follies. The story has a touch of stage life, and it is just a touch—enough to display the art of Susie as a dancer.

Scene from "Susie Snowflake" (Famous Players).

The greater part of the story has to do with those who live in a small community. Shannon Fife, who writes the script, has drawn some excellent character studies and Director James Kirkwood has made much of his opportunities. Standing out in the support are two maiden aunts of Susie—prim, to be sure, but naturally so, and above all, human, likable, even lovable, in spite of their severe cast of countenance.

The picture is filled with homely touches, of the sort that weave and blend comedy and pathos. Ann Pennington is fortunate in the vehicle that has been provided for her introduction to the screen; and there can be no question that by her interpretation she matches it in appeal. Leo Delaney, former Vitagraph player, is opposite Miss Pennington, while William J. Butler, long time with Biograph, portrays the role of the family man of all work. Here are two fine delineations, as are also those of the aunts, previously referred to, by Marcia Harris and Billie Wilson. William Courtleigh, Jr., is seen as the ambitious but unsuccessful suitor for the hand of Susie.

On the comedy side of this drama very likely the situation that will most strongly "go over" is that where the stage-trained girl is by some of the women members of the village church invited to dance at a coming function. She responds, and as she takes the center of the platform she discards the long coat and swings into the act which had made her so successful on the stage—and in the same attire. What ensues is a lot—and drama punctuates the comedy.

"Susie Snowflake" is a charming picture, and we are not going to spoil it by telling any more about it.

"The American Beauty"

Pretty Pallas Picture With Myrtle Stedman in a Role She Makes Very Charming—Story Effectively Told.

Reviewed by Hanford C. Judson.

AMONG the not very many basic plots there are one or two that may be counted choice. It is dangerous to speak for that hard-to-gauge spectators. Everybody; but he has been found taking much pleasure from his earliest days in the many variations of the Cinderella, or captured princess story. Here it is again in the Pallas five-reel film, "The American Beauty," in which the rich man's baby is lost and brought up by a very

Scene from "The American Beauty" (Pallas).

poor family. A princess in disguise—and we are all royal when we're young—she has the hard experiences of the poor and the tears, yet has not only the true heart worthy of the coronet but lives with fate always waiting the chance to bring all the world's good things to her—including love.

One will find the story more and more interesting from first to the last due to the director's carefully constructive approach to the climax and due to his skill in using the homely emotions. It opens with a fire at sea and the upsetting of a boat filled with women and children which is not realistic at all; but all the other incidents the director has made plausible. The rescued baby is adopted by a fisherman, and the scenes skip twenty years. We find her again as a sweatshop worker and her foster mother as a scrubwoman who is giving out under hard work and age. The heroine is discharged from the shop just as her foster mother falls sick and in her place goes to scrub the floors of the artist's studio. He is a better kind of artist and man than some of his associates. How she becomes a model, how he falls in love with her and how she refuses him, because she knows what his mother and the fashionable world would think of her, a mere artist's model, and how, through her picture, the rich parents find her, is a very rough outline of the plot. Its advances and denials are made to spring from the characters of the heroine or of those about her in a very interesting way.

Myrtle Stedman in the double role of mother who loses her baby and of the grown-up daughter, puts her usual sincerity and ability to the picture's advantage. Elliott Dexter plays the hero with pleasing dignity. Howard Davies ably pictures the villain. Adelaide Woods, as the foster mother, also is worthy of mention. The supporting cast carry the short bits of action given to them with credit. The photography is of high grade. William D. Taylor was the director.

"Love's Law"

Picturesque Lubin Photoplay in Three Reels—Its Leading Characters Pueblo Indians—Written and Directed by Melvin Mayo.

Reviewed by Edward Weitzel.

LOVE'S LAW is a story of the red men of New Mexico, and there is very little studio work in the picture. Opening in a genuine pueblo, the extra people, consisting of natives of the village, the local color is, consequently, beyond dispute. The romance which Melvin Mayo has woven around

Scene from "Love's Law" (Lubin).

the lives of an Indian maiden and the two rivals for her love is always interesting. The action is varied and vigorous, but the situations are never forced. The excellent acting and correct costuming of the cast, with the impresive pueblo for a background, makes this photoplay novel and picturesque. During one portion of the story the scene shifts to Berkeley, Cal., and the bits of college life that are introduced, including a football game in the stadium at Berkeley, were made at the College of California.

The chief's son of the Hopi tribe is attracted by a maiden whose father is the chief of another tribe. The son of the medicine man of this tribe is deeply in love with the girl. The three young people are sent to college, after being forced to take the tribunal oath, which binds them never to marry outside their own tribe. Discarding their striking native garb, these representatives of the First Families of America are seen in civilized garments of the latest mode. During their last year in college the regard which Wa-Ni-Ne-Ma and Set-te-Wa have for each other ripens into real love; but the medicine man's son is equal to the situation. He informs the girl's father of the state of affairs. That energetic chieftain hurries to Berkeley and takes his daughter back home. She is forced to discard her tailor-made suit for a gaily-colored blanket of home manufacture, and is told that she must marry Ni-a-wa-ca. The Hopi gentleman, who has followed her, is no laggard in love, however. He exchanges his clawhammer for the newest outfit carried by the Arnheim of the pueblo, and proceeds to best his rival in a fair fight and no favor, and to run off with the girl. The fight, which starts at the highest terrace of the pueblo and is continued until the ground is reached, furnishes an exciting finish.

Adda Gleason, Alan Forrest and C. E. Van Auker, as the three principals, and W. J. Spencer, A. C. Hilts and Evelyn Page in minor roles, do not suffer by camparison with the real Indians and carry the romantic story forward with ease and skill.

"Flirting With Fate"

Five-reel Triangle-Fine Arts, Featuring Douglas Fairbanks.

Reviewed by Louis Reeves Harrison.

SUPERIOR in many respects to any vehicle Fairbanks has had, "Flirting With Fate" introduces a comical element of fear which would enable the story to stand on its own merits in open competition, whether interpreted by Mr. Fairbanks or not. Of course, he brings to it an element of intense personality which materially helps where there is structural strength and enlivens in moments of weakness, but "Flirting With Fate" comes nearer being a true story than any of those in which he has recently appeared, and it contains opportunity for other members of his company, those who ordinarily support him as merely negative members of a chorus with one active principal. This greater story breadth is of high value in sustaining interest.

Mr. Fairbanks impersonates a poor artist in love with a girl of high society, one of unusual beauty, and he is driven to despair by a combination of misfortunes, including the loss of a much-cherished portrait he has painted of her and, as he believes, the girl herself. He fails in all attempts to commit suicide and hires a professional assassin, Automatic Joe, admirably impersonated by George Beranger, to kill him on sight. The characterization of the professional killer, with his peculiar scruples, constitutes a large enough comedy element in itself to carry over the play. Having received fifty dollars to do the job, Automatic Joe is determined to earn the money, though it be the last act of its kind in his life. His mother's death and the efforts of a Salvation Army officer induce Joe to reform, but he will not let his past reputation suffer, he, the greatest of his kind.

Through overwhelming good fortune the poor artist is nearly driven crazy. The stolen portrait is recovered; a friend lends him ready money; the misunderstanding with his sweetheart is adjusted and he is left great wealth. In spite of it all he must die. He cannot find Automatic Joe, and the great killer has never been known to swerve from duty. He has a hundred disguises, may be any one of the people the artist meets, and he may deal death by pistol, dagger, bomb or poison. The artist engages a correspondence-school detective to guard him and flees from his own employee when he sees him in disguise. His agony of mind grows more and more intense, until he runs at the sight of any one who might be Automatic Joe in disguise. He is finally married, but he is only fairly started on his honeymoon when he is chased by Automatic Joe in the guise of a Salvation Army recruit, and he is finally treed, only to learn that Joe has completely reformed and only wanted to return the fifty dollars.

The story is a winner straight through, admirably constructed, capably handled and interpreted by a notable cast.

"The World's Great Snare"

Pauline Frederick Has the Lead in a Stirring Famous Players Five-Part Production.

Reviewed by George Blaisdell.

THE Famous Players' adaptation of this story from E. Phillips Oppenheim's list results in a stirring story, one that steadily holds the attention throughout. "The World's Great Snare," a five-part subject released on June 22, features Pauline Frederick. Miss Frederick's role is one containing wide sweep of emotion—from the depth of despair to the heights of great happiness. Myra, the dancer of a Montana cafe, emerges from the domination of a besotted overlord; she meets the "one man," and "throwing away the worser part" wins him through the influence of what is best in woman. There has been struggle in the beginning to effect the change from the old order; there is a greater one in the latter part of the story—the renunciation of self, the securing of a document that would raise out of her sphere the man she loved when the price of obtaining it was the reversion to the blackness of the beginning.

The player invests her characterization with a force that makes for illustion, that drives in the story. She alienates no sympathy; she consolidates it. There is excellent support, too. Irving Cummings is Bryan, the man who goes to San Francisco in search of Huntley, the former butler who had betrayed a trust and concealed the identity of his one-time employer's heir. Riley Hatch is Rutten, the San Francisco gambler, smitten by Myra's charms; Ferdinand Tidmarsh is Huntley, the butler

Scene from "The World's Great Snare" (Famous Players).

turned reprobate; Frank Evans is an old miner, and Buckley Starkey is Skein, who when he shoots Huntley pulls the one thread that unravels these tangled lives.

There is a fight between Bryan and Rutten that makes for realism—they crash through the rail of the box in the dance house to the floor below. This, however, is but an incident on the side of the melodramatic. The whole bulks well because of its story-telling quality.

"Gloria's Romance"

Chapters VI and VII of the Rupert Hughes Moving Picture Novel Grow Interesting After the First Thousand Feet of Chapter VI Is Shown.

Reviewed by James S. McQuade.

AFTER watching the rapid convalescence of Gloria at the close of Chapter V (as acted by Miss Billie Burke), when Dr. Royce had succeeded old Dr. Fussbudget, as Gloria nicknamed him, I looked forward to Chapter VI for the introduction of something like action.

Well, I was disappointed; for Gloria throughout the first thousand feet is still abed, and for that matter is still confined to her room at the close of Chapter VII. A sick room is a gloomy place at its best, and Mr. and Mrs. Rupert Hughes might have spared the spectator the lengthened ordeal without any detriment to their story.

The saving grace of the last 3,000 feet of these two chapters, lies in the relieving of the monotony by interweaving scenes in which the other chief characters appear, with scenes in the sickroom. This revives interest, which has grown numb, and

Scene from "Gloria's Romance" (Kleine).

one begins to strike a new stride mentally as Hope once more seizes the reins.

As a prologue to Chapter VI, the leading characters are again introduced in a novel way, and this, I think, shows good judgment; for some who may have been wearied by the opening chapters, and who may have missed part of the thread of the story, will be able to take it up again, now that the closing scenes of Chapter VII have created such great interest.

A singular instance of double exposure is witnessed in one of the opening scenes in Chapter VII. Dr. Royce is seen in his apartments seated on a chair, with a lamp on the table to his left and behind him a door, the upper half of which is made of panes of glass. The Doctor is in a bitter mood as he sits musing over the rascality of Richard Freneau, who is to be married to Gloria in a few days, although engaged in a scandal with her brother David's wife.

Dr. Royce's utter obsession by hatred for Freneau is so great that it becomes necessary to resort to double exposure to bring Freneau in the scene. Dr. Royce sits facing the camera, his relative position to the lamp and the glass door having been already stated.

In a flash Freneau is shown projected on the glass door behind Dr. Joyce. The latter, as if impressed that Freneau is near him in bodily presence, throws himself backward in his chair and seemingly catches sight of the apparition at the door, which is but a reflection of his mental impression, at the time, of the man whom he hates. Henry Kolker (Dr. Royce), after the first glance backward, keeps his gaze glued to the lamp at his left, as if the apparition were there and not at the door behind him.

Director Edwin is responsible for this careless, inexcusable blunder—this makeshift—that is a disgrace to artistic direction. The whole scene could have been done over again without any serious loss of time.

The plot thickens rapidly in the last half of Chapter VII. Gideon Trask, who was introduced in Chapter V, and who was badly injured in an automobile accident, leaves the hospital and immediately begins a search for Freneau, the betrayer of his only daughter.

Freneau seeks to break the hold that Lois Stafford (David Stafford's wife), has on him. He makes an appointment with Lois to meet her at a monument, at midnight, where each will surrender to the other the tell-tale love letters that have been exchanged. He also makes arrangements to deceive Gloria, by which he intends making her believe that he is out of the city on business, instead of being on a secret tour with Lois, her brother David's wife.

Freneau is seen nearing the monument, Lois having been there awaiting him for some time. But the avenger Gideon Trask is also there hiding in the shadows. And looking down on the midnight scene from a window of her sickroom, through powerful glasses, we find Gloria. She sees the stranger, Trask, dog Freneau's footsteps, and then throw himself with fury on his victim, whom he chokes to death; and then, with the name "Dick!" on her lips, we see Gloria fall unconscious.

Quartet of Kalem One-Reelers

"Ham the Explorer," "The Mysterious Cipher," "The Psychic Phenomenon" and "The Engineer's Honor."

Reviewed by Edward Weitzel.

"Ham the Explorer."

THE dusky queen of a cannibal island, who combines grace of person with a scant but becoming wardrobe and a mastery of the latest dance steps, as exhibited in Broadway lobster palaces, set Ham and Bud to fighting for her favor during the progress of this lively farce. The lady's royal consort also displays a more than rudimentary knowledge of the arts of civilization, as applied to "rollin' de bones," but Ham is a better player and strips the monarch of his crown, queen and royal robes. He has barely become accustomed to his new dignities and his want of covering for his nether limbs, when he falls a victim to Bud's superior skill with the ivories. A rebellion, headed by the dethoned ruler, threatens to put an end to the laugh-making of Ham and Bud, but "Uncle Sam" demonstrates that he can protect the subjects of this glorious nation, in the most remote part of the world. Whether the finish is intended for a bit of gentle satire is not stated. The reel's amusing qualities are never in doubt.

"The Mysterious Cipher."

The eighty-fifth number of the "Hazards of Helen" Railroad Series exposes a clever attempt to cheat a railroad company, by setting fire to a carload of bogus antique furniture which has been heavily insured. In order to secure the evidence to convict the guilty persons, Helen again risks her life; this time, by lassoing a moving freight car and swinging on to it from the back of a horse. The mysterious cipher refers to a telegram in cipher code, which gives the operator at Lone Point the first clue that a crime has been committed. Homer Eon Flindt is the author of a scenario that has many points in its favor. The agile Miss Gibson shows the same old alacrity in risking her life. G. A. Williams, P. S. Pembroke, Ed Gibson and C. O. Dudley fill the other roles.

"The Psychic Phenomenon."

The ambition of Sis Hopkins to have all the sciences and many of the arts breaks out in a new channel in this one-reeler. She tries her hand at hypnotism and is pronounced a great success until it is disclosed that a sleeping powder can

Scene from "The Psychic Phenomenon" (Kalem).

claim the credit for the somnambulistic state of Miss Hopkins' subjects. A clever hypnotist can always be depended upon to make an audience laugh, and in this particular at least Sis's efforts are crowned with success. Henry Murdock bounces about through the reel as if closely related to a rubber ball.

"The Engineer's Honor."

Clearing a good looking young engineer of suspicion of having robbed the express company of a fifty dollar bill is the pleasant task set for Helen in hazard No. 86. The fact that she risks her life in leaping from a speeding auto to a train moving at equal speed adds an extra relish to the affair. The author, Herman Blackman, has devised a good story, and P. S. Pembroke, G. A. Williams and O. Philippi assist Miss Gibson in transferring it to the screen.

"The Love Girl"

Attractive Five-Part Bluebird Production Features Ella Hall and Utilizes Hypnotism in the Development of the Plot.

Reviewed by Margaret I. MacDonald.

THE role played by Ella Hall in this production is that of a sweet dispositioned little girl who at her mother's death is left to the care of a grouchy aunt, whose own daughter is suffering persecution at her mother's hands because of an attachment she has formed for a young suitor who works

Scene from "The Love Girl" (Bluebird).

for a living. Ella Hall interprets the character of the child well, while Harry Depp as "the boy next door" is also to be commended for his competent work.

The story of the picture, which was written as well as directed by Robert E. Leonard, is not what might be called a big story; its characterization is in part good but one cannot help feeling that Ambrosia's weak willed cousin was fashioned so for the sake of the plot. We live in expectation that at last the "worm" will turn, but it never does, and submits to the hypnotic influence of the Swami, again for the sake of the plot. Allowing, however, that the story has its weaknesses, the production boasts unusual beauty as regards locations and settings and has considerable originality. The pranks of the children in the beautiful grounds of Ambrosia's new home have been staged in an exceptionally pleasing way; and in fact the action of the play is natural and easy at all times. It may be that some of the scenes in the "rendezvous" where the hypnotized girl is taken prior to her discovery by the two children have been overdone. This would be more or less a matter of opinion. Others in the cast are Adele Farrington, Betty Schade, Grace Marvin and Wadsworth Harris.

"The Human Orchid"

The Tribulations of a Defenseless Girl Are Set Forth in Picture Produced by C. C. Field.

Reviewed by Lynde Denig.

NELLIE the beautiful cloak model had no more trying experiences than those devised for the poor, pretty and woefully abused girl who occupies the center of the screen in "The Human Orchid," a five-part melodrama written and produced by C. C. Field and handled by Field's Feature Films Company. It is distinctly a picture for small towns or some neighborhoods of larger cities where crude sensationalism and elementary appeals to the emotions are not unwelcome. There is a certain brutal realism in the acting of several of the scenes; but here the value of the production as a depiction of life ends, for the story is forced and unnatural and unhealthy in tone.

Relying upon the morbid curiosity always aroused by a pictorial revelation of ungoverned passion, Mr. Field takes a young girl for his heroine and makes her the prey of men of all types, until, not unnaturally, she concludes that manhood and brutality are synonymous. First she eludes an attempt to sell her to a white slaver, and after experiencing the usual hardships is rescued by a wealthy and seemingly charitable politician. Supplied with pretty clothes and educated by a corps of tutors, everything progresses very comfortably until the night she accompanies her guardian to dinner and he returns home thoroughly stimulated by wine. No doubt the ensuing scenes will be ranked as the big moments of the picture because of their great unpleasantness and complete abandon.

On leaving this home of wealth Ruth looks longingly at the river, seeing visions of threatening men the while; but instead of jumping in she turns to a young district attorney for aid, only to learn in the end that he is much like her earlier acquaintances. The one true man in the picture is a doctor who once loved her mother. A few inconsistencies in the plot do not materially mar the story, for it cannot be taken seriously at any time. The acting of Irva Ross as Ruth is quite the best thing in the production, and there is a competent supporting company, including Walter Miller, Charles Graham and Howard Hall. Photography varies.

"The Shop Girl"

Five-Part Vitagraph Blue Ribbon Feature Denounces the Regulation of Social Caste by Monetary Conditions.

Reviewed by Margaret I. MacDonald.

THE problem of the poor girl, and more often the shop girl, has been many times presented on the screen. The varicolored environments with which she has been surrounded in her home life, companionships, etc., have made it possible to reiterate her story with changing tints that lead to and from the same blood-red center. There is always the filthy mire into which she walks deliberately with the wide eyes of despair, or into which she is lured in her innocence by some fascinating villain; and there is the always good or recently reformed young man who plays the heroic part of the rescuer. We find ourselves interested in spite of repetitions until that nauseating moment when the girl, awake to the danger into which she has strayed, considering it to be the last named instance, struggles with the villain, throws chairs, bric-a-brac, etc., at his head to no avail, and rushes with streaming hair through a side door which happens to lead to a bedroom. Of course "the villain still pursues her," and the girl falls senseless in his arms. What is flashed on the screen beyond this period remains in the hands of the director, and could often be improved by the free use of a pair of scissors.

"The Shop Girl" is an adaptation of a novel by C. N. and A. M. Williamson, and features Edith Storey and Antonio Moreno. In it are displayed some astoundingly beautiful gowns. The object of the story is, presumably, to draw attention to the crime committed by the wealthy social parasite who for purely selfish reasons steps between her poorer sister and happiness. The production has been staged artistically

Scene from "The Shop Girl" (Vitagraph).

and presents a good moral, which unfortunately is lost to a certain extent in unpleasant suggestion, the only two thoroughly clean types in the picture being Winnifred Childs, the shop girl, and Peter Rolls, the son of pride ridden parents.

Mme. Petrova in Novel Roles.

Mme. Petrova the gifted emotional star of the Popular Plays and Players, appearing in Metro wonderplays, will be seen in several distinct characters in a forthcoming production as yet unnamed. In a brief allegory Mme. Petrova is seen as Eve in the Garden of Eden. Later she appears in a gypsy camp, where several thrilling scenes are enacted. Afterwards she is seen in the role of a Quakeress. The scenes for this part of the production were photographed in a small settlement in Pennsylvania. The production is a distinct novelty and a departure from the type of stories usually shown upon the screen and presenting Mme. Petrova.

Lockwood-Allison Company Returns.

The Metro-Yorke company of players headed by Harold Lockwood and May Allison, which for more than three weeks has been in the Thousand Islands making the exterior scenes for "The River of Romance," the first release of the new company on the Metro program, returned to New York this week. The company will leave at once for Hollywood, Cal., where Metro-Yorke features will be produced.

"The Seekers"

Five-Reel Universal Production Features Flora Parker De Haven in Story of Religious Community Life.

Reviewed by Robert C. McElravy.

THE scenes in this five-reel production, written by Olga Printzlau and directed by Otis Turner, gain considerable dramatic strength from the ordinarily quiet nature of the life pictured and the natural development of the story.

The opening scenes spread before the observer the country habitation of a religious sect known as "The Seekers." They are a sober, industrious people, rich in agricultural resources and devoted to the simple form of religion they follow. Paul Byron and Flora Parker De Haven play the parts of two orphans, a young blacksmith and his sister. Charles Mailes appears as a minister and Edward Hearn as the son.

The first incident of consequence to the story occurs when the bank safe is robbed. Some tools from the young blacksmith's shop are discovered at the scene of the crime. He is arrested and sentenced to prison on this circumstantial evidence. The sister, Ruth, goes into the employment of the Rev. Mrs. Mount and in due time an attachment springs up between her and the son, although neither confesses to it immediately. The son, it should be mentioned, is the community sheriff, or constable.

The customs of the people are well set forth and some of the characterizations are mirth provoking. The illusion of a quiet people, living apart from the outer world, is well maintained.

The crisis of the story comes when the brother escapes from

Scene from "The Seekers" (Red Feather).

prison and the girl shields him from recapture. In this she is discovered by her lover, whose duty it is to arrest him. Later his innocence is established and the truth is made known. The church drawing for the hand of the minister's son makes an amusing feature. Also the silent honeymoon trip, which is only broken when Ruth reveals to her husband that the man she had been shielding from arrest was her brother.

The picture as a whole is a novel and convincing study of community life.

"East Lynne"

Fox Version of the Famous Melodrama Is a Markedly Pretty Picture and Certainly Enjoyable.

Reviewed by Hanford C. Judson.

THE stream of pictures that passes every day has grown to such sweeping dimensions that it takes something out of the ordinary to make any production stand out from all the rest. The story of "East Lynne" is out of the ordinary and any Fox version of that wonderfully entertaining tale must arrest a good share of attention. This reviewer has never seen any picture of "East Lynne" that was so pretty as this and none in which the direction so ably arranged the scenes and progress of the events to get the most of the story's human quality. The picture gives a new interest to the story as a story; for it is not strong on sincerity of emotion, except at one or two places, and at one in particular, that in which the younger of Isabel's children leaves the bedside of her brother, who has just died. Its sincerity stabs the heart with sorrow. Those two children are wonderful.

There is no one in the cast (and "East Lynne" needs a large one) who fails to do creditable work—they are all about equally good. One will notice scenes in which each one of the players hits his or her mark perfectly and scenes in which the player shows that he or she was not quite up to the demands upon him at the moment. The photography is of a high order and the scenes and backgrounds invite enthusiasm. The story is not and can not be made an American story. It is English, aristocratic and mid-Victorian and certainly doesn't fit the references to Boston and New York that this version makes in the letters and subtitles. But many will pass over so slight a fault, since the picture is so filled with excellencies.

Perez Making Fun for Unity.

From the production of big features the Unity Sales Corporation has branched out into the comedy field. The concern is featuring a European comedian called Perez, who is described as the "scream of the screen." Perez in his methods is absolutely different from that of the "rough stuff" favorites. The comedies in which Perez appears are known as "Tweedledum" series. The first two are entitled "Tweedledum Torpedoed by Cupid" and "Tweedledum Plays the Hero." The comedies are being made at the Eagle Studios, Jacksonville, Fla., and contain many novel and startling effects as well as some very funny plots.

Two Mutual Subjects

"Far from the Madding Crowd," Five-Reel Adaptation from the Novel of Thomas Hardy, Featuring Florence Turner.

Reviewed by Louis Reeves Harrison.

IT IS a pleasure to see Miss Turner on the screen, even in a role affording her so little opportunity as that of Bathsheba in "Far from the Madding Crowd." She gives a graceful, dignified and intelligent performance in a part almost destitute of mental revelation and entirely without the charm of subtlety. The novel furnishes scant material, that of a kind about worn out, and its characterizations are poorly calculated to win sympathy, those of a woman unfaithful to the natural dictates of her heart, who marries foolishly a man who acts foolishly, while her honest lover acts the fool from beginning to end. The thin material of which some old novels were made is quickly discovered on the screen, where it cannot be hidden by clever verbiage.

Larry Trimble, the director, has a natural eye for scenic beauty without any discoverable knowledge of picture composition, and he has a habit of thrusting his shepherd dog in on attention to the injury of story interest. The dog is good in a dog play—in one calculated to attract human interest he is **de trop.** The farm scenes are good and of interest whenever they are characteristically English, but some of the exteriors are chosen without sense of what is appropriate, and distract where there is sore need of some line of suspense to relieve the tedium of mere action portrayal. When it comes to modern directing, Trimble is years behind the times. He fails utterly to bring out the strong emotional revelations Miss Turner exhibited when she became our first veritable star.

"The Highest Bid."

In one-reel days, when there were no "features," the average director took his company out in the wilds and photographed some people chasing up and down on horses for the sake of illustrating the story of a hero who was compelled to leave his girl in the east, where the villain could win her, while he went to the Golden West and stumbled upon a gold mine. Ultimate triumph and embrace in the last act. That was a weekly release, with slight variations, nearly every new producer having a try at it in one shape or another. Its re-

Scene from "The Highest Bid" (Mutual).

appearance in "The Highest Bid" is not particularly edifying, though it is very well done by a capable cast.

Be it said by way of constructive criticism that a dramatic story, according to all authorities, involves, very much as does the story of our own lives, a struggle of the human will against the restraints imposed by environment, or against other contending influences. The hero who stumbles on a gold mine, or who gambles successfully in Wall street, is merely a product of chance. His struggle is a poor and mean thing in comparison with that of a plain ordinary man who is compelled to earn a living for himself and family. His heroism is on a par with that of a man who inherits a fortune from a convenient uncle or grand aunt. "The Highest Bid" is a story of mock heroics and as such cannot be classed with more plausible ones in which there is some playmaking skill involved, to say nothing of subtle revelation of mind and heart.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

A MISUNDERSTOOD BOY (Biograph), June 19.—Robert Harron, Lillian Gish, Lionel Barrymore and Kate Bruce are the prominent figures in this D. W. Griffith reissue. This story of the boy who is always misunderstood is told in the direct entertaining manner of the early Griffith one-reelers.

OTTO'S LEGACY (Lubin), June 19.—That ancient piece of wisdom, "If the brick stays up, she's yours," might have inspired this one-reel farce. In this case, the brick is loaded with Otto's legacy and has many adventures before its owner regains possession of it. The reel is filled with irresponsible but diverting nonsense. D. L. Don is the owner of the brick, and Patsey De Forest plays his wife.

SELIG-TRIBUNE, NO. 49, 1916 (Selig), June 19.—Deming, N. M., Villa bandits executed; National Guardsmen training at Columbus, N. M.; society girls drill for war, Yerba Buena Island, Cal.; Oakland, Cal., enjoys day's outing in new park; President Wilson nominated at St. Louis; forty killed by hurricane at Herber Springs, Ark.; Senator Wm. Stone and Chas. F. Murphy at the St. Louis convention.

STUNG (Vitagraph), June 19.—Stanley Dark is the author and star of this one-reel comedy. The humor of the reel is, by no means a dark secret. A joke-loving married man is taught a lesson by his wife and a friend of the family, and is made to feel the sting of one of his own jokes. Lillian Burns, Templar Saxe and Charles Eldridge take a hand in the proceedings. Wally Van was in command of the acting forces.

THE BEGGAR AND HIS CHILD (Kalem), June 20.—No funnier "Ham" comedy has ever been manufactured. As a director Lloyd Hamilton is a huge success. A review of the picture was printed in the issue of July 1, page 102.

THE PIED PIPER OF HAMELIN (Edison), June 21.—A reissue of a one-reel drama, the story being founded on the celebrated poem by Browning.

THAT LONELY WIDOW (Kalem), June 21.—This one-reel picture is a comedy of complications. Everybody mistakes everyone else for someone else, but their bewilderment makes good fun for the spectator. Ethel Teare, Jack MacDermott and Gus Leonard occupy the center of the screen. S. A. Van Petter wrote the scenario.

SELIG-TRIBUNE, NO. 50. 1916 (Selig), June 22.—El Paso, U. S. Army utilize motorcycles; Columbus, N. M., field manouvers of National Guardsmen; Democratic mule at the St. Louis Convention; eels try to climb falls at Oregon City, Ore.; King Neptune holds sway over surf bathers at Galveston, Tex; Norfolk, Va., U. S. S. Pennsylvania is placed in commission; President and Mrs. Wilson attended commencement exercises at West Point; women post bills, London, Eng.

NEVER AGAIN (Vim), June 22.—Babe Hardy and Billy Ruge lead the fun-makers of this one-reel farce. As Plump and Runt they take a trip to Spain and make the acquaintance of a real Spanish dancer, get in wrong with their sweethearts and are glad to return to America. Up to the usual Vim standard.

HER GREAT INVENTION (Kalem), June 23.—It is a matter of history that curiosity and salt got Lot's wife into a heap of trouble. The same two articles accomplishes the same result for Sis, in this one-reel comedy. Pa Hopkins' daughter tries to improve the present breed of gunpowder, but the attempt is not a success and she only manages to frighten a number of persons out of a year's growth. Sis herself is so badly scared that her pigtails are straightened out in trying to stand on end. No effort is required to laugh at this comedy. Henry Murdock and the usual supporting company do good work. Samuel J. Taylor wrote the scenario.

FOR BETTER OR WORSE (Vim), June 23.—A knockabout comedy of the kind unsually made by Bob Burns and Walter Stull in the characters of Pokes and Jabs. The story has little continuity, but the action is swift and rough enough to give the elementary appeal to be expected in productions of this description.

THE MYSTERIOUS CIPHER (No. 85 of the "Hazards of Helen" Railroad Series—Kalem), June 24.—A review of this picture is printed in this issue.

THE FABLE OF "THE UNDECIDED BRUNETTE" (Essanay), June 21.—The heroine of this George Ade fable is undecided as to the state of her affections and the way she solves her problem does credit to her common sense. As a disseminator of Advice to the Lovelorn George A. has Beatrice Fairfax lashed to the mast. Wit and wisdom in equal parts run all through the reel.

THE CURFEW AT SIMPTON CENTER (Vitagraph), June 23.—Edwin Ray Coffin has written a capital one-reel comedy scenario and William Wolbert has been equally successful in transferring it to the screen. The fun is wholesome and the situations have not been overworked. Otto Lederer, George Kunkel, Webster Campbell, Jack Mowey and Florence Vidor make a well-selected cast.

TAKING A CHANCE (Selig, June 24.—It's mustang against automobile in this one-reel drama and, as Tom Mix is riding the horse, the nag wins. The theme is reasonably new and Tom keeps things moving right along. Considerable of the business is extra good, and Victoria Froede is again cast for Tom's sweetheart. Pat Chrisman and Joe Ryan are the same old standbys in a Mix scenario.

General Film Company Specials

THE PROMISED LAND (Essanay), June 17.—The dramatic portion of this three-reel photoplay is a dream. A small town belle is loved by the local drug clerk and a travelling salesman. She dreams she elopes with the drummer and is deserted, becomes a nurse and meets her discarded suitor just as he is about to operate upon her husband. At this critical moment, she wakes up and arranges matters with the drug clerk. The picture holds the interest, but loses force by not having a strong climax. Bryant Washburn, Edmund F. Cobb and Marguerite Clayton are a thoroughly dependable trio.

THE REPRISAL (Selig), June 19.—The efforts of a woman to revenge herself upon the man who prevented her marriage with the lover of her girlhood is the theme of this three-reel photoplay. The story depends upon its exposition of character and was written by Elizabeth R. Carpenter. It is a good example of middle class photoplay making, and is well acted by Fritzi Brunette, Jack Pickford, Guy Oliver, Frank Clark, Al W. Fulson and Lillian Hayward. Wm. Robert Daly directed the picture.

IN THE SERVICE OF THE STATE (No. 13 of "The Social Pirates"—Kalem), June 19.—The locale of this instalment of the George Bronson Howard serial is largely on board an ocean liner. A foreign spy, who is trying to escape from the United States with a valuable paper, is followed and captured by Mona and Mary. A review of the picture was printed in the issue of June 24, page 2259.

THE REFORMERS (Biograph), June 20.—A two-reel reissue of a Biograph success in which Mae Marsh, Robert Harron, Charles H. Mailes, Jennie Lee and Walter Miller fill the leading parts. It is a clever satire on the uplifter who minds everyone's business but his own, and is quite as timely as when it was first shown.

THE GIRL AT THE CURTAIN (Essanay), June 20.—The hero and heroine of this two-reel comedy-drama are married with a curtain between them, so that neither one sees the other, thereby showing a sublime disregard for consequences. Fate is kind to them, however, for they meet later and fall in love without knowing the other's identity. A reissue of one of the favorite pictures in which Francis X. Bushman and Beverly Bayne are the stars.

LOVE'S LAW (Lubin), June 22.—A review of "Love's Law" is printed in this issue.

Bluebird Photoplays, Inc.

BROKEN FETTERS (Bluebird), July 3.—An unusually attractive melodrama in which the majority of the settings are Oriental. The story treats of how the daughter of the American consul at Hong Kong, left an orphan, is adopted by a rich Chinese mandarin, and is afterward lured to America by a "dealer in merchandise and souls." She is eventually freed and married by a young artist. A full review appears on another page of the magazine. A strong cast, headed by Violet Mersereau, appears in the production.

Fox Film Corporation

A WOMAN'S HONOR (Fox), June 12.—A five-reel picture ably made and acted. It is a sensational melodrama, not offensive in any way, and exciting. A longer review will be found on page 100, issue of July 1, 1916.

EAST LYNN (Fox), June 19.—A five-reel version of the famous melodrama with Theda Bara in the role of Isobel. It is an extremely pretty picture and one that makes the story very interesting. A longer review will be found elsewhere in this issue.

International Film Service

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 49, 1916, June 20.—Annual Rose Festival at Portland, Oregon; Turkish infantry go into action; red stone cliffs of Southern Utah; two disastrous fires, San Francisco; interior view of Democratic Convention at St. Louis; fashion section; school children of Chicago show physical training; schooner Virginia wrecked at Salisbury Beach, Mass.; calling the National Guard into readiness for duty along the Mexican border.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 50, 1916, June 23.—Yacht Mah-Pe wins the Lipton Cup Race at San Francisco; British soldiers fight near Salonika; cultivating cantaloupe in the Imperial Val-

ley, Cal.; Yale and Harvard eight-oar crews at practice, New London, Conn.; fashion section; war balloon sails over Cambridge, Mass.; intimate views of the troopers of the 10th U. S. Cavalry; National Guardsmen leave New York for Camp Beekman; N. J. National Guardsmen at Paterson; night scene in Camp Beekman.

Metro Pictures Corporation.

THE FLOWER OF NO MAN'S LAND (Columbia), June 26.—The initial appearance of Viola Dana on the Metro program is in a simple, pleasingly romantic story presenting the youthful star in the role of a western girl who is reared by an Indian. Her first unfortunate love affair is with a popular singer, who goes west to recover his health. Although the story is not unusual, the picture makes very passable entertainment. A review appears elsewhere in this issue.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 77 (June 21).—Interesting items of this number are the tenth annual Rose Festival at Portland, Ore.; the U. S. Transport sailing from San Francisco to the Philippines with troops; President Wilson addressing and presenting diplomas to the cadets at West Point; the scene of the $4,000,000 grain elevator fire at Baltimore, Md., and other events of current importance.

JERRY'S ELOPEMENT (Cub), June 23.—This farce comedy will be found amusing. Jerry is always the same Jerry, doing the same sort of comedy tricks, but his efforts to elope with his pretty sweetheart in the face of much opposition are very funny. Any audience will be pleased with this picture, which is free from any noticeable vulgarity.

THE DAY'S WORK (Beauty), June 25.—Orral Humphrey plays in this comedy the role of an author whose chief hobby, theoretically speaking, is the planning of the day's work. The result of putting his own ideas into practice does not work out as smoothly as one might expect, for Willoughby Hubbard's memory is not to be relied on in affairs of the workaday world, and a leak in the plumbing which he accelerates and then forgets to repair causes untold trouble.

REEL LIFE, NO. 8 (Gaumont), June 25.—This opens with interesting demonstrations that gasoline in cans will not explode, unless the cans become overheated. Then follows a series of instructive views of the street cleaning department of New York City in full operation, giving a fine idea of its varied work. The growth and habits of snails makes a good closing feature.

THE IRON MITT (Vogue), June 25.—A knockabot number, by Robert A. Dillon. This starts out as an amusing burlesque on "The Iron Claw," but the plot finally becomes entirely lost in some meaningless knockabout scenes. This would have been stronger if it had followed the straight burlesque idea, but is fairly amusing as it stands.

A SAFE LOSS (Vogue), June 26.—A knockabout office comedy, by Thos. Delmar. Rube Miller appears as the alert janitor, who spots the crooked cashier and stenographer and saves the boss from losing everything. This has humorous moments, but on the whole is only fairly strong.

WHEN ADAM HAD THEM (Beauty), June 28.—A pleasing comedy number, by Al Santell, featuring John Sheehan, Carol Halloway and John Steppling. The young wife joins the "Serpent" cult, in order to retain her husband's affections. She brings home a pet snake, which has a startling effect. This has considerable novelty and is well presented.

Mutual Film Corporation Specials

A MODERN KNIGHT (Mustang), June 23.—A two-part comedy-drama featuring Art Acord. Nita Davis plays the feminine lead acceptably. The picture will be enjoyed for the swift action which characterizes it as well as for the clean vein of comedy which it contains. The story treats of how a cowboy accidentally breaks into the operations of a moving picture company and makes good. He falls in love with the leading lady, a tragedy occurs later in the holdup of a stage coach when her husband, a bandit, is killed, and she is left free to marry the man she loves.

A SIREN OF THE JUNGLE (Centaur), June 24.—A two-reel number, featuring Margaret Gibson, Wm. Clifford, Harrish Ingraham and others. The bar girl in a South African village is a great coquette. One man kills himself for love of her and she then captivates Cameron, an animal buyer. She deserts him in turn and he vows to have revenge. Later he rescues her child in the jungle and decides to spare the mother because of her happy family life. This features the Bostock lions. The number carries the interest well, and, while not so dramatic as some, contains some very pleasing scenes.

THE FATE OF THE DOLPHIN (American), June 26.—A two-reel story of the sea, by Anthony Coldewey, featuring Edward Coxen, George Field, Lizette Thorne and Harry von Mater. The plot tells of a tricky shipowner who puts heavy insurance on a leaky vessel and sends it to sea. He attempts to have the hero shanghaied for the trip, but the girl substitutes his nephew by a ruse. The storm at sea is well pictured. The sinking vessel is shown by a studio set, but the illusion carries. This makes quite a strong story of the type.

THE SECRET OF THE SUBMARINE (Mutual Special Feature—American), June 26.—Chapter 6. This instalment is full of exciting adventure. Hook brings the books to Lieut. Hope, but it turns out that they are not the ones desired after all. The next move of all hands is toward Point Sierra lighthouse, where it is believed the desired secret may be obtained. The race to the lighthouse is made through mined waters, in which one launch is blown up, but the passengers saved, with the exception of Sextus. After a struggle at the lighthouse, the light goes out and Hope and Cleo are in danger of being wrecked in their boat on the rocky coast.

TANGLED SKEINS (American), June 29.—Three-part American production with Vivian Rich and Alfred Vosburgh in the leading roles. The story on which this picture is based is a good one, but unfortunately it has not met with the best of treatment. The production contains pastoral scenes of great beauty, and individual scenes that have an appeal. There has, however, been too much film utilized for these individual scenes, such as a cat perched on the limb of a tree, thereby impeding the action of the play without being sufficiently effective. Vivian Rich does some good work, but for the most part the players are not at ease, and a good deal of the action is forced rather than spontaneous.

THE DEMON OF FEAR (Mustang), June 30.—A two-part production with Anna Little, Frank Borzage and Jack Richardson in the leading roles. The play has been constructed after a haphazard fashion. It presents many beautiful exteriors and the picture will be enjoyed in spots; but, being a story within a story, and with the first part having too slight and ill-balanced a bearing on the second, it cannot be listed as a first-class production.

Paramount Program

THE CLOWN (Lasky), June 19.—"The Clown" is not as good as previous Lasky productions and falls below the average. The story itself is rather inconsistent. Victor Moore, as the clown, always holds the interest of the audience, but might have been cast in a different role where he could display his talents more readily. Florence Dagmar's part could be played to advantage by a more experienced actress. Thomas Meighan is also in the cast, but his part is small. For an extended review of this film see page 105 of the July 1st issue.

BOBBY BUMPS' FLY SWATTER (Bray), July 2.—Earl Hurd has prepared a genuinely clever comedy cartoon in his Bobby Bumps series. An unusual idea is developed with much skill and ingenuity. "Dinner Time in Zooland," the Ditmars contribution to the reel, is a study of rare wild animals that possesses a distinct educational value.

SEEING EUROPE AT PEACE (Burton Holmes), July 2.—As an antidote for the war spirit, Paramount is showing Europe as it appeared to Burton Holmes during his travels of a number of years ago. Some of the most picturesque scenes in this issue reveal the homes and habits of the Wendish peasants. Views of Nuremberg also add to the interest of the release.

PICTOGRAPHS (Paramount), July 2.—The opening article in this issue goes under the head of "Don't Cheat Yourself," and is intended to be a warning to housewives to guard against the tricks of unscrupulous dealers. There is a good illustration of the value of trained police dogs. The Better Babies Department presents youngsters being developed by the Montessori method. Hugo Munsterberg offers a rather difficult memory test.

Pathe Exchange, Inc.

PATHE NEWS, NO. 49, 1916 (Pathe), June 17.—In this issue are some interesting views of British soldiers marching through the streets of Paris, attractive sport fashions, the dedication of the Columbia highway and Daria Resta winning an automobile race at Chicago, as well as other items of interest.

FROM KITCHEN MECHANIC TO MOVIE STAR (June 19).—A Goldberg cartoon that will be found amusing, showing how Ammonia Emptydome, a maid of all work, was dismissed from her job and joined a moving picture company. She returned to her former mistress in a blaze of diamonds that overwhelmed the latter individual to such an extent that she proceeded straightway to fade from off the earth. On the same reel with "Japan's Ancient Capital—Nara."

Pathe Exchange, Inc., Specials.

WHO'S GUILTY? No. 7 (Arrow), June 19.—This number, entitled "Truth Crushed to Earth," lays bare the harmful influence of persistently disbelieving and punishing a child that has told the truth. The picture shows how a boy who has been treated thus in childhood grows to manhood with the belief that, no matter how innocent he may be, he will always be the suspect in case of offense. A well-produced picture, interesting and entertaining.

THE IRON CLAW, NO. 17 (Feature), June 19.—"The Vanishing Faker" is the title of this episode of the series. In this Davy is banished from the Golden Household, but later turns up to save Margery from another attack from the Legar gang. The episode is an interesting one.

GOING STRAIGHT (Fine Arts), June 4.—An old story of a reformed crook's temptation, but well played and fairly interesting.

THE BUGLE CALL (Kay-Bee), June 4.—A story of military life, with Willie Collier, Junior, in the leading role. Sure to be popular with women and children all over the land.

REGGIE MIXES IN (Fine Arts), June 11.—A comedy melodrama with Douglas Fairbanks in a role well suited to his genial interpretation of character and athletic ability. Full of adventure and movement.

THE SORROWS OF LOVE (Ince), June 11.—A tragedy of love resulting from the weak character of a nun who twice broke her vows. Its principal merit lies in picturesque backgrounds and artistic treatment.

Universal Film Manufacturing Company

A BUSTED HONEYMOON (L-KO), May 24.—A comic number, featuring Alice Howell, Ray Griffith and Fatty Voss. This is done in low

comedy style and the treatment is rough, though not extremely so. It makes a fair number of the eccentric type.

STORMING THE TRENCHES (Powers), May 27.—A juvenile number, featuring Irma Sorter, Gordon Griffith and some other mischievous youngsters. They get into a city ditch and have a war with vegetables as ammunition. Not strong in plot, but an interesting study of juvenile activities; will probably appeal mostly to children.

GAMBLING ON THE GREEN (L-KO), May 28.—Reggie Morris, Gene Rogers, Dave Morris and others appear in this eccentric comedy. Paw and Maw visit the park and Paw flirts with Reggie's girl. There is some amusing small business, though scarcely enough plot and action to make an unusual subject. This is fairly strong.

ANIMATED WEEKLY, NO. 25 (Universal), June 21.—A Washington, D. C., parade; aftermath of cyclone in Jackson, Miss.; funeral of Gen. Gallieni in Paris; fire in San Francisco; West Point parades and graduation; rowing races at Poughkeepsie; Mexican mobilization and other features are included in this entertaining and instructive number.

BASEBALL BILL (Laemmle), July 2.—A rapid-fire number, in which the grocer's clerk runs away and becomes the hero of a baseball game. The opening scenes are full of meaningless, jerky action. Later the idea becomes clear and a fair amount of humor develops. This would have been stronger if certain unnecessary situations had been cut out.

THE CLEVER MRS. CARTER (Imp), July 4.—This number, by Catherine Carr, features Edith Roberts and Harry Benham as newly-weds. The husband flirts and the wife, to cure him, invites his "friend" to the house for a week. The cure works. The comedy is only fairly strong in development, but contains a pleasing idea.

THE HEAD OF THE FAMILY (Rex), July 4.—A number by Wm. Addison Lathrop, featuring Ben Wilson, Edna Hunter and others. The young husband, to cure his discontented, butterfly wife, takes her to the woods. The scheme proves a good one. This is enjoyable in a scenic way and has a convincing combination of romance and common sense. An entertaining subject.

A GAMBLER'S GAMBLE (L-KO), July 5.—A knockabout comedy number, in which the leading character is a gambler with a portly wife, impersonated by Fatty Voss. She breaks up a poker game. The closing scenes are very rough and do not get quite the humor a less violent handling would have achieved. Still this will amuse some observers.

THE WISHING LAMP (Big U), July 6.—A pleasing juvenile subject, in which a rich boy and a poor one exchange places for a day, by virtue of an Aladdin's lamp. Both return to their former stations in a happier frame of mind. This is entertaining and well presented.

THE JANITOR (Powers), July 6.—A comic number, by Willie Beery, in which an acrobatic janitor furnishes the chief amusement. He is almost killed in the elevator and nearly falls from the tenth story window. The fight of two men on the flag pole, on top of a skyscraper, makes a good feature. This has a number of laughs in it.

THE RIVER GODDESS (Imp), July 7.—A comedy number, by J. Grubb Alexander, featuring Matt Moore, Jane Gail and others. Two men meet beside the river, where each has seen the vision of his lost love. They relate their stories, and it appears that the girl turned them both down for her chauffeur. The settings and general development are attractive, but the humorous idea is too slight to get over very strongly. An average number.

ANY YOUTH (Victor), July 7.—A morality story, by Allen J. Holubar, who also plays the leading role. This shows, by means of double exposure, the good and evil sides of a young man's nature in conflict. The devil and the saint are pictured in continual struggles. Dorothy Phillips plays the girl, also having two natures. This is slight in plot, but awakens thought and is fairly strong.

AN ALL-AROUND CURE (Joker), July 8.—A domestic comedy, by Wm. H. Farmer, featuring Chas. Conklin, Gale Henry, Wm. Franey and Lillian Peacock. This concerns the affairs of Mr. and Mrs. Grouch and Mr. and Mrs. Nag. The small business throughout is diverting and the characterizations are funny. A characteristic number.

SPORTS OF THE RAJAH IN MYSTERIOUS INDIA (Powers), July 8.—The first of the Dorsey Expedition pictures. This gives some remarkably interesting views of India's minarets, mosques and the famous temple of Golconda. Also the tombs of kings and ancient imperial cities. Royal sports with wild animals, including an elephant fight and a clash between wild boars and a leopard, are shown. The photography has something of the hazy effect peculiar to films taken in tropical countries, but is generally satisfactory. A good educational subject.

GETTING THE GOODS ON GERTIE (L-KO),—July 9.—A burlesque detective story, featuring Dave Morris, Reggie Morris and Gertrude Selby. The eccentric situations and trick photography get up some humor, though the production is one of only fair strength.

Universal Film Mfg. Company Specials

THE LEAP (Universal Special), June 26.—Ninth episode of "Peg o' the Ring." In this instalment Peg escapes from the burning cabin and the scene shifts to Mexico. The circus is entirely surrounded by the enraged natives, and Peg and the others battle with them in a stirring gun fight. There is plenty of action in the Mexican scenes, of a sensational character. Some of the scenic effects are very pleasing.

THE WAY OF THE WORLD (Red Feather), July 3.—A strong five-reel drama, from a play by Clyde Fitch, featuring Dorothy Davenport, Hobart Bosworth Emory Johnson and others. The story moves off slowly, but with constantly increasing interest. An interrupted christening, in which the jealous husband claims another is father of the child, makes the chief scene. This proves highly dramatic and is presented with conviction. The offering as a whole is well handled and tells a story of love and political intrigue. A satisfying subject.

THEY WOULDN'T TAKE HIM SERIOUSLY (Gold Seal), July 4.—Herbert Rawlinson and Agnes Vernon appear in another successful comedy number, written by Ben Cohn. The young man has a habit of proposing to pretty girls on sight and they never take him seriously. He finally succeeds in winning the one he really wants, but not until she has sounded the depths of his real nature. This has attractive settings and is a clever comedy of the better type.

THE MAN ACROSS THE STREET (Imp), July 6.—A two-reel number, by Robert T. Hardy, featuring King Baggot as a young traveling man who returns home to find his wife, portrayed by Edna Hunter, wearing fine gowns and disporting herself with a gentleman friend. The husband makes up as the friend, calls on the wife, and kills her in his anger. The friend is then found guilty of the crime. There are some strong dramatic features to the fore part of this story and the situation is an interesting one. The bit of "studio" fooling at the close rather minimizes what had already been shown. The drama itself is the strong feature.

THE COMMITTEE ON CREDENTIALS (Bison), July 8.—A strong three-reel Western subject, based on a story by Peter B. Kyne. Harry Carey, Joe Rickson and Olive Fuller Golden appear, together with a large cast of cowboys and towns-people. The fall over the cliff, made by Joe Rickson, is extremely sensational and the shooting scenes previous to that are well put on. The action of the first two reels is slow, but the climax is very strong. A good offering.

V-L-S-E, Inc.

WINIFRED, THE SHOP GIRL (Vitagraph), June 26.—A five-part production featuring Edith Storey and Antonio Moreno. The picture is an adaptation of a novel by C. N. and A. M. Williamson, and attempts to present the crime of regulating social caste by monetary conditions. While the production is for the most part an attractive one, the scenes in the apartment of the manager of the department store, where he attacks the innocent girl, are extremely nauseating. A full review of this production will be found on another page of this issue.

World-Equitable

WHAT HAPPENED AT 22 (Frohman), June 26.—Arthur Ashley and Frances Nelson are the featured players in a very well-handled melodrama, written by Paul Wilstach and directed by George Irving. The plot concerns the activities and eventual discomfiture of a clever forger. A review appears elsewhere in this issue.

Miscellaneous

THE HUMAN ORCHID (Fields Features), July.—A review of this unpleasant picture, presenting the trials of a defenseless girl, may be found on another page of this issue. The story is morbid and unreal, but not uninteresting in an elementary way.

MACBETH (Big A Film Corp.).—An entirely inadequate production of Shakespeare's tragedy made in England several years ago. Arthur Bouchier, as Macbeth, and Violet VanBrugh, as Lady Macbeth, are unimpressive. The picture was cheaply staged and poorly photographed.

JULIAN TO DIRECT EXCLUSIVELY.

It has been arranged by Vice President and General Manager H. O. Davis of the Universal Film Manufacturing Company, that hereafter Rupert Julian will no longer appear before the camera as an actor, but he is to devote his entire talent and experience to the direction of big features with other stars in the cast.

For some time Julian has been both acting and directing, but it was found to be too much of a strain and he has at last succeeded in having his burden lightened.

He has finished "L'Abbe Constantin" and his next production will be "The Clique of Gold" in which Elsie Jane Wilson will be featured and supported by Francelia Billington and Douglas Gerrard. The film play will be released in five reels when completed.

DEMAND FOR "WESTERNS" NOTED.

Exchange men and producers have been noting for some time an increasing demand from exhibitors for productions of the outdoors along the line of the old "westerns." The Kalem Company, taking its cue from hundreds of letters received from exhibitors, has for some time been taking steps to meet this demand. Announcement is now made of the release of the first of the westerns, "Notch Number Nine," on July 5.

This is a one reel drama, issued on the General Film program. Helen Gibson is among the stars seen in a strong story of the "two-gun man" of the old West. Benefiting by the improvements in production methods made in the past few years, "Notch Number Nine" also boasts, however, plenty of the daring riding and action that made the westerns so popular.

Vivian Reed, Selig star actress, is enjoying a visit from her mother who arrived in Los Angeles a few days ago from El Paso, Texas. This completes a most happy reunion, Miss Reed's brother having arrived several weeks ago.

Manufacturers' Advance Notes

"POWER" (Essanay).

Political plots are not infrequent, but "Power" hits off some exact conditions in the "graft" game in the larger cities with a verity that makes one take notice. Outside of this incentive the play is of unusual appeal because of the strong love story that runs through it. Nell Craig, as the lead, shows how the woman behind the throne can pull the

Scene from "Power" (Essanay).

political wires to manipulate matters to her own end. Her motives in this case, at least, are good, and in the end she upsets the man she throned because he got into the clutches of the "graft" element. There is some strong emotional acting accomplished by Miss Craig in a scene where she is torn by the necessity of choosing between her brother, on one side of the "ring," and her sweetheart on the other. The plot deals with the attempt to steal the water rights for the city, and incidentally there are numerous beautiful scenes introduced to bring out this fact. The leading players visited Arizona, where some of the scenes were laid around the Roosevelt dam, near Phoenix. The wonderful irrigation system also is shown in the play. Sydney Ainsworth, as the leading man, which is a heavy part, enacts his role with his customary villainous work, which makes every one hate him than which no better praise could be given.

VILLAGE BURNED AT NIGHT FOR LASKY.

To provide some interesting scenes which comprise the last part of the new Lasky photoplay "The Selfish Woman," in which Wallace Reid and Cleo Ridgely appear as co-stars, a railroad camp consisting of twenty frame buildings was constructed and destroyed at night by fire. The Lasky directors are among the first to hazard the making of motion pictures at night, but it is said that the burning of the railroad camp is the most spectacular thing of its kind ever made. To all intents and purposes the camp was a permanent affair and might easily have been converted into a useful part of the equipment on the big Lasky ranch near Los Angeles, not far from the studio.

The story of "The Selfish Woman," which will be released through Paramount on July 10, concludes with the strike of 700 railroad workers and the destruction of railroad property in the attempt of conspirators to undo the work of a young engineer, played by Wallace Reid.

While the frame buildings were burning the reddened sky was visible several miles. Thousands of persons in the streets of Los Angeles saw the reflection of the flames, but they were in a quandary as to its cause.

AMERICAN TO MAKE "THE BARGAIN."

"The Bargain" from an original scenario by William Parker, with Winnifred Greenwood and Franklin Ritchie essaying the chief roles, is a five act feature release, work on which was recently started at the American studio. This feature will be released as a Mutual Masterpicture, De Luxe edition. It is a strong story with a strong appeal replete with big situations and a big surprise at the end.

"LA VIE DE BOHEME" BREAKS A RECORD.

"La Vie De Boheme," the current World picture release, established several kinds of records upon the occasion of its first run at Marcus Loew's New York theater on two days recently. The engagement of this picture for two days was the first instance of its kind in the history of the house under Marcus Loew's management. The customary run is one day. On the second day of the run the house record was broken, and for the first time since the New York Theater Roof became a film theater, standing room was sold at regular seat prices. The exploitation of "La Vie De Boheme" was unusual, also. A huge banner, 100 feet by 30 feet was stretched from the New York Theater across Broadway to the Hotel Astor and attracted great interest.

"LIZZIE'S LINGERING LOVE" (L-KO).

Another side-splitting comedy has just slipped out of the L-KO studios and promises to eclipse all past efforts. It has been christened "Lizzie's Lingering Love" and is one of the best comedies Pathe Lehrmann has invented in a long time, with that howl producer Alice Howell as the attraction.

The story centers around Lizzie, the jailbird; opium fiends, underworld dens and other cheerful things. Her term over, Lizzie stood on the outside of the prison grasping the few dollars the institution had provided against the day of her release.

She had determined to go straight, but the underworld folk to whom she had rendered service before her incarceration began wanted her back. Her day of release was heavily chalked by the boss of the den which had been her habitat, and his crooks were there to extend the glad hand. These worthies, posing as friends to the newly liberated, lifted the precious dollars needed for the new start, and the late jailbird found herself under their guidance among her old cronies. The straight notion wasn't entirely killed and they found she had lost her former congeniality. Overstrenuous efforts on the part of the boss to revive the old spirit drove her to attempt to end it all.

At this point the hero entered, saved her life, persuaded her to live a little longer and won her heart. She stepped blithely forth to start anew, but met up with the underworld folk again and strong-arm methods convinced her of the good policy of joining their operations. She served as an outpost to their burglar jobs with good success, until at a millionaire's home, where the haul of the season was expected to be made, she met up with a mouse. This drove her unceremoniously into

Scene from "Lizzie's Lingering Love" (L-Ko).

the privacy of the home, where she found she was aiding in the sacking of the house of her hero. Gratitude welled—had he not saved her life? She turned on her pals, protected the sick mother, returned the family jewels, and then stepped out of his life forever—but, being the last one out ran straight into the lately aroused cops, her exit being badly marred by her efforts to gain headway on the flatfoot hot step of the protectors of peace.

"DUST" (American).

Winnifred Greenwood and her co-star, Franklin Ritchie, are to be presented shortly by the Mutual Film Corporation in a five-act Mutual Masterpicture, De Luxe Edition, entitled "Dust," an American Film Company, Inc., production. This is a drama along sociological lines, having to do with a legislative expose of the factory evils as they exist throughout this country today. Miss Greenwood will be seen in the role of Marion Moore, the aristocratic daughter of a wealthy factory owner, who has

Scene from "Dust" (Mutual).

neither love nor sympathy for the hundreds of workers employed by her father. Mr. Ritchie has been cast for the role of Frank Kenyon, author and social worker, whose investigations bring about the inquiry into the factory evils.

Harry Van Meter, Louise Lester, Nell Franzen and various other players recruited from the American-Mutual studios comprise the unusually powerful cast appearing in support of the stars.

Edward Sloman, director of the production, has worked in a number of thrilling situations, one of which, depicting the burning of a factory and the panic among the employes in their effort to escape, is certain to rank with the most realistic scenes ever filmed. More than 200 persons appear in this one scene. In point of action, this panic scene leaves nothing wanting in the way of realism.

The scenes showing the state legislative body in session are true to life in every respect, the set being an exact duplicate of the State Legislature at Sacramento, where Director Sloman spent several days looking things over before construction of the set was begun.

STATE TROOPS IN ESSANAY PICTURE.

The clash of saber and bayonet, the sound and smoke of fifty thousand cartridges, the gallop of horses and the shouts of fifteen hundred men, filled the air at Camp Logan, Ill., as a meager Sunday sun was finally and thoroughly obscuring itself for the day.

From his perch Director J. Charles Haydon waved a flag and eight tired camera men gave their cranks a final spin. The soldiers dropped to the ground a moment for rest. Then the first stillness of the day was broken by the clear notes of a bugle a mile away at headquarters sounding "boots and saddles," a prearranged signal. As one the regiment leaped up for a mighty cheer and all, horse and foot, charged toward the camp proper.

All day while working for "The Sting of Victory," Essanay's new five-act feature with Henry B. Walthall, the members of the First Regiment, Illinois crack guardsmen, had been awaiting the president's order to mobilize for Mexican duty. Director Haydon with five assistant directors and eight cameramen was sweating blood to finish all spectacular battle scenes before the soldiers could be ordered away. Oddly enough, the call to go to the front reached the boys just after the final scene had been taken.

"NATHAN HALE" FOR WORLD FILM.

One of the forthcoming productions of the World Film Corporation, under William A. Brady's direction, will be an elaborate visualization of the famous historical character, "Nathan Hale."

Mr. Brady designated Robert Warwick, Gail Kane, Alec Francis and Clara Whipple to handle the leading roles in this picture and the company is at work at present in Boston. Permission was granted them to work in the public square and on the Boston Common.

A number of the scenes are being made in the exact locale of the original Clyde Fitch story, which was produced as a stage play some years ago.

LINA CAVALIERI IN GOLD ROOSTER.

Lina Cavalieri, or "La Cavalieri," as she was known years ago when she sang in The Follies Bergere at Paris, and whose classic beauty is the marvel of men and the envy of women throughout the world, has been featured with her husband, Lucien Muratore, by the Pathe company, in a Gold Rooster play, "The Shadow of Her Past," for release in the week of July 7.

The feature is in five parts. It is a romantic tale of an American girl studying music in Italy, who loves and is loved by a promising young painter. The story breathes an old-world atmosphere, and was given every realistic advantage in the matter of sets, natural scenery, extras, etc., when Mr. Muratore, under whose supervision the film was made, took his company to Italy some months ago.

ANOTHER GOODRICH SUBJECT FOR MOROSCO.

Closely following the release of "The Making of Maddalena" on the Paramount program, the Oliver Morosco Photoplay Company announces that Edna Goodrich, who portrays the chief role in that photoplay, has commenced work on her second vehicle under this banner. "Body or Soul," a stirring dramatic subject by L. V. Jefferson, is the title of the new Goodrich photoplay on which activities have already been started under the direction of William D. Taylor.

VETERAN GAUMONT CAMERAMAN ON DUTY.

The Gaumont slogan, "Follow the flag with the Mutual Weekly," is given force by the presence on the border of L. J. Burred, the Gaumont cameraman who will represent the Mutual Weekly, should intervention become necessary. Mr. Burred not only speaks Spanish fluently, but also has a wide acquaintance with the territory through which our troops would be forced to operate. He has seen active service with his camera during the Mexican Revolution, and is well acquainted with Carranza, Villa and other Mexican chieftains.

"THE SILENT BATTLE" (Bluebird).

Although this is by no means a picturized temperance lecture, the title of the film is derived from the long and successful struggle a billiant young attorney makes against the results of a hereditary appetite for the cup that cheers and frequently inebriates.

The inherent thirst leads the brilliant barrister through many disquieting episodes while pursuing his avocation by day and keeping up his reputation as a club member by night. And when he goes to the Canadian woods to be rid of temptation and old associates for a few weeks his permanent enemy leads him into the worst predictament of all.

The basis of this feature is a novel written by George Gibbs. F. McGrew Willis prepared the scenario and Jack Conway directed a cast headed by J. Warren Kerrigan, Lois Wilson, Maude George and other clever Bluebird players, including Harry Carter, Ray Hanford and J. F. Connolly.

Nature's settings provide most of the scenes, but there are a few interiors of size and magniture that seldom figure in a program feature. The Hunt Club Ball is one particularly massive and expensive scenic equipment, beautifully photographed

Scene from "The Silent Battle" (Bluebird).

with the moving vistas of colored lights and decorations, confetti and beautiful costuming of the guests.

Other scenes include some beautiful views in the woods, among giant trees, where the rugged hills are adorned with autumn verdure, and brooks dash down the valleys. The exteriors were located in Southern California, among the foothills, where nature has provided settings perfectly adapted to the vigorous nature of this feature and in scenic investiture, alone, would make the release remarkable for its basic beauties.

"GATES OF DIVORCE" (Gaumont).

Having scored such a pronounced success in the Mutual Masterpicture, "The Isle of Love," which was made by the Gaumont Company, Miss Gertrude McCoy has been engaged by the same company to star in "Gates of Divorce." This will be released as a Mutual picture July 20. The photoplay was specially written for Miss McCoy by the well-known novelizer of screen stories, Robert Burns. It fits Miss McCoy with the part

Scene from "Gates of Divorce" (Gaumont).

of a petulant young wife who is wrapped up in frivolous society to the exclusion of her serious-minded husband.

How close the wife comes to losing her husband through her own foolish actions is entertainingly told in three reels of intense action. The plot is bound up with the efforts of a society crook to snare the husband when his disappointment in his wife causes him to turn elsewhere. A seemingly innocent young girl in whom he can take an interest is thrown in his way with results that make for remarkably dramatic situations.

Alexander Gaden has the role of the embittered husband. Miss Lucille Taft appears as the girl under the influence of the arch-plotter, a part played by John Reinhard. Others in the cast are Miss Iva Shepard, Charles W. Travis, Albert Macklin and Fritz Orlamond. The photoplay will be released July 20.

"FATHERS OF MEN" (Vitagraph Blue Ribbon).

"Fathers of Men" a Vitagraph Blue Ribbon Feature in six parts, which is slated for release on July 10, comes from the pen of James Oliver Curwood, whose stories of the Northwest have been so successful filmed by Vitagraph.

Robert Edeson, in a dual role, has wonderful opportunities for displaying his talent. He is first seen as John Howland, a

Scene from "Fathers of Men" (Vitagraph).

trapper, at the age of 35. Next as the same man, 20 years later and then, as Robert the 25-year-old son of John Howland. As John Howland, his life is embittered when Blake, a trader, runs away with his wife while he is at a nearby hospital.

He vows vengeance, but it is not until twenty years later that he next meets his enemy. This time it is under conditions favorable to his revenge, for he finds him by the body of a murdered man, and, though he knows that Blake did not commit the murder, he succeeds in having him convicted. Robert, Howland's son, implores his father to halt, but Howland remains firm. When in trying to escape Blake is shot and killed, his three sons avenge their father's death by killing Howland. Robert sets out after them to settle his score, but after many thrilling adventures, in which the Blakes prove themselves his friends, the feud is peacefully ended. William Humphrey directed the picture and portrayed the role of Blake, the villain. Others in the cast are Naomi Childers, Harry Northrup, Kalman Matus, Logan Paul, Robert Gaillord and Bobby Connelly.

THURLOW BERGEN IN UNITY FEATURE.

The latest photo-play acquired by the Unity Sales Corporation is the photo-drama version of "The Lottery Man," in which Thurlow Bergen is starred. "The Lottery Man" is a sprightly comedy-drama dealing with the adventures of a reckless newspaper man who puts himself up as a prize for the fairer sex. He is fairly swamped with matrimonial offers, but the winner of the lottery in which he is the reward appears to be his sweetheart's cook. The complications serious and amusing arising out of this situation affords the popular Thurlow Bergen and a strong supporting company an opportunity to provide a wonderful entertainment.

"THE TAMING OF WILD BILL" (Mustang).

Jack Richardson is one of the few men in the motion picture industry who has ever used bullets in revolvers, when many shots are fired for the effect reproduced on the screen. Mr. Richardson's early training as a cowboy, and later as sheriff, has enabled him to learn how to properly handle a gun, and those who work in the scenes with him have not a fear that some stray bullet may inflict injury.

In the two-reel "Mustang" drama entitled "The Taming of Wild Bill," in which Jack Richardson has the title role, with Nita Davis in the feminine lead, as the daughter of an itinerant preacher of the gospel, Jack does some spectacular riding and

Scene from "The Taming of Wild Bill" (Mustang).

shooting, at one time actually entering a saloon on horseback, shooting up the place, demolishing liquor bottles, electric bulbs, and a mirror with well aimed revolver shots.

The staid horse, well educated to the noise of shooting, was entirely unaccustomed to the crash of breaking glass, and several times lunged and reared until those about the scene thought someone would certainly be hurt; but Richardson managed the animal with his customary nonchalance and precision and rode gracefully out between the typical swinging doors of the saloon.

"The Taming of Wild Bill" is to be released by the Mutual July 7.

CHARLOTTE WALKER IN "PARDNERS."

Charlotte Walker, the famous star of the legitimate stage, who has met with tremendous success in the few motion picture productions in which she has appeared, has been placed under contract by Thomas A. Edison, Inc., to appear in a dramatization of "Pardners," one of the famous stories of Rex Beach. Miss Walker already has started work in the Edison studios in Bedford Park, New York, and she will remain there for several weeks. She will be directed by George Wright. The members of the supporting company have not yet been announced, but it is said that Miss Walker will be surrounded by a stellar cast in the picture.

The great majority of people will best remember Miss Walker by her superb work in "The Trail of the Lonesome Pine," a play in which she has appeared with tremendous success. Previous to her appearance in this play she had won a splendid reputation by the work that she done in other productions.

ORRIN JOHNSON IN DIFFICULT ROLE.

Orrin Johnson, who has the lead in the Lubin Company's elaborate multiple-reel production of Anthony P. Kelly's sermon drama, "The Light at Dusk," requires full exercise of his conceded artistry in interpreting the unusual role of Vladimir Krestovsky. The character is that of a Russian peasant who takes the plunge into the melting pot of America and emerges a steel king. In this reincarnation he erases from his mind all memory of the faithful little wife he left in Russia, changes his name to Krest, indulges in social aspirations and, still forgetful of his wife, marries a society belle. Accurate delineation of the successive changes in this evolution of character calls for histrionic ability of the first order, and it is with this in view that Orrin Johnson was specially engaged by the Lubin Company for the part.

With the direction entrusted to Edgar Lewis, no technical requirement was left to chance.

"THE VALIANTS OF VIRGINIA" (Selig-V-L-S-E).

"The Valiants of Virginia" will be the Selig Red Seal-V-L-S-E release for Monday, June 26. The story is a film dramatization of Hallie Erminie Rives' famous novel and the play features Kathlyn Williams, supported by an all-star cast of players, including Guy Oliver, Arthur Shirley, James Bradbury, Frank Clark, Al W. Filson and others. Many true-to-life scenes of the South and Old Virginia are shown and no details have been overlooked in the making of a film production of romance and adventure. "The Valiants Of Virginia" will be released in five reels. The story teems with plot and counterplot. A strong love story is introduced early in the action and increases in interest as the drama develops. Film reviewers say that Kathlyn Williams has one of the strongest parts in her notable career as Shirley Dandridge, the Southern girl, whose love finally proved to be triumphant.

PICTURE THEATERS PROJECTED

CAMPBELL, CAL.—A moving picture house has been opened by Gordon Ainsley.

PINOTE CAL.—G. Watler has opened a moving picture theater.

DENVER COLO.—The Bishop-Cass Investment Co. plans to erect a modern moving picture theater of fireproof construction, 125 by 100 feet, at the corner of 16th and Curtis streets. The house will have seating capacity for about 250 persons.

JACKSONVILLE, FLA.—S. A. Lynch, president of the S. A. Lynch Enterprises, and owner of the Arcade theater, has let the contract to the Florida Schub Concrete Company to erect building to replace the Imperial theater; Georgian style; brick and stone; capacity 1,000.

AUGUSTA, GA.—R. O. Lombard has let the contract to the Palmer-Spivey Construction Company to erect a theater and store building; 47 feet high; two stories; white terra cotta Venetian type front, trimmed with polychrome marble bases; 30-foot electric sign; fireproof; seating capacity 1,000; cost of building $26,500; equipment $10,000 to $15,000 additional.

CHICAGO, ILL.—Edward I. Bloom, 6735 Constance avenue, has let the contract to erect a three-story theater lodge, hotel, store and office building, 116 by 336 feet, to cost $400,000.

DES PLAINES, ILL.—Grimme & Winkleman plan to erect a one-story moving picture theater, 27 by 125 feet, to cost $18,000.

LEXINGTON, KY.—Frank Hulett has been awarded the contract to replace wood columns with brick in the Auditorium. Other improvements will also be made.

MIDDLESBORO, KY.—Brown Amusement Company has let the contract to R. L. Brown to erect a moving picture theater, 25 by 125 feet; 38 feet high; brick; composition roofing; wood and tile floors; steam heat; electric lighting; cost $15,000.

PORTLAND, ME.—The Elm theater is the name of a new moving picture house opened by William Wolf.

LEXINGTON, MASS.—Felix Viano, North Lexington, Mass., is having plans prepared for a one and two-story moving picture theater, store and apartment building, 93 by 47 feet, and an L 40 by 86 feet.

MEDFORD, MASS.—Merrill Taber, Framingham, Mass., has the contract to erect a one-story moving picture theater, 50 by 100 feet, for the Fellsway Amusement Company, care George A. Spear, 107 Sheridan road, to cost $25,000.

SOUTH BOSTON, MASS.—Jerry O'Brien, 7 Washington street, Boston, plans to erect a moving picture theater of fireproof construction.

DETROIT, MICH.—A. Wisper, 1459 Michigan avenue, plans to build a one-story addition to his theater and store building, 37 by 84 feet.

FLINT, MICH.—Walter S. Butterfield, Majestic theater, is considering plans for a three-story theater and office building, to cost approximately $150,000.

CHISHOLM, MINN.—A new addition has been built to the Grand theater and the seating capacity increased.

GRENADA, MISS.—Public subscriptions are now being solicited in order that Grenada's opera house may be completed and ready for the opening of the next theater season. This opera house will have seating capacity of about 700 and cost approximately $20,000.

KANSAS CITY, MO.—The Princess theater is now being conducted by J. R. Dennison.

SPRINGFIELD, MO.—Jay L. Carlisle, secretary of the Electric Theater Company, has let the contract to James Millikin to erect a moving picture theater, 90 by 119 feet; fireproof, brick and concrete; built-up standard roofing; concrete, marble, terrazza and wood floors; fan heating and cooling system; electric lights; concrete sidewalks; cost $7,500.

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NEW YORK, N. Y.—Benenson Realty Company, Benjamin Benenson, president, 401 East 152nd street, are considering plans for a one-story moving picture theater and store building, 141 by 131 feet, to cost $40,000.

UTICA, N. Y.—Harry Lumberg plans to expend about $4,000 in making alterations to his moving picture theater.

WINSTON-SALEM, N. C.—L. W. Kyles is having plans prepared by Humphreys & Faw for a moving picture theater at Sixth and Depot streets, 30 by 75 feet; two-story; brick, steel and wood construction.

BELLEFONTAINE, O.—The Neer building, recently purchased by Daniel S. Gutilla, has been converted into a first-class moving picture house, with seating capacity for about 600 persons. The improvements cost more than $20,000.

KENTON, O.—The Grand opera house has been opened as a first-class moving picture house.

MASSILLON, O.—W. J. Davis, 210 West Main street, owner of the Dreamland theater at 40 West Main street, will have extensive alterations made to the building. The improvements will cost $1,500.

LANCASTER, PA.—Work has been started on the erection of a new moving picture theater for George M. Krupa. The building will cover an area 134 by 65 feet, and have seating capacity of 1,200.

CHATTANOOGA, TENN.—Signal Amusement Company, W. H. Lindsay, president, will erect a vaudeville theater and a moving picture theater; seating capacity 1,500 each; also enlarge Alcazar theater and increase seating capacity from 675 to 1,100.

MARYVILLE, TENN.—Herman Reuter will erect building, 80 by 120 feet; two-story; white brick front; marble trimmings; stores on first floor; upper story for opera house; to be occupied by W. E. Dorman; cost $18,000; completion within three months.

GALVESTON, TEXAS.—The New Crystal theater is the name of a moving picture house under construction for G. K. Jorgenson. It will cost approximately $6,000.

TACOMA, WASH.—The Tacoma theater has been leased by the Pacific Photoville circuit and will be conducted as a first-class moving picture and vaudeville theater until October 1.

MILWAUKEE, WIS.—A new moving picture theater is to be erected on Greenfield avenue for C. L. Lesser. It will cost about $8,000.

CARTOON ADS
DON'T HANDLE ANY LINE UNTIL YOU HAVE SEEN *MOTO-ADS*. CATALOG FREE. BIG PROFITS FOR EXHIBITORS AND AGENTS.
AMERICAN COMMERCIAL FILM CO.
152 W. Austin Avenue CHICAGO

Trade News of the Week

Gathered by Our Own Correspondents

Nathan Hale

While the Boys of 1916 Are Off to War Echoes of '76, Brought by Players at Work on Historical Film, Give Tantalizing Suggestions to Passers Who See Nathan Hale and His Men in Revolutionary Uniforms.

By William M. Flynn, 80 Summer St., Boston, Special Correspondent.

BOSTON, Mass.—While Boston was resounding with the tramp of armed militiamen going off to the mobilization camp at South Framingham this week, visitors in the city were considerably startled to see two huge automobile sightseeing cars draw up in front of the Park theater and into them pile 50 or more soldiers dressed in Revolutionary War Army costumes. They wondered where and who was mobilizing the Continental army of 1775. It turned out that Mr. Sorrerio, manager of the Park theater, had requested his patrons, who wished to take part in the filming of the photo-play of Clyde Fitch's great drama of Revolutionary times, "Nathan Hale," to gather in the theater lobby and from there were transported to the various places at Marblehead and Bedford where real Colonial backgrounds of historic accuracy were needed for the filming of the production. The piece is to be known on the screen as "The Heart of a Hero" and will be in five acts. William A. Brady of the World Film Corporation is in personal charge of the making of this great film. The stars selected to play the leading parts are Robert Warwick, Gail Kane and Clara Whipple, with George McQuarrie, Alec Francis, Clifford Grey, Henry West, Mildred Havens, Charles Jackson and Larry Fisher in important parts. Emil Chautard, a French actor, is in personal charge of all the scenes, while John Tuerk, representing the William A. Brady interest, is making the film. Mr. Sorrerio's plan of having his patrons take part in the play proved a great success for scores of pretty girls and fine looking young men responded to the call and made up as Colonial dames and gentlemen.

UNIVERSAL'S NEW DEPARTMENT

Will Purvey Educational Films and Special Children's Shows.

Boston, Mass.—Through the medium of the social welfare department of the New England Universal exchange, which was recently established by H. J. Shepard, manager of the exchange, not only pictures covering educational, vocational and scientific fields, but also "better pictures for the kiddies," will be supplied weekly so that the demand for all types of pictures can be satisfied. The department has now undertaken to classify, catalogue, print and arrange into programs, these various subjects and they are now available to clubs, societies, institutions, churches and theaters all over the New England district.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C., Special Corerspondent.

Jake Wells' Ice Fund Benefit.

RICHMOND, Va.—Jake Wells recently gave a complimentary matinee to the children of the city at the Strand, where he exhibited "The Wizard of Oz." While there was no admission charged, Mr. Wells expressed the hope that every child attending the performance would bring a penny to help swell the contents of a hamper, provided for that purpose, to be filled with money and then turned over to the summer ice fund. Needless to say, Mr. Wells was not disappointed, and quite a sum of money was obtained for this charity. It is contemplated that weekly matinees, especially suited to juveniles, will be given at the Strand.

Slides with Labor Union's Arguments.

Norfolk, Va.—Members of the Brotherhood of Train Employees here are arranging with local exhibitors for the display on July 4 and 5 of slides showing their side of the controversy with the railroads throughout the country involving a demand for higher wages and shorter hours. The slides are to bear various slogans.

Disregarded Board of Health Order.

Alexandria, Va.—A scarlet fever epidemic caused the closing recently of all places where the public congregated, including the places of amusement, public schools, etc. The city council has been more or less criticized for taking this action, both by the motion picture exhibitors and the general public, and it has even been hinted that the so-called epidemic was greatly over-estimated. Despite the order, however, the theaters opened several days later and large crowds of people attended. This caused the issuance of warrants requiring the presene of the picture men in the police court. Alexandria merchants are very angry over the whole matter as the city received a considerable amount of unfavorable advertising and people of the countryside hesitated entering the city because of the alleged epidemic. There naturally resulted a loss of a large amount of business and in this the motion picture theaters shared.

Colonial Beach, Va.—Charles E. Redhead opened his airdome here on June 15.

Amending Baltimore Code

City's Building Regulations Will Be Changed—Chief Engineer at Work on the Ordinance—Time for Suggestions Is Now.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Special Correspondent.

BALTIMORE, Md.—The committee, of which W. Hendrick, chief engineer of the city, is chairman, which was appointed by Mayor Preston to consider ammendments and to submit recommendations for the revision of the building code, is working hard to complete the task and it is expected that the report will be ready sometime during the next month.

Many suggestions, it is stated, are being received through the mails, for proposed changes which seem to be desirable. We would suggest, if it has not already been done, that the exhibitors and theater owners immediately get busy and suggest, if any, the changes in the building code which would be of benefit to them.

If the findings which the committee submits to the Mayor are approved by him, a draft will be made of the necessary amendments by the law department for submission of same to the City Council.

If it is thought to be necessary that action be taken at once on the amendments suggested by this committe, before September, it has been intimated that a special session of the council would be called by Mayor Preston.

TAX REASSESSMENT HEARING.

Notice to Maryland Theater Owners—On July 6 State Tax Commission Will Confer.

It is understood that a conference prior to general reassessment of all property, in the counties and the state of Maryland, which the members of the last session of the legislature authorized, will be held on July 6th.

The Supreme Bench has loaned the State Tax Commission the room of the City Court on the first floor of the Courthouse for this conference and invitations were sent out on Saturday, June 10th, by the Commission to all the county commissioners of the various counties of the state, the supervisors of tax assessments and the tax officials of all cities, towns and villages to attend.

Broadway Advance Program.

Baltimore, Md.—The management of the Broadway theater, 509-13 South Broadway, is now issuing an advance program for the benefit of their patrons. It is entitled the Broadway Bulletin and is being edited by J. Louis Rome, the manager. The subjects included are: East Baltimore local news; synopses of the plays to be exhibited at this house and news items concerning them.

Ford's Opera House Loaned.

Baltimore, Md.—Through the generosity of John T. and Charles E. Ford, the Fresh Air Society was able to give an entertainment at Ford's opera house on the nights of June 26, 27 and 28, as this theater was turned over to the society by the management. The staff of employes and the orchestra agreed to donate their services to the cause and the performance was a success.

A. B. Price in Philadelphia.

Baltimore, Md.—It is understood that Arthur B. Price, manager of the Mt. Royal theater, 617 West North avenue, went to Philadelphia on Tuesday, June 13, on a mysterious mission. There is a rumor current that he was seen in the film district on Vine street and from the smile on his face it is assumed that he put across what he went after.

New Baltimore Theater.

Baltimore, Md.—The Southern Amusement Company, H. W. Webb, president, will ask for permission to construct a moving picture theater on the west side of Light street, south of Poultney street.

Premier of "God's Country."

Baltimore, Md.—Through the courtesy of Lewis A. DeHoff, manager of the New theater, 210 West Lexington street, a premier screening of "God's Country and the Woman," the Vitagraph Blue Ribbon feature, which is a dramatization of James Oliver Curwood's book, was arranged for by Frank B. Spurrier, manager of the Washington, D. C., office of the V-L-S-E, Inc., and given on Tuesday night, June 13th after eleven P. M. A number of exhibitors were present and after the performance Mr. DeHoff stated that he would use it as part of his program for June 26, 27 and 28.

Pictures Aid Celebration.

Baltimore, Md.—Through the activity of J. Howard Bennett who formerly owned the New Pickwick theater, 115 North Howard street, and the help of the present owner, G. Horton Gaffney, and L. A. DeHoff, manager of the New theater, the program of moving pictures including the seven-reel feature "Salvation Joan" given with much success at the community celebration which was given by the Mount Washington Community Association on Tuesday night June 20.

Mr. Bennett had entire supervision of the installation of the projection machine, the erecting of the screen and the showing of the pictures. The machine was placed on the porch of the club house and the screen was erected on the ball grounds of the Mt. Washington Athletic Club. The projection machine, a spotlight and two operators were loaned by Mr. Gaffney while another spotlight was loaned by Mr. DeHoff.

E. M. Daly Manager of Strand.

Baltimore, Md.—Eugene M. Daly, a Baltimorean, who for many years successfully managed the Lyman Howe pictures, has been appointed by Harry Woods, to represent him as manager of the Strand theater, 404-6 North Howard street. Many improvements are now being contemplated by Mr. Woods for this house. The chief one among them is the installation of a cooling system for which plans are now being made. The Baltimore audiences are getting very fond of cool-air. Metro pictures will now predominate at this house.

NORTH CAROLINA NEWS LETTER

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C., Special Correspondent.

Local Exhibitors Ask Relief from Tax.

ASHEVILLE, N. C.—The local motion picture exhibitors are endeavoring to have the board of aldermen take action looking to the reduction or the abolition of the tax assessed by the city upon the motion picture theaters, and they have retained Attorney A. F. Sams to represent them.

When Mr. Sams appeared before the board he told the members that the exhibitors are required to pay a county tax of $100, a state tax of $150, a city tax of $60, and in addition to all of these there is the Federal tax, based on the seating capacity of the theater, making the total average tax per house between $350 and $400.

It is the contention of the exhibitors that they should not be taxed any more than any other persons engaged in mercantile business. They say that motion picture shows are a clean and wholesome amusement for the people and are an asset to the city. It is further pointed out that the low price charged for admission and the average volume of business aggregates in net receipts far less than the average business which is not taxed so heavily.

They further state that the money now spent in exorbitant taxes could be expended to far better advantage in obtaining a higher grade of films, thus adding to the enjoyment of the people who patronize the shows. The exhibitors also believe that some concession should be made to them in view of the fact that they had to close their doors to children for some length of time during the winter on account of a scarlet fever scare.

Mr. Sams told the aldermen that while the motion picture houses were taxed by the state at $150 a year, and the county and city authorities were permitted to assess additional taxes at their discretion, the big opera houses were only taxed $100, half of which sum being retained by the state, and the balance going to the county.

Mayor Eaton replied that it was an unjust action of the state to so tax the motion picture theaters which are city institutions, operated in cities only, and receiving their patronage from the cities.

E. M. Ames Heads Local Detroit.

Detroit, Mich.—E. M. Ames has been appointed manager of the Detroit branch of the General Film Company, Congress and Griswold streets, succeeding A. J. Gillingham, whose resignation we noted last week. M. Ames has been with the General for the past five years, a part of the time being on the road and for the past several years assistant manager of the company's Twenty-third street exchange in New York City. Mr. Ames is enthusiastic about the progressive spirit of Detroit people—and says he has not once been lonesome for Broadway and Forty-second street—a favorite New York expression.

Helmer George Buys a Pontiac House.

Pontiac, Mich.—Helmer George, of Pontiac, Mich., writes our Detroit office that he has purchased the Central theater in that city, located at 20 North Saginaw street, and formerly operated by F. J. Stafford. Mr. George is a photographer by trade and has a flourishing photograph business in Pontiac. He will run both enterprises. Mr. George will make motion pictures of local events of interest and later show them on the screen of the Central theater—in this way he expects to make his house extremely popular.

Arnold Kornicker, representing Menger & Ring, Inc., manufacturers of theatrical lobby and display frames, was in Detroit June 14 and 15 on one of his regular visits. Mr. Kornicker never fails to send his house some nice orders from Detroit, where Menger & Ring products have a splendid reputation.

Camera for Naturalists

Philadelphia Scientist, Carl E. Akeley, Has Invented a New Moving Picture Camera of Much Promise—Says There Is Great Need for It in Filming Wild Life—A Rough Description of the Mechanism.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—Carl E. Ackeley, of the American Museum of Natural History, evolved a motion picture camera novel in constructional and operating features, that at least gives promise.

As a big game hunter in the wilds of Africa, Mr. Akeley has used the ordinary moving picture camera, only to find it awkward and in many instances useless. He has attempted on spur of the moment to photograph a herd of charging elephants, or an alligator stealing on its prey, or a trapped lion in its death throes, only to be disappointed in the finished film. He once had the rare opportunity to photograph a real battle between giant ants of the tropics, but before he could adjust the mechanism of the camera, it was too late. It was through disappointments like these that Mr. Akeley was led to devise the new machine and to concentrate his technical knowledge upon the perfection of his idea.

The instrument is a radical departure from the old machines. In form it is cylindrical. It rotates in a steel ring on ball bearings and is supported by a curved arm, which rises from a sub-base on which the panoramic base rests when in operation. The complete apparatus, camera and panoramic devices form a single compact unit to be used with or without a tripod.

The camera can be mounted for rapid picture taking. It can be trained in any direction as accurately and as quickly as a cowboy can draw his iron. If a tripod is not at hand a window-sill, a rock, a saddlehorn, a tree branch, a knee—in fact anything stationary may serve as a base for operations.

More Films in Wilkes-Barre.

Wilkes-Barre, Pa.—Krueger & Wood, proprietors of one of Wilkes-Barre's most popular theaters, have recently announced their summer policy. The playing of stock will be discontinued and vaudeville and moving pictures will be in order for the balance of the warm season. It will be the policy of the management to present only the best films obtainable and the patrons of the theater are guaranteed first class moving pictures and vaudeville of the same nature.

When Is Our Picnic?

Philadelphia, Pa.—The time is fast approaching for the annual excursion of the moving picture folks to Atlantic City and, as yet, there has been no definite action taken in this direction. Numerous inquiries have been received as to the data for this outing and, as the trip has always proven such a success in previous years, the occasion should not be overlooked. If the Philadelphia Moving Picture Exhibitors' League does not intend to run the excursion, why not let some one else?

Charles Thropp Pleased.

Germantown, Pa.—Charles Thropp, manager of the Colonial theater, Germantown's leading theater, reports business as being exceptionally good and declares that there is every indication of a continuance of such conditions. He recently purchased a new Simplex projecting machine and additional equipment from the Calehuff Supply Company, 1301 Race street.

Philadelphia Business Notes.

West Philadelphia, Pa.—The Locust theater, Fifty-second and Locust streets. West Philadelphia's model moving picture theater, continues to draw the crowds and Messrs. Felt & Felt have been compelled from time to time to add to the equipment of their establishment. The latest move along this line was the purchase of several Simplex projecting machines from the Calehuff Supply Company.

Philadelphia, Pa.—Lewis M. Swaab reports having recently installed a Halberg motor generator and switchboard in P. F. Joyce's Princess theater, Pittston, Pa. This theater is one of the largest in that section of the state and enjoys a large patronage.

"Lame Ducks" Play Ball

Washington, D. C., Film Men Led on and Incited by Tom Moore, Harry Crandall and Others Declare a Baseball War — Umpires Had to Be Frequently Changed—What Happened When Bats Were Once Crossed.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C., Special Correspondent.

WASHINGTON, D. C.—In times gone by the term "lame ducks" was applied only to members of Congress who were serving out the tail end of a term prior to retirement from public life upon their failure to secure a re-election. Today, "lame ducks" refers to Tom Moore, Harry Crandall, Joe Morgan, Bob Campbell and a host of others, but this has nothing at all to do with re-election unless it be to the various positions these brilliant stars held on the baseball diamond.

The story is that Tom Moore picked on Harry Crandall until in self defence the latter hastily gathered his cohorts together and challenged, or at least accepted the challenge of the former to a duel at baseball. The rest of it is a sad, sad story, one with which the writer had nothing to do.

In the very first inning something happened to Frank B. Spurrier. Some say he sprained his ankle, others say he strained his courage; anyway he was hustled home (?) in his automobile. Then everything went lovely until Abe Dresner got all twisted up and forgot to watch who had the ball. When the pill was thrown from third base to put out a home-running player, Dresner got his head in the way and the umpire counted ten, but Abe failed to respond. He was dead to the world for five minutes until someone said they wanted to book Metro pictures, whereupon he showed signs of life.

Tom Moore Exceeds Speed Limit.

Things were equally hilarious on the Moore team. Tom Moore was called out by the umpire because in running the bases he exceeded the speed limit; Plunkett tried to steal the bases and carried home plate around in his pocket after having made a hit, and the Webber and Fields stuff was very plentiful.

On several occasions it was found necessary to change umpires. This was accomplished by the throwing of empty pop bottles, spare bats and baseballs and sometimes bricks.

The lineup was as follows: Crandall, captain; Keenan, Campbell, Payette, Morgan, Davis, Jasper, Berger and Dresner. Moore, captain; Murphy, B. Moore, Plunkett, Harley, Gardello, Trudewind, Johnson and Flax. Mrs. Tom Moore and Mrs. Leon Trudewind were official scorekeepers. Both are friendly to the Garden team and declared it the winner with the score of 27 to 7. And Crandall wants revenge.

V. H. Bendell Now Representing General Film.

Washington, D. C.—Local film men were last week introduced to V. H. Bendell, special representative of the General Film Company, Inc., who formerly traveled out of the Rochester and Syracuse, N. Y., offices of that company, but who will now divide his time between the Baltimore and Washington offices. In speaking of his new assignment, Mr. Bendell stated that he found conditions in Washington very satisfactory and that he was beginning to like the city very much.

Film 'Bicycler" Scored.

Washington, D. C.—The World Film Corporation is reported to have thrown an awful scare into the ranks of the so-called film bicyclers when it had an exhibitor arrested for switching film from a theater to which it had legitimately been booked to one which was not entitled to its use without the consent of the exchanges.

There has been a considerable amount of such "switching," or "bicycling" of film going on for some time without the consent of the exchanges, and an effort has been made to break up this practice. Where it has heretofore been ascertained that an exhibitor was doing this sort of thing, the exchange merely demanded payment for the use of the film at the second house. It has even been reported that exhibitors have held out films, renting them to other exhibitors in the same or adjoining towns.

In the case in question the exhibitor was charged with larceny in that in switching the film he was stealing the use thereof at the second theater. Had the case been carried through to a decision it would have been decidedly interesting. However, the charge was withdrawn by the exchange when the exhibitor paid for the extra use to which the film was put. It is now rumored that an effort will be made to get a conviction in the courts of some exhibitor who practices switching, as a lesson to others. It is a safe bet, the exchange manager who contemplates this action says, that the damages will be so heavy because of the disagreeable advertising that would be given to such a case, that it would not be repeated and others will take heed.

Airdomes Begin.

Washington, D. C.—A large number of motion picture parks were opened during the second week in June, but none were able to do any great amount of business because of continued rains. At Takoma park there is a new airdome operated by McPherson & Heins. Standard park has been reopened by the Standard Park Amusement Company with Thomas E. Franklin as manager. Peerless park, under the management of William Gaines, and the Maycroft has been opened by the Crandall interests.

J. I. Buck on Road for United.

J. I. Buck is a new road man representing the United Film Service, of which Sidney B. Lust is the proprietor. Mr. Buck is traveling in North Carolina and is said to be meeting with very good results.

Unicorn's Headquarters Busy.

The Unicorn Film Service Corporation is running full swing in the quarters recently opened at 434 Ninth street, Northwest, by General Manager A. G. Steen. This place was at one time occupied by the Greater New York Film Rental Exchange. It has been thoroughly overhauled, repainted and repapered and presents quite an attractive appearance in its new dress.

Warren A. Kline, who has had quite an extensive experience in the film business, is to be manager of the local exchange. He started in with George W. Bennethum for whom he managed theaters in Maryland and Pennsylvania. He then traveled for the Fairmount Film Exchange, handling Universal releases, alternating his employment with service under Mr. Bennethum, who was also connected with that exchange. For about a year he operated the Interstate Feature Film Company in Baltimore and upon giving that up he again handled the Universal releases. He left that concern to join the Unicorn.

The new exchange will be represented in Baltimore by Arthur Gans, who will travel out of the Washington office, and Will Mack, well known as a film man in this territory, will go on the road for the company.

NEWARK NEWS LETTER.

By Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.

Guenther New Manager.

NEWARK, N. J.—Olympic Park, a large open-air resort in the Irvington section, is now under the direction of Anthony J. Guenther and Henry A. Guenther. A. J. Guenther has already assumed the managerial reins, succeeding Hollis E. Cooley, who was manager under Mr. Kurz.

Regent Loses Help.

Kearney, N. J.—The Regent theater, opposite the Town Hall here, is minus two employees because of the mobilization of the New Jersey militia. William Hunter, ticket collector, and George Helm, pianist, are the two who have been called to the colors.

Another Poster Man.

Newark, N. J.—Harry H. Stahl, who comes here from the Twenty-third street, New York, branch of the Universal Film, is a new addition to the poster department of the local office, at 286 Market street.

Bluebird Soaring High.

Newark, N. J.—Henry Siegel, manager of the local Bluebird exchange, reports exceptional bookings on the latest releases. Mr. Siegel has just returned from a trip through the coast cities, and reports many airdromes opening for business. Weather conditions have thus far hampered the open-air places.

Special Universal.

Newark, N. J.—A special "edition" was put out by the Universal June 21 when the Newark soldiers left for Sea Girt. The pictures were taken by special contract with Frank A. Keeney, who exhibited them the next day at his local house, managed by John McNally.

Airdome Opens at Resort.

Long Branch, N. J.—The Ocean Pier Airdome, owned by Mr. Cross of the Grand theater, this place, is in the course of extensive alterations and renovation. The new airdome will be ready for opening about the fifteenth of June.

MID-NEW YORK LETTER.

By E. O. Weinberg, Plaza Theater, Troy, N. Y. Special Correspondent.

James Molan Buys Powers Opera House

TROY, N. Y.—Powers Opera House, North Troy, has been purchased by James Molan, 646 Clinton avenue, Albany, N. Y. He will remodel the house and operate the theater on a picture policy. This house is almost 100 years old and was first used as a church.

Fred G. Sliter Traveling for Mutual.

Schenectady, N. Y.—Fred G. Sliter, proprietor of the New Broadway theater, Schenectady, N. Y., is also traveling man for Mutual Film Corporation, covering part of New York, Vermont and Massachusetts.

F. Broymier Back at Orpheum.

Schenectady, N. Y.—F. Broymier has been reinstated as manager of the Orpheum theater here.

Frank J. Leonard With Bluebird.

Albany, N. Y.—Frank Leonard, formerly with V-L-S-E, is now engaged as roadman for Bluebird Photoplays.

E. J. Schmidt Goes to Ohio.

E. J. Schmidt, friend of all exhibitors, has left Bluebird Photoplays and is now managing "Where Are My Children?" company in Ohio.

SUNDAY SHOW PROGRESS IN TENNESSEE.

Some Exhibitors Find Ways to Keep Open Sabbaths.

By G. D. Crain, Jr., Special Correspondent.

CHATTANOOGA, TENN.—Sunday moving pictures are not yet possible in Chattannoga without interference by the sheriff, even if operated by a plan which would make them free to the public, according to a local exhibitor. Reports have been heard on the streets to the effect that Sunday shows might shortly be resumed; but the exhibitor was discouraged. One claimed that labor leaders had insisted that some plan be worked out for opening the show houses on Sunday afternoons, and had even gone so far as to suggest that they would pay the defense cost in case of arrests. He pointed out that Nashville and Memphis have Sunday shows, which are not classed as "nuisances" and subject to the special nuisance act. He called attention to the fact that swimming pools, baseball games, etc., which were far noisier, were free of such legislation.

A prominent Chattanooga lawyer discussed the proposition and cited portions of the old blue laws and their bearing on moving pictures, baseball, amusements, etc., and in his remarks said:

"Now as to picture shows: They are running full tilt in Memphis and in Nashville they are being operated in the public parks, free to the public, and the reports are to the effect that the parks are crowded as never before, and that the patrons are highly pleased. The exhibitors secure their revenue through running advertising slides between the shows. This same plan has been suggested in Chattanooga and has met with instant and almost unanimous approval, but there are enough who are affected with "ousterphobia," locally to scare the constabularly into threatening to arrest any who shall undertake any such delectable enterprise. The chief characteristic of one who is affected or suffering from 'ousterphobia' is that a fit is thrown every time anything indicates that there is an opportunity about to be offered to those who cannot otherwise entertain themselves to have an enjoyable occasion to see a moving picture show on Sunday, either free or for pay.

"But in spite of all of this, a light is breaking, and it is probably not far distant when all can enjoy Sunday according to the dictates of their own consciences. Everybody believes in keeping the Sabbath, but some persist that all should observe it according to certain restrictions and established alleged proprieties. All the people wish is to be permitted to enjoy the Sabbath so that it will work a diversion and entertain according to their respective ideas, always in such a manner as not to work an annoyance, harm, inconvenience or damage to the community generally. This desire is reasonable and should be accorded. Vital Christianity is evolving a sane Sabbath."

It is possible that the exhibitors may evolve a plan whereby they may run free pictures, and secure their revenue through charging for advertising slides.

Lincoln Theater Opens.

Chattanooga, Tenn.—The Lincoln theater, a new moving picture theater for colored people exclusively, at Ninth and A streets, was recently opened for business. The building is fireproof throughout, and is the first in the city to be erected exclusively for moving pictures. The new house was erected by T. S. Wilcox upon a long-time lease with a concern backed by Atlanta capital. With the exception of rail posts and seats there is no wood in the building according to Mr. Wilcox.

Going After Patrons

Small City Exhibitors May Get Valuable Help from the Experiences of a Live-wire Middleboro, Ky., Showman—Made a House-to-House Canvass to Find Why Patrons Did Not Come—Good Arguments.

By G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky. Special Correspondent.

LOUISVILLE, KY.—While it is often thought that all of the good ideas in almost any industry are dug up in the larger cities, the smaller towns often come to the front with a suggestion of great interest. The following very interesting discussion was recently forwarded to the writer, by Charles O. Brown, of the Brown Amusement Company, of Middleboro, Ky. He used it in a house organ:

"We are using something every day—peculiar, but nevertheless true. Last week we had occasion to visit almost every home in the city, thanks to a special little book of tickets, and in many instances we would stop and talk matters over with the lady of the house. It was discovered that many people hadn't been in a picture theater in months, and in some cases in years. We have always believed that there was something seriously wrong with our patronage—now we know it. Of course we took the time to find out why they had neglected such a worthy institution, and nine times out of ten the answer was something like this:

"From the lady of the house:

"'Well, I'd like to go, but I'm so busy I can't get away in the afternoons. Then when night comes I'm just simply tired out and don't feel like going.'

"From the business man:

"'Oh, I haven't got time to fool with the picture show. They're all right, I reckon, for young folks, but the hay for me at night.'

"We haven't yet had time to see the results of the heart-to-heart talks we had with these people. We only wish it were possible to get around every week or two and talk the matter over with them again. We are interested in knowing just what effect our advice will have upon them as well as the box office.

Broad Need of Recreation.

"If there is any one thing in the world that will shorten life it is work without recreation. So many of us make the mistake of putting our whole lives and souls into our business and thinking of absolutely nothing else. We work ten or twelve hours a day and then go home at night and think about it until bed time; then we go to bed and dream about—work. The same old thing over and over every day and night. This not only applies to the business man; just as many women are guilty of the same kind of suicide. Many women are forced into it, though, by the husband who has given his 'business' the position in his heart that his affection for his wife should occupy. His business crowds out all consideration for his family's pleasure.

"This sounds like an arraignment. It isn't—it's a warning. A man who never takes any kind of exercise shortens his stay on earth accordingly. Look about you and see for yourself; almost once a week you will be vividly reminded of it right in your own city. Mind recreation is just as essential as physical recreation.

"Make up your mind right now to give a part of your time every day to mind recreating. The motion picture is the most delightful form of diversion in existence. Bring your family to the theater in the evening and forget your business worries for an hour or so. You will be surprised at the results—your work will be more pleasant the next day because your mind will have been relieved before retiring and you will awake feeling refreshed and energetic. Don't be afraid to bring your children along; we present nothing that is unfit for them to see. On the other hand our photoplays are of great educational value. This fact is proven in that motion pictures are finding their way into churches and schools the country over."

Mr. Brown has undertaken personally to find out what is the matter with his business, and after finding out will endeavor to improve it. Copies of this article were sent to all of the residents of the city, and undoubtedly will set many thinking.

LIVE WIRE IN SMALL TOWN.

Exhibitor A. N. Miles of the Eminence Makes a Success with Features.

Louisville, Ky.—"Eminence makes a very small dot on the map, but there is a real live photoplay house here in 'The Eminence,'" according to an interesting letter received by the Louisville correspondent of the Moving Picture World, from A. N. Miles, of Eminence.

Mr. Miles said: "We are the Paramount house, making Paramount pictures our main attractions. We also run V-L-S-E, World and Pathe Gold Rooster productions occasionally. We have been running features now for nearly a year and find the local demand is for good, high-class, clean comedies. The V-L-S-E production of the "Misleading Lady" and the John Barrymore comedies on the Paramount program have been our biggest successes. Eminence has not been a 'show town' at all, but is gradually waking up to the merits of good photoplays, well put on.

"I am writing this in answer to the request of the Moving Picture World, for news items from the exhibitors, and I hope that you may be able to use it. I read the Moving Picture World from cover to cover each week. The reviews of the productions are an invaluable aid to the exhibitor, and the 'Advertising for Exhibitors' department is just splendid. I've used several hints from it to advantage."

Louisville Business Notes.

Louisville, Ky.—The Owl Film Company reports that it recently secured 3,000 old reels of feature material, most of which were old Warner pictures.

Louisville, Ky.—Henry Peltier, H. B. Strube, Fred Dolle, L. J. Dittmar and several other members of the state and local moving picture organizations are planning to attend the national meeting in Chicago.

Louisville, Ky.—George Maurer, representing the Pathe Film Company, out of the Cincinnati office, was recently in Louisville.

The Eagle Film Company has closed its offices in the Starks building at Louisville. The Southern company recently opened these offices to sell stock in the state.

Louisville, Ky.—The Idlehour Amusement Company of Louisville, with a capital of $1,800,000, has been incorporated to operate picture shows. The incorporators are Floyd Whitehead, Henry T. Kraft and F. L. Wilhoit.

Pineville, Ky.—William Low, president of the Pineville Amusement Company, under orders from the board of directors has issued notice to the effect that the company is dissolving its corporation, and has asked that all claims be presented at once.

Louisville, Ky.—The Alamo theater recently secured the new Goldberg Cartoon pictures, which will be shown on Sundays, Mondays and Tuesdays in the future.

Paducah, Ky.—Under the direction of the management of the Kozy theater, free moving pictures are shown at Wallace Park along with band concerts, boating, bathing, etc.

Trying to Close in July

Cleveland Exhibitors Would Like to Close for One Month, but None Wants to Be the Only One in His Locality to Do So—Different Referendum Cards with Three Propositions Sent Out to All Theaters.

By Hubert Persons, Standard Theater Bldg., Cleveland, Special Correspondent.

CLEVELAND, O.—A score of Cleveland exhibitors have expressed a willingness to close their houses for a period during July to stimulate business later in the summer. Cards for a referendum vote on a summer-closing plan devised by Sam Bullock have been sent out from the headquarters of the Northeastern Ohio Motion Picture Exhibitors' League. Of the first twenty-seven responses, only seven made flat refusals to consider the closing plan. A majority of the twenty favorable replies indicated that the theater owners would close if their near competitors would do likewise.

The referendum cards ask a vote on three plans, one to close for eleven days starting July 5, another for eighteen days and a third for twenty-five days.

The moving picture theaters the owners of which have expressed a willingness to close under either plans, are as follows:

Gordon Park, Colonial, Lincoln, Manhattan, Fulton, Funland, Columbia, Boulevard, Marquis, Randall, Park View, Edison, Delmar, Virginia, Castle, Nixon, Fountain, Globe, Chic and Crescent.

A special committee of three, headed by Sam Bullock, is hard at work to secure replies from every picture theater owner in Cleveland regardless of whether he is affiliated with the league.

Invite World Man to Speak.

Cleveland, O.—W. Stephen Bush, of the Moving Picture World, has been asked to address Cleveland exhibitors on any subject he chooses, if he stops off in Cleveland on his way to the Chicago convention. Members of the Northeastern Ohio Motion Picture Exhibitors' League unanimously voted to extend an invitation to Mr. Bush to address them, at a meeting held this week.

Baby Fund Got More Than $2,500.

Cleveland, O.—Every regular moving picture house in Cleveland having shown the film "The Babies' Fight for Life," made for the benefit of a fund campaign for the Babies' Dispensary and Hospital, Cleveland exhibitors are now seeking to have the film shown in the big theaters which show pictures in the summer. More than $2,500 was raised for the hospital through the efforts of the Cleveland exhibitors.

Cleveland, O.—The film denunciation of race suicide, "Where Are My Children?" with Tyrone Power in the lead, will be shown for another week at the Opera House. It has been drawing capacity houses and has furnished the subject for many sermons by Cleveland pastors.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, Cincinnati Correspondent, 610 1st Nat. Bk. Bldg.

"Where Are My Children?" in Cincinnati.

CINCINNATI, O.—One of the most successful runs of a high-priced attraction yet experienced in Cincinnati was that of the "problem" film, "Where Are My Children?" at the Grand, under the management of I. Libson. With four performances a day, two in the afternoon and two in the evening, 25 cents was charged for all seats at the matiness and 25 and 50 cents in the evening, but full houses prevailed, largely, of course, on account of the wide discussion caused by the unusual subject and frankness of the picture.

I. Libson's Expanding Interests.

Cincinnati, O.—The Grand opera house is running its summer season under the auspices of the Family Theater Amusement Co. and the Lyric, the other leading "legitimate" house, in connection with the Strand Amusement Co., which means that these four big houses, as well as the Walnut, are all under the management of I. Libson. This makes a string of large theaters, all closely grouped in the down town district, quite without parallel in Cincinnati, and probably not equalled in any other city. The arrangement seems to be working out well for all of the houses mentioned, however, as large audiences are handled regularly. Except where special attractions are shown a uniform admission price of 10 cents prevails at all for the features shown.

Dimmers Make Fire Scene More Realistic.

Cincinnati, O.—Manager Joseph Hennegan, of the Lubin, gives more than ordinary attention to little things, one touch illustrated recently in the running of a Vitagraph feature, being the use of special dimmers on all lights in the house during a fire scene. This threw into vivid relief the smoke and flame effects seen in the pictures, and made them extremely realistic. The Lubin has been showing to large houses on its five-cent policy, inaugurated some time ago, and is also maintaining a high quality in its programs.

New Company to Build Theater.

Lima, O.—The De Luxe Theater Co. has been incorporated here by local interests with a capital stock of $10,000, and will probably construct a handsome and up-to-date house. A. Ritzler and others are interested.

Hamilton, O.—The famous Essanay film, Charles Chaplin's "Carmen" Burlesque, was shown at the Jewel recently with pronounced success, the management reporting large crowds to see the production.

ATLANTA NEWS LETTER.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Special Correspondent.

E. J. Sparks Will Run the Georgian.

ATLANTA GA.—E. J. Sparks, who has been road man and theater manager of the S. A. Lynch interests for many years, well known and well liked all over the southern territory, is now manager of the Georgian theater, Atlanta, in place of Hank Cassidy, who has resigned and is on the road for a feature film service.

Mr. Sparks' experience in the film business is wide and with the excellent stand of the Georgian, it is believed his showing will be gratifying.

J. B. Lively Buys Regent Theater.

Atlanta, Ga.—Joseph B. Lively, an old newspaper man, has purchased the Regent theater, in Peachtree street, one of the neighborhood theaters built last year by Montgomery, and plans to devote his entire time to putting the best to be had in it. He will use Triangle and Paramount service, and will cater especially to children and ladies.

N. I. Ehrlich Takes Charge at Triangle Office.

Atlanta, Ga.—A. C. Bomberg, popular Atlanta film man, has severed his connection with the Triangle company, as their southern manager, and will leave shortly on a vacation. N. I. Ehrlich, manager of the Triangle exchange in New Orleans, will come to Atlanta to take charge of the company's local offices. Mr. Bomberg's plans for the future are undecided.

Censor of Films in Savannah, Ga.

Savannah, Ga.—The library and playground commissioners in Savannah have voted to establish a board of censors in that city. Members of both boards have expressed themselves as being in favor of the establishment of such a board. The recommendation will go to council at its next meeting.

Atlanta Personal Notes.

C. E. Buchanan, Atlanta Metro exchange manager, will spend July at the Wrightsville, N. C., seashore.

John G. Evins, formerly owner of the Vaudette theater left Atlanta this week for Wrightsville Beach, N. C., where he will spend several weeks.

IN IOWA.

By Midwest News Service.

Council Bluffs Theater Burned.

Council Bluffs, Ia.—A mysterious fire gutted the Dohaney theater, which has been undergoing remodeling at Sixth street and Broadway. The loss is about $7,000. Little credence is given the theory of incendiarism as there is no known reason for enmity. Barney Gilinsky of Omaha was having the theater, one of the land-marks of the city, made thoroughly modern.

Iowa Theater Notes.

Dubuque, Ia.—The vaudeville and moving picture shows have been transferred from the Majestic theater to the Union Park theater for the summer.

Prescott, Ia.—Free moving picture shows will be given every other Wednesday afternoon and night by the business men.

Wapello, Ia.—L. C. Wittman has purchased the Gem theater.

Mason City, Ia.—The new picture policy of the Cecil theater under the direction of V. B. Vallean, Inc. was started with "God's Country and the Woman." Two new projectors have been installed.

Cedar Rapids, Ia.—Feature pictures on Sunday, Monday, Friday and Saturday and "Gloria's Romance" on Tuesday, Wednesday and Thursday is the policy of the Strand theater until the interesting Kleine serial has been finished.

BUFFALO NEWS LETTER.

By Joseph A. McGuire, 5 Lewis Block, Telephone Seneca 568, Buffalo.

Screen Club Elects Officers.

BUFFALO, N. Y.—Enthusiasm marked the annual election of officers of the Buffalo Screen Club Monday evening. There was a full attendance at the club rooms of the organization. Refreshments were served to relieve the tension of casting the ballots. The following officers were elected: President, George H. Christoffers, Mutual; vice president, Howard Brink, Paramount; secretary, Al Becker; permanent house committee of one, Harry Marsey; sergeant at arms, Peter Hofmeister; board of governors representing the exhibitors, Ira Mosher, Palace theater, and Charles Johnson, Ellen Terry theater; board of governors representing the exchanges, Charles A. Taylor, Metro; Benn Brandon, Mutual; John M. Sitterly, Popular Feature Film; Jacob Mulhauser, Exclusive.

The installation of officers will take place on Monday, July 10. Messrs. Mack, Mosher and Willats were appointed a committee to arrange for a spread and entertainment for the members on that date. James K. Morgan, Pathe, and Louis Green, Exclusive, were appointed a committee to interview the exhibitors and

their employes to join the Screen Club in the preparedness parade in this city.

As soon as the rainy weather is over the club will have an outing at some Lake Erie or Niagara River resort.

Not Guilty on Sunday Charge.

Jamestown, N. Y.—A verdict of not guilty has been returned by the jury in the case of George Blakesley, charged with selling tickets at the Mozart theater, Jamestown, N. Y., in violation of the Sunday labor law and section No. 2143 of the code of criminal procedure. This was the first of the moving picture cases to be tried in that city.

Sattler Theater Up on Foreclosure Sale.

The fireproof Sattler moving picture theater at 512-516 Broadway, Buffalo, will be offered at a foreclosure sale. The building was completed in 1915 and has a seating capacity of 1,200. The house was built at a heavy expense and was modern in every respect. However, it was handicapped by an unsatisfactory location, having to face strong competition from the William street and downtown theaters.

Watching for Unaccompanied Children.

Buffalo, N. Y.—The Children's Aid Society of Buffalo has announced that it will proceed vigorously against theater managers who permit children, unaccompanied by parents or guardians, to frequent showhouses. Officers of the society recently procured the conviction of the proprietor of an Elk street moving picture theater. He was fined $50 for admitting children.

Crusade Against Rowdies.

Buffalo, N. Y.—Judge Hager of Buffalo has begun a crusade against rowdies in moving picture and other theaters of this city. One man who was taken out of the Lyric theater on complaint of the management was fined $10. Another rowdy, arrested on complaint of Louis Eisenberg, manager of the Columbia in Genesee street, was fined $10. The court has decided to deal out strenuous punishment on future prisoners who make life miserable for theater patrons.

Frank Leonard With Bluebird.

Buffalo, N. Y.—Frank Leonard, who handled the Mary Page series in this territory for some time, is now representing the Bluebird features.

William Leyser a Mutual Representative.

Buffalo, N. Y.—G. W. Christoffers, manager of the local Mutual, has appointed William Leyser a road representative. Mr. Leyser was formerly manager of the Marlowe moving picture theater of this city. Dave Cohen, manager of the Symphony theater, Binghamton, called on Mr. Christoffers.

J. R. Stevens Road Manager.

Buffalo, N. Y.—J. R. Stevens of Buffalo has been appointed road manager and Mrs. F. Fraleigh lecturer of the "Twilight Sleep" production in this territory. The Popular Film exchange is handling this film on the percentage basis with various theaters at an admission price of twenty-five cents.

J. Feinen at Marlowe Theater Helm.

Buffalo, N. Y.—J. Feinen is the new manager of the Marlowe moving picture theater, 261 Virginia street, Buffalo.

"We have made many improvements at the Marlowe and are advertising it as 'the house of quality,'" said Mr. Feinen. "Our price of admission is ten cents and we are giving our patrons better features than they ever had before. We have also added vaudeville, with amateur performances Tuesday evenings. We are buying the best pictures obtainable and the people are appreciating our programs."

Ball Paid Its Way

Detroit Screen Club's Brilliant Dance Given Last May Proved a Financial Success —Sale of Tickets Meets all Expenses — Get-together Meeting with Chicken, Frog and Fish Dinner Coming Later in Summer.

By Jacob Smith, 503 Free Press Bldg., Detroit, Special Correspondent.

DETROIT, Mich.—The Detroit Screen Club held a meeting Friday evening, June 16, at the Empire theater building, 189 Woodward avenue, for the purpose of finally adjusting finances in connection with the screen ball given in May. Among those present were A. J. Gilligham, Harry Garson, John Kent, George Weeks and M. S. Bailey. The reports of the various exchanges, theaters and others on the sale of tickets to the screen dance together with the number of paid admissions at the door showed that more money had been taken in than was expected. And despite the elaborate functions, both at the Arcadia and the Hotel Pontchartrain, there was enough to pay for everything from the money for tickets sold. After the adjustment of the screen dance affairs, a regular meeting was held and a vote of thanks was tendered to the special committee appointed to arrange the program and to Harry Garson for his efforts in bringing the stars to Detroit for the functions.

Later in the summer there will be a get-together of the members of the club at one of the nearby roadhouses for a chicken, frog and fish dinner.

Grand Circus Theater Asking 25 Cents.

Detroit, Mich.—Art W. Blankmeyer, proprietor of the Grand Circus theater, 301 Woodward avenue, Detroit, is having good success with the new policy recently adopted. Heretofore the Grand Circus has been a ten cent house, playing second or third run on big features. Sometime ago Mr. Blankmeyer decided to try something new, so he put in a big feature and charged 25 cents. He found he had no trouble in packing his theater at that price, so he put in another big feature and charged 25 cents. He has kept up this policy ever since and has decided to retain that policy just as long as big features are available. Early in June he completed a five weeks' run of "The Little Girl Next Door," at 25 cents, and for the weeks of June 18 and 25 he is running the great Vitagraph feature "God's Country and the Woman" at 25 cents. "Just as long as I can get big features I will play them," he told the World correspondent. "As far as the price is concerned, it is just as easy to get a quarter as it is 15 cents or a dime, providing the picture is good. We have found no trouble in getting the increased price; we play to just as many people, if not more, and the 25 cent price enables us to make more money."

Mr. Blankmeyer is leasing theaters throughout Michigan to play the "Little Girl Next Door" feature for one to three days. Anyone desiring to play this feature should address Mr. Blankmeyer at 301 Woodward avenue, Detroit.

Open Meetings for Operators.

Detroit, Mich.—The Detroit Motion Picture Operators Union will hold open meetings every second Wednesday night opposite to their regular meetings at 84 Macomb street, to which all motion picture machine operators in Detroit and vicinity are invited to attend. There will be speakers and light refreshments and an endeavor will be made to impress upon all men the need of organization.

Max Ruben, for five years operator at the Empire theater, Detroit, has resigned. Max is considered one of the best operators in Michigan, if not in the country.

Business Agent Jack Edwards of the local union was recently presented with a bouncing baby boy. Congratulations.

The Rialto Film Officers.

Detroit, Mich.—Two prominent Detroit cigar manufacturers, Messrs. Sam T. Goldberg and Isaac Goldberg of the Lillies Cigar Company, are the financial backers of the Rialto Film Corporation, with headquarters in New York City. The stockholders recently held a meeting in Detroit and elected Isaac Goldberg, president; Jesse Goldberg, vice-president and general manager; and S. T. Goldberg, secretary and treasurer. Mr. S. T. Goldberg told the World correspondent that the first picture to be released would be titled "House of Mirrors" in six reels. The Rialto will release all features on the states right basis.

Rushing Work on the Oakland.

Pontiac, Mich.—Efforts are being made to rush to completion the new Oakland theater in Pontiac, Mich., a short distance from Detroit, so as to open it about the first of October. The Frank Farrington Co. is building the house and he is pushing things as fast as possible. White terra cotta is being used on the front, with brick on the sides and back. A long lobby will lead to the amphitheatre auditorium of the theater proper. Following the design of the Majestic, Detroit, the seats will all be on one floor, which will slope gradually from the orchestra pit up to the booth. Accommodations will be provided for 1,800 people. There will be no steps—runways being used after the most approved idea for theater construction. The foyer and lobby will be large enough to accommodate the entire audience. The Adams style of architecture will be carried out. Considerable attention will be paid to decorations, the number of exits, and everything will mean a better theater. The Oakland is a Detroit enterprise being erected by Detroit capital. The officers are A. I. Marentette, president; James H. O'Donnell and Harry Goldstein, vice-presidents, and Frank C. Cook, secretary and treasurer.

Interesting Personal and Business Notes.

A. J. Gilligham, who recently organized the National Film Co., 189 Woodward avenue, left June 21 on a ten-day business trip to Toronto, Montreal and New York City.

J. C. Ritter, of the Rialto theater, and C. M. Orth, of the proposed new De Luxe theater, have returned from a trip to New York and other eastern cities, their object being to get new ideas in theater construction. The Rialto theater at Mt. Elliott and Gratiot avenues will be one of the finest houses in the middle west, being amphitheater in style and having a large seating capacity. Mr. Orth is not ready to announce when work will start on the De Luxe at Parkview and Kercheval avenues.

Contracts will be awarded by July 1st for the construction of a theater at St. Clair and Mack avenues, for the St. Clair Theater Company. The building will have a terra cotta trimmed front with marble and the lobby will be finished in marble. The theater auditorium will be 45 by 161 feet and will seat 1,400 persons. The cost of the building will be $85,000. The St. Clair will be a motion picture house.

The writer has it upon the very best authority that another moving picture theater will be erected in the Grand Circus park section of Detroit, full announcement of which will appear first in the Moving Picture World.

Rolling Palace Shows

Springfield, Illinois, Exhibitor Has Had Big Pullman Car Fitted Up as Show Palace and Will Travel Over Three States—Cost $8,000 for Fittings—Is an Interesting New Departure in the Film Business.

By Frank H. Madison, 6749 Emerald Ave., Chicago, Special Correspondent.

SPRINGFIELD Ill.—"Rolling Palace Picture Shows" is the inscription on a big white Pullman car which E. B. Jones, 1000 North Fifth street of this city, has remodeled into what is believed to be the first railroad show. He plans to tour Indiana, Wisconsin and Michigan, playing three-day stands in small towns.

The car is equipped with 150 opera chairs. It has its own electric light plant which in addition to supplying current for projection and the ventilating system supplies a 4,000 candle power searchlight on top of the car. Plenty of exterior colored lights for display have been provided. The equipment includes a big electric piano. Entrance and egress have been safeguarded by removable steps to the observatory platform of the car.

For service Jones purchased outright 30,000 feet of film and will rent the surplus to other shows.

An outlay of $8,000 was required to fit up the car in accordance with Jones' plans upon which he holds patent rights.

If the first season is successful he may put out another show next year.

It was planned to give the first show in the city free to children from the Home for the Friendless.

Open Sundays in Danville.

Danville, Ill.—Moving picture theaters in Danville opened on Sunday for the first time June 18. The ordinance permitting this became a law despite the fact that the mayor failed to sign it.

Two New Incorporations.

Springfield, Ill.—Certificate of incorporation has been issued to the Universal Film Exchange, Chicago, capital $50,000. Incorporators, John J. Laine, Paul J. Dubois, Edwin H. Collins.

Also to the Smile and Laugh Film Company, Chicago, capital $2,000. Incorporators, Edmund D. Levisohn, Benjamin Simon, Emil Greenhut.

Illinois Theater Changes.

Chillicothe, Ill.—Michael Dowaliby, clerk at the Saad confectionery store, has leased the Hippodrome theater.

Camden, Ill.—William Deley has opened a moving picture theater here showing Tuesday and Saturday nights.

McLeansboro, Ill.—J. M. Hobbs has leased the Elite theater to John Sneed and Raymond Holland.

Clinton, Ill.—Manager Sudduth of the "K" theater will erect on North Monroe street a moving picture theater, seating 500. The entrance will be flanked by stores. The structure will cost $15,000.

St. Charles, Ill.—Robert Kremer, owner and manager of the Grand theater in Geneva, has purchased the Star theater in this city. W. J. Bryant has formed a copartnership with him and will manage both the Star and Idle Hour theaters.

Wyoming, Ill.—Manager Castle has opened the new Lyceum theater here.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Local Men Finance Theater.

CENTERVILLE, Mich.—Farmers near Centerville are so eager to see moving pictures that fifty of them have associated with local business men and are erecting a theater seating 500 and costing $10,000.

Want a Blue Law Sunday.

Constantine, Mich.—Churches of Constantine are working to prevent Sunday moving picture shows. Petitions are in circulation asking that the Sabbath performances, recently inaugurated, be discontinued.

Local Cartoon Film Popular.

Kalamazoo, Mich.—Everett True, a cartoon character, is a great favorite with readers of the Kalamazoo Gazette as well as other papers which use the Newspaper Enterprise Association service. When the first showing of the Everett True films was made at the Elite theater they drew 4,800 persons in the afternoon and evening, smashing week-day patronage records.

These films will also be shown at the Lyric theater one day after the Elite has them.

New Theaters and Changes.

Richmond, Mich.—Carl Duncan has sold the Family theater to Mr. Wagner of Sandusky, Mich.

Owosso, Mich.—Film masterpieces are scheduled for the opening of the new Strand theater which is planned for early in July. The screen will be in a palace setting.

Ishpeming, Mich.—The Butler theater, Ed. J. Butler, manager, has jumped from twice-a-week shows to an every-night schedule. Five-cent matinees will be given daily except Saturdays and holidays.

Calumet, Mich.—The remodeled Star theater opened with the Fox feature "The Witch." The house now seats 425.

INDIANA NEWS LETTER.

Special to the Moving Picture World from the Indiana Trade News Service.

Receiver for People's Amusement Co.

INDIANAPOLIS, Ind.—A receiver for the affairs of the People's Amustment Company, owners of the Talbott, Empress and the Victoria theaters of this city, has been appointed by a circuit judge. The suit was brought against the company by Daniel C. Scheible, who alleges that the amusement company has contracted unsecured debts amounting to $50,000.

Jonas Jennings to Get the Royal.

Vevay, Ind.—Clemans Deman, owner of the Royal theater, announced recently that negotiations were under way for the sale of the theater to Jonas Jennings, veteran theater man of Cincinnati. It was said that the deal was to all intents and purposes closed. The consideration was not announced.

Orpheum's Summer Arrangements.

Evansville, Ind.—With the ventilating system and cooling devices recently installed in perfect operation the Orpheum, one of Evansville's "big theaters," is ready for the summer run.

Lincoln Theater Sold.

Elkhart, Ind.—O. M. Snellen of Jefferson, O., recently purchased the Lincoln theater in South Main street of this city. Snellen announced a change in the program but did not say what service would be featured, since he has not yet closed. The Lincoln is one of the better houses of Elkhart.

Back to the Old Home Town.

Sullivan, Ind.—Clarence Hill, formerly one of the "boys about town," returned to take over the management of the Sherman theater beautiful. Love of the old home town brought Hill back to Sullivan, he says, after he had been away several years playing the motion picture game in various parts of the country.

NEW ST. LOUIS THEATER.

The Ivory Theater Opens With Smashing Big Program.

By A. H. Giebler, 236 Vanole Bldg., St. Louis, Mo., Special Correspondent.

ST LOUIS, Mo.—The Ivory theater, which has just opened its doors to the public at 7712 Ivory street, gave a smashing big program of pictures on opening night, and had an excellent orchestra to accompany the pictures. The Ivory is a new house operated under the management of the Ivory Amusement Company, with E. J. Paule at the head of the enterprise. Mr. Paule was formerly a councilman of St. Louis, and on opening day the lobby of the theater was filled to overflowing with floral offerings from his many friends and business associates.

The Ivory is a model and up-to-date theater in every respect. The seating capacity is 850 and the two new Power's 6-A machines and other furnishings of the house are of the most modern and approved designs. The Ivory has been playing to good audiences ever since opening day, and is a very attractive addition to the neighborhood.

Chaplin Films Only at Police Benefit.

St. Louis, Mo.—Moving pictures were again one of the most prominent features of the annual Police benefit which was held at Mannion's park beginning June 18, to last several days. Besides the other attractions, which included foot races, ball games, drilling contests and other athletic maneuvers, a number of Chaplin films were booked for the entertainment, and were shown in the evening at the theater in the park, with the accompaniment of a good orchestra. A cabaret performance after the picture show wound up the day's frolic.

The American Closes.

St. Louis, Mo.—The American theater, which has been showing first run Triangle pictures in St. Louis for several months, has closed for the summer season, and the program has been transferred to the Columbia, a leading vaudeville house during the theatrical season, at 6th and St. Charles street. The change has probably been made on account of the better location of the Columbia to the busy retail district. Both the American and the Columbia are under the control of the same theatrical enterprise.

Local Mutual Drops Accessories.

St. Louis, Mo.—The local branch of the Mutual Film Corporation, under the management of Fred A. Kellar, had decided to drop the carrying of motion picture theater supplies and accessories, and devote all its time and endeavors to the placing of Mutual pictures. Mr. Kellar expresses himself as being well pleased with the arrangement, as it will give the opportunity of specializing on one line of work instead of trying to handle several lines, and he expects to show a radical increase of business under this stystem.

A Happy Airdome Man.

Sam Lears, of the Lears Theater Supply Co., says that he has done the greatest airdome business this season than ever before since the beginning of the industry, and this in spite of the remarkably unfavorable weather for outdoor shows.

Local Business Notes.

George W. Fuller, manager of the local World Film exchange, started an innovation in the Sunday Globe Democrat of June 18, when he headed the list of theaters advertising under the head of "Movie Directory," with a comprehensive list of

World Film features to be seen in St. Louis theaters for that week. The name of each theater showing World Film features was given, with the dates and names of the features to be seen at that house. The advertisement was very pleasing and attractive.

The Princess theater, on Grand and Olive, is to be the home of a convention, beginning June 22, to be held by the International Bible Students Association,

KANSAS CITY NOTES.

New Theaters and Changes in Kansas.

Hutchinson, Kans.—Fred Savage, who has three theaters, the Rex, the Iris and the De Luxe, is about to close the Rex for remodeling; he will give it 600 seats, and equip the stage to show vaudeville occasionally. The city has now no vaudeville facilities.

Pleasanton, Kans.—W. H. Cummins, proprietor of the Star theater, will open a new house soon, with the V-L-S-E "Rosary." The Kansas City office has sent letters to a list furnished by him, telling of the theater, of Mr. Cummins' enterprising activity, and of the picture.

Kansas City, Kans.—H. S. Balmer has leased the Idle Hour, Seventh street and Quindaro Boulevard, from W. S. Brown, and will open it with Metro. Mr. and Mrs. Balmer live in the neighborhood, have never been in the picture business—but believe they know what they and their neighbors want in the way of entertainment.

Concordia, Kans.—The Iris, Concordia's newest and finest moving picture theater, has been formally opened. George Beach is manager.

New Theaters and Changes in Missouri.

Springfield, Mo.—The Gruhel's Bros. new house here has been delayed by a strike of laborers on the construction. The steel received was non-union, and local unions insisted on reordering before they would work.

St. Joseph, Mo.—The wife of Nate Block, president of the Center Amusement Co., owning the Orpheum and the Crystal, died recently.

Webb City, Mo.—Manager Wineherd of the Nystic, Webb City, Mo., is having a moving picture theater fitted for him at Joplin, to open about September 1.

Chillicothe, Mo.—A new theater is being built here for James Boyle, operator of the Star; it will seat 850, and be opened August 1, as the Empire.

Wheeling, Mo.—This town of 300 population now has a moving picture show; it is operated by Smiley & Lowe.

Chillicothe, Mo.—J. M. Leinger has sold the Trio.

Bucklin, Mo.—C. S. Hess has sold the Iris to H. J. Hamil.

Sumner, Mo.—Strobaugh & Barnett have opened a new show here.

Hale, Mo.—Lester & Barr have opened a show in the opera house. They are giving high class features to this town of 500.

Columbia, Mo.—The Hall theater, capacity 1,300, modern, built for $60,000, will be opened in July. H. G. Woods, formerly manager of the Star, will handle it.

Kirksville, Mo.—The Colonial theater will be closed soon, and the equipment will be sold. This will leave three theaters in Kirksville; two of them, the Star and the Princess, had made arrangements with V. A. Klingberg, manager of the Colonial, for the elimination of that excessive competition.

Joplin, Mo.—The Empress theater will reopen July 1, with pictures and road show entertainments. The theater has been leased by J. W. Holmes, who will now make his residence in Joplin. He probably will get high class musical attractions, which he is familiar with—he owned the Boston Opera Company, playing at $1 and $2, for several years. The theater building is now being remodeled and decorated.

Wichita Sabbath Contest

Kansas Exhibitors Lose First Skirmish for Open Sunday Shows—Judge Wilson Denies Injunction to Keep City Commissioners and Police From Enforcing Regulation—Real Fight to Come Later.

Special to Moving Picture World from Kansas City News Service.

WICHITA, Kan.—The exhibitors of Kansas lost their first rounds in the fight for Sunday opening. The city commissioners rejected, June 15, their petition for the repeal of the Sunday closing ordinance. On June 17 the hearing was had before Judge Thomas C. Wilson, of their application for an injunction. They sought to restrain the city commissioners and the police from enforcing the ordinance, Judge Wilson ruled that the ordinance was legal, and refused the order. Attorneys representing the exhibitors argued that the ordinance was plainly class legislation, and moreover that it was plainly illegal because it was too broad. Judge Wilson admitted the defect of the ordinance that it was too broad, but held that the courts probably would not construe it to cover all the ground it pretended to cover, but would construe it to do as the commissioner really intended—prevent the showing of moving pictures on Sunday.

The exhibitors have not really begun to fight yet. They had not, in fact, been thoroughly in harmony on the seeking of the injunction. And now they will probably turn to some other recourse, and get together in a concerted effort to overthrow the measure.

AS CITIZEN SOLDIERS.

Film Men Going to the Front—Like Scenes All Over Land.

Kansas City, Mo.—Richard Robertson, manager of the World office at Kansas City, is thanking his lucky stars for his policy of training understudies for every job in the office. There are substitutes available for every job "down to the manager," as he says. And they certainly did come in handy when the "call to arms" sounded in Kansas City June 19. For three men from the World exchange were summoned! J. J. Crandall, assistant shipper, is a member of the signal corps, and was the first called. Mr. Robertson, loyal to his country, surrendered Crandall without a murmur. Half an hour later Mr. Robertson lost another of his men. Louis Klar, who is lieutenant in the Battery B. Scarcely had his footsteps died away, when another call struck closer home. For it demanded Howard Robertson, head shipper, who is the manager's brother, and who is a high private in Battery C, of Independence, Mo.

The war cry hit no other office so hard. From the Mutual there had gone the previous Saturday Don Hannaford, who went to the border to reenlist in the company in which he had previously seen service. Among others who have served Uncle Sam is C. H. McCann of the Metro office, who served his time as engineer in the navy and is possibly to be classed as a naval reserve.

C. S. Edwards is perhaps the luckiest man with reference to army service, under the circumstances of his heavy duties as manager of the Pathe exchange. Mr. Edwards has just finished his service in the militia. He is not crowing over the fact but anyway it obviates the necessity of making hasty arrangements to get away.

Ruth Wright Buys Cosy Theater.

Topeka, Kans.—Lew Nathanson, one of the best known exhibitors in the state, has sold his Cozy theater to Miss Ruth Wright, who is quite as widely known as Mr. Nathanson. Miss Wright has the good fortune to be one of the loveliest women in the state, and her photograph won her the title of most beautiful from a committee of the Panama Exposition. She has been cashier of the Cozy several years. Mr. Nathanson is devoting his time to submitting features to the censors, representing exchanges, including the Triangle and the Universal.

Little Mary Irene McCann New Arrival.

Kansas City, Mo.—C. H. McCann of the Metro office has received an addition to his family, a girl named Mary Irene, whose brother says she must train as a nurse for the war, or become a moving picture actress, he is not particular which.

W. S. O'Keefe Is Kleine Office Manager.

Kansas City, Mo.—W. S. O'Keefe, formerly with the Universal at Kansas City is now office manager for the George Kleine headquarters at Kansas City.

L. B. Douglas Will Steer Wichita Mutual.

Wichita, Kans.—Law is a fine study to sharpen the wits, and it also gives excellent equipment for use in any sort of business. This is the theory of L. B. Douglas, who recently graduated at the Kansas City School of Law. Immediately afterwards he went to Wichita to take charge of the Mutual branch there.

Geo. F. Perry Goes to Metro.

Kansas City, Mo.—Geo. F. Perry, formerly of St. Joseph, Mo., has been added to the traveling force of Metro. He will visit Missouri exhibitors.

R. G. Abbey Boosting V-L-S-E Superfeatures.

Kansas City, Mo.—R. G. Abbey, for several years traveling with Paramount, is now specializing in Kansas City territory with the super-features of the V-L-S-E.

At International Local Offices.

Kansas City, Mo.—Chas. E. Raymond, formerly with the Universal at Kansas City, is working in the city, and F. L. Welch, formerly manager of the Subway theater, is traveling the territory, for the International Film Service, Inc. Booking offices are on Tenth street near Main; at present the shipping is done for the Kansas City district from the St. Louis office.

Frank Owens Now With Mutual.

Kansas City, Mo.—Frank S. Owens, for the past year with the Kansas City Feature Film Co., is now traveling Kansas and Missouri for the Mutual.

Two New Kansas City Airdomes.

W. B. Tuteur, proprietor of the Empire, Fifteenth and Fremont; Troost, Fifteenth and Troost, and New Palace, Fifteenth and Cherry, Kansas City, Mo., has added another to this string of Fifteenth street theaters. He has built and put into service an airdome at Fifteenth and Forest, a block from his Troost theater. He calls it the "Kuloff," and it seats 1,500.

Joe Silverman has built an open air theater across the street from his Emerald, Thirty-sixth street and Prospect avenue, Kansas City, Mo. He has three machines in the Emerald, and is going to use one of them in the open air. This summer theater will accommodate 1,000 persons, with bench seats. The admission will be as for the Emerald, 10 cents, and will run exactly as the theater, which will be closed except during inclement weather.

Do Screen Ads Pay?

New Orleans Exhibitors in Several Instances Are Using a Good Deal of Animated Advertising Matter on Their Screens—Some Notable Exceptions—Local Film Men Are Beginning to Wonder Whether It Pays.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS.—Not so many moons ago an exhibitor who secured a "still" advertisement from every butcher, baker and candlestick maker in his immediate neighborhood—not to mention the garage man—patted himself on the back and thought himself a pretty wise guy to discover a profitable by-product in his business. But when busy people walked out on him—couldn't stand a nightly repetition of junky, undignified advertising—he saw his mistake. Then along came animated advertising which in New Orleans replaced to a very large extent the other kind. Now there has been discovered a very serious menace in this very animated advertising.

When it first came out, it was a novelty, and it is yet, when an exhibitor conducts it properly. But in New Orleans there are exhibitors who are running it into the ground as they did the still slides. The average advertising film lasts from ten to twenty minutes, and, when repeated night after night at certain showhouses, becomes exceedingly boresome to an audience used to a daily change of program.

One of the biggest exhibitors in New Orleans in opening a new playhouse announced his screen would be free from all advertising matter. He kept it just that way, for a while, but the temptation was too strong for him. New he runs advertising, and it is noted that he was much better off before he began. The question of long advertising films naturally leads to the arguments for shorter programs. In this connection it is noted that Josiah Pearce and Sons, veteran motion picture magnates, make it an invariable rule to show but one film—on rare occasions, one other shorter film, at each of their New Orleans playhouses. The Pearces also keep their screens entirely free from advertising of any kind. Only on rare occasions, when a big civic movement is on, is this rule broken. And everybody down South know that the Pearces are the men who have been among the most successful exhibitors of the country.

Buys People's Theater Here.

New Orleans, La.—W. R. Cushman, formerly of Mobile, Ala., where he operated the Star theater, has purchased the People's theater, here, and will open it shortly, after remodelling.

New Southern Amusement Company.

Lake Charles, La.—Capitalized at $100,000, the Southern Amusement Company has been incorporated here by Miller and Wachsen, owners of three moving picture theaters recently purchased from the Pearces at New Orleans, and J. J. DePreslin, owner of the Princess theater. The company will control four theaters in Lake Charles, the Bijou Dream, Dreamland, Arcade and Princess.

K. A. Bugbee Finds Prosperity.

New Orleans, La.—"I've never seen better indications for a prosperous season," said K. A. Bugbee, manager of the New Orleans Metro office, just returned from a trip over Louisiana and the Delta. "The farmers report that there will be a bumper crop in the Fall and this means big things for the motion picture men in the territory, who are dependent upon the crops for their very existence. Money is circulating more freely than I've ever seen it circulate. If present signs are any sort of indication, this section of the South will see good times this winter."

Ventilating Co. Opens Offices Here.

New Orleans, La.—In charge of Sam Cohn, the Metropolitan Ventilating and Cooling Company has opened an office in New Orleans, in the Nola Building, 407 Carondelet street. This company is handling the well-known Typhoon systems, and Mr. Cohn has placed a number of Typhoons in theaters in New Orleans and Mississippi. The office is only a few weeks old, but has become one of the most hustling supply houses in the Crescent City.

"Where Are My Children?" Shown Privately.

New Orleans, La.—In order that its mission could be better understood, a private review of the Universal film "Where Are My Children?" was arranged in advance of its public showing in New Orleans by Maurice F. Barr, publicity manager for the picture. These prominent Orleanians attended the showing: presidents of cooperative mother's clubs, Dr. C. J. Wilkins, superintendent of Charity Hospital; Miss Mary C. Gillespie, president of the state nurses' organization; Dr. L. R. Montz, director of the New Orleans College of Midwifery; the staff of the Southern Medical Journal; and a number of Protestant ministers, rabbis and priests. The picture, at the Dreamworld theater for a month, has had phenomenal patronage the first week of its showing.

Resolutions of Condolence to J. C. Ragland.

The Associated Film Managers of New Orleans held a special meeting last week when they were advised of the death of Emmett Ragland, father of J. C. Ragland of the George Kleine office in the Nola Building. Resolutions of condolence were passed and ordered sent to Mr. Ragland.

Leo Salkin Handling "Gloria."

New Orleans, La.—Leo Salkin is the new traveling representative for the George Kleine offices. Mr. Salkin succeeds Elmer Smith in handling "Gloria's Romance," out of New Orleans. Mr. Salkin formerly was special representative for George Kleine out of the New York office.

New Dryades Street Theater.

New Orleans, La.—Mesa and Weitkam will be owners of a large suburban house in Dryades street, near Melpomene, ground for which was broken a week ago. This new house will seat at least 1,000 persons. It is located in an exceedingly prosperous and populous neighborhood.

Renfax Films Seen Here.

New Orleans, La.—Renfax "talking moving pictures" were introduced to New Orleans for the first time Sunday night, June 18, at the Triangle theater, in connection with the regular Triangle and Keystone program. The innovation received flattering press comment.

Notes from Film Row.

Jackson, Miss.—J. C. Landen, owner of the Istrione theater, Jackson, Miss., was a New Orleans visitor this week.

New Orleans, La.—John Woods, of the Strand theater, Meridian, Miss., and E. W. Illing, of the Airdome theater, Ocean Springs, were on the Row this week a'purchasing.

Meridian, Miss.—Sol M. Sugarman, owner of the Princess theater, Meridian, Miss., paid one of his periodical visits to New Orleans exchange managers this week.

New Orleans, La.—Arthur Lucas, superintendent of exchanges for the Triangle, is in temporary charge of New Orleans headquarters, Nat Ehrlich having been temporarily transferred to the Atlanta office of Triangle.

New Orleans, La.—R. King Evans, manager of the V-L-S-E exchange, was host to a number of newspapermen and exchange managers at the Portola theater, Friday night the 16th, at 11 O'clock, when he ran off the Southern premiere of "Salvation Joan."

New Orleans, La.—Two prints of Charlie Chaplin are booked solidly until September 17, S. T. Stephens, manager of Mutual, reported to the World correspondent this week. Charlie Chaplin specials are going so big in this territory that the New Orleans office of Mutual has been forced to increase its office force in all departments.

New Orleans, La.—J. Eugene Pearce, of Josiah Pearce and Sons, is absent from the city on another little yachting party. This time he has with him Arthur Lucas, superintendent of exchanges for the Triangle Film, as the guest of honor. There are also a few New Orleans exchange managers on board.

New Orleans, La.—George J. Glover has been awarded the contract for the erection of the Globe theater, Herman Fichtenberg's newest theater in Canal street.

TEXAS NEWS LETTER.

By S. A. M. Harrison, 618 Comal Street, Dallas, Special Correspondent.

Children's Films in Houston.

HOUSTON, Texas—Miss Bess L. Whitehead of Dallas, publicity manager for the Hulsey theaters in Texas, spent Monday, June 12th, in Houston, on business connected with the Post-Queen series of children's matinees to be given on Saturdays during the summer at the Queen theater. Miss Whitehead will make every effort to secure for Houston good children's pictures, though they are not so plentiful as they might be.

Takes Management of Airdome.

Columbus, Texas—C. B. Lowery of Columbus, Texas, has taken over the management of the airdome in that city and reports business very good.

Houston Film and Supply Company Closes.

Houston, Texas—The Houston Film & Supply Co. of Houston, Texas, has closed its offices. It has been handling the Universal program for the Consolidated Film and Supply Company; E. H. Hulsey of the latter company, having recently opened its own offices in Houston, the former company's business was transferred to the books of the Consolidated. Mr. Baracco, manager of the Houston Film & Supply Co., has retired from the film business.

Representative Film Men Visit Houston.

Houston, Texas—Houston received a visit from a bunch of notable film men on June 13th, among them being N. E. Depinet, manager of Consolidated Film and Supply Company; E. H. Hulsey of the Hulsey theaters; Arthur Lucas, district manager of the Triangle; F. W. Swett, of the Nicholas Power Co., and C. A. Clegg, manager of the Mutual Film Corporation. Many rumors were afloat, but they all claimed they were just "passing through."

Rumored That Lewis Goes to El Paso.

Houston, Texas—It is rumored that Ben Lewis, the well known theater manager, who has been at the helm of the Liberty theater at Houston, Texas, is to leave and join his brother C. R. Lewis, manager of the Grecian theater of El Paso, in a new enterprise in that city.

Two Dallas Theaters Close.

Dallas, Texas—During the month of June the Nickelodeon, one of the oldest theaters

in Dallas, running pictures, and the Roseland, running pictures and vaudeville, have closed for the summer. It has not been learned whether or not they intend to reopen in the fall.

"Where Are My Children" Draws Crowds.

Dallas, Texas—Great interest was taken in the film "Where Are My Children," which was shown at the Queen, in Dallas, beginning June 16th, and running for one solid week. The picture played to crowded houses during the entire week, with a lobby full of people anxious to see the film.

Lyric Burns at Jefferson.

Jefferson, Texas—The Lyric theater at Jefferson, Texas, owned by M. L. Moore, was destroyed by fire on June 12th, the theater burning to the ground. Mr. Moore started rebuilding at once and contemplates opening for business again June 27th.

Byrd Has Thrilling Trip.

Dallas, Texas—Wm. M. Byrd, manager of the Box Office Attraction Company, at Dallas, Texas, had quite a thrilling trip through Oklahoma during week of June 12, in that he encountered cyclones in several places, and a flood at Oklahoma City. In spite of all the excitement and narrow escapes he reports a very successfull trip and is back home safe and sound, none the worse for his experience.

Among Texas Exhibitors.

Mineral Wells, Texas—The Crazy theater at Mineral Wells, Texas, was represented in Dallas recently by P. M. Yell.

Galveston, Texas—G. W. Bell of the Bell Enterprises of Galveston was in Dallas recently.

Dallas, Texas—L. W. Brophy, of Muscogee, Oklahoma, manager of the Yale Amusement Co., was in Dallas, week of June 12.

Palestine, Texas—W. B. Bell, manager of the Gem, at Palestine, Texas, was a recent visitor to Film Row in Dallas.

Tyler, Texas—N. Lewis of the Electric, at Tyler, was in Dallas recently.

Houston, Texas—A. Xyidias, film magnate of Houston, was seen circling among the film exchanges in Dallas recently.

Palestine, Texas—The Best, of Palestine, was represented in Dallas during week June 12, by A. Baldwin.

Tyler, Texas—Ben Myer of the Queen, at Tyler, Texas, was among the visitors to Dallas week of June 12.

Stephenville, Texas—C. V. Caver of the Majestic, at Stephenville, Texas, was in Dallas recently.

Whitney, Texas—O. L. Billingsley of the Auditorium, of Whitney, Texas, was in Dallas visiting film row during week of June 12.

NOTES FROM MINNEAPOLIS.

Hobart Hanley Visits Minneapolis.

Minneapolis, Minn.—Hobart Hanley the Laemmle star was a recent visitor in this city and during his short stay here appeared at many of the theaters to permit the screen fans to see the man they had watched in so many film stories in the flesh. He was the guest of Fred S. Meyer, local manager for Laemmle Film Service.

Supreme Feature Gets "Civilization."

Minneapolis, Minn.—The state rights for Minnesota, North and South Dakota, Wisconsin and Iowa for the Thomas Ince film, "Civilization," have been procured by the Supreme Feature Film Company here, according to word received from Harry Rathner, representative of the Supreme who is in New York City. It is thought the first showing of the film in the Northwest will be in Minneapolis some time next month.

Bans "The Evil Thereof"

Minneapolis Mayor, With Advice of His Committee, Several of Whom Admit That They Never Attend Picture Shows, Have Forbidden a Paramount Film in City—Local Exhibitors Are Dissatisfied.

By Perry S. Williams, Special Correspondent, Address Minneapolis Tribune.

MINNEAPOLIS, Minn.—The Paramount film, "The Evil Thereof," has fallen under the ban of the Minneapolis board of censors who have been backed up in their objections by an official edict from Mayor Wallace M. Nye. The film was to have been put on at the New Garrick here, and since, the Paramount management assert, no other film put out by this service ever has been ruled off the screens by any local or national censorship the private showing before the mayor's committee was given with all the confidence of being merely preliminary to a clean bill of health.

The plot of the play dealing with the experiences of Marie a country girl, who becomes a manicurist in the city and falls victim to a wealthy clubman, who is one of her customers, is familiar enough to those who follow the moving picture news carefully. However, the censors here seemed to see in it much that did not actually take place in the picture but which they felt was sufficiently intimated to make its showing undesirable.

The censors and the Mayor in backing up their findings with an official proclamation barring the film from Minneapolis motion picture houses, took a decided stand against the plot which they held to be built around something immoral without the saving grace of being a warning or necessary in any way.

The entire fabric of the play was torn down by the censors as dealing with a demoralizing subject. According to the verdict the film "is absolutely unfit for presentation before the Minneapolis public."

Many of the picture men of the city are becoming disturbed over the frequent barring of films here which have been passed by similar censorship boards in other cities. It is claimed that several members of the Minneapolis board recently admitted that neither they nor their families ever attended picture shows. Such men the theater owners assert, are absolutely unfit to judge between a good film and bad. They take the stand also that if the picture shows must be submitted to the censors' board, the plays which come to the regular theaters should be passed on similarly before they are allowed to be given to the public of the city.

NEW LOCHREN FILM COMPANY.

Has a Million Capitalization—Officers of the Corporation.

Minneapolis Minn.—Further proof of the big strides the film business is making in this part of the country is evidenced in a remarkable manner by the formation of the Lochren Film Corporation incorporated for $1,000,000, which is the outgrown Northwest Weekly. The Weekly entered the moving picture field about a year ago, a small company headed by William Lochren, who also is president of the new company. Other officers of the corporation are E. F. Seavolt, vice-president; W. P. Mason, treasurer; S. B. Houck, secretary, and E. C. Davies, general manager. F. H. Camp will assist Mr. Davies and J. E. Stanley has been made head camera man. Seavolt, who was one of the earliest takers of moving pictures in the Northwest, will have direct charge of the laboratory work.

The new company occupies the entire seventh floor of the new Film Exchange block—and recently installed new equipment from one end of the establishment to the other. The corporation also will handle large releases and announces the acquisition of state rights in five states for "The Yellow Menace."

READY FOR THE CONVENTION.

Hope to Secure a Special Car for Twin Cities—Some Who are Going.

Minneapolis, Minn.—In order to make a strong showing for the Northwest should it be found advisable to advance the name of Thomas Furniss of Duluth for president of the National Motion Picture Exhibitors' League of America everything possible is being done by the film men of the Twin Cities to have a large attendance from here at the Chicago convention of the organization July 10 to 18. It is hoped enough men can be induced to go to enable the managers of the delegation to retain a special car. Those who already have signified their intention of attending the gathering are T. J. Hamlin, G. M. Tyler, Al Steffes, H. H. Green, Otto Stelzner and H. C. Endress of Minneapolis, J. L. Johnston, J. G. Gilosky, Henry Breilein and Charles Campbell of St. Paul and Mr. Furniss.

New Theater in Sanborn.

Sanborn, Minn.—It became known here that W. E. Thielvoldt of Jordan, Minn., will construct a new moving picture house when the transfer of the site was made public.

Work Begun on the New Rex.

Currie, Minn.—Work has been begun here on a new picture house. It will be known as the Rex Theater.

New Waltham Home Ready.

Waltham, Minn.—A new moving picture theater will be opened here soon, according to an announcement made by E. E. Dennis, who will be in charge of the house.

Martin Sorenson Has Charge of New House.

Willman, Minn.—The new theater opened in this city recently is under the management of Martin Sorenson, already a well established exhibitor of this state. Mr. Sorenson will continue his interest in his theater at Milaca, Minn., where his daughter will be in control.

Choose Site for New House in Helena.

Helena, Mont.—The site for the new huge moving picture and vaudeville theater which is to be constructed in this city has been selected although no definite announcements have been made. Seating capacity for 1,200 will be installed and a large stage will be part of the equipment of the place. It is rumored that Twin City capital is floating the venture.

Other New Picture Theaters.

Milton, N. D.—A new moving picture house is being constructed in this town. C. W. Plain is behind the venture.

Esmond, N. D.—It is probable that this town will have an addition to its moving picture facilities in a short time. J. P. Kincaid is the man who has been seriously considering coming into the field here and it is thought he will construct a new theater.

Vernon Center, Minn.—This place is to have a new photoplay theater soon. Announcement of a plan to open up a house here has been made by James Neal.

Winner, S. D.—A new theater is to be erected here soon by J. O. Lakin and W. R. Fulwilder. The men have formed a partnership under the agreements of which their moving picture ventures will be made.

Judge Scores Censors

San Francisco Board of Censorship Had Manager of the Edison Theater and Press Agent of "Twilight Sleep" Arrested—Police Judge Dismissed the Case After View of the Film, With Rebuke to the Board.

By T. A. Church, 1507 North St., Berkeley, Calif., Special Correspondent.

SAN FRANCISCO, Cal.—The first signs of activity that have been shown by the Moving Picture Board of Censorship in many months were exhibited recently when the "Twilight Sleep" film was booked for the Edison theater on Powell street, near Market. This film had been shown at special performances for women only at the Market Street theater for a week, but when it was booked by the management of the Edison theater for men exclusively Police Corporal Peter Peshon called a halt. As the plans for exhibiting the film did not stop, other members of the Board of Censors were consulted and it was finally decided to allow one performance to see the class of patrons it attracted. Although the exhibition was scheduled for a late hour, following the regular evening shows, the street was packed when the time arrived and even the street car service was stopped. Two ticket sellers were employed and within nine minutes the house was sold out. Two exhibitions were given the opening evening and on the three following evenings, despite the orders of the Board of Censors, and then warrents were secured for the arrest of H. J. Gosliner, manager of the theater, and Miss Maizie Robison, press agent for the film.

Police Count Film Educational.

When the case came up before Police Judge John J. Sullivan he expressed a desire to see the production and asked that Police Judge T. I. Fitzpatrick also be allowed to view it. A special showing of the film was made in the exhibiting room of the Golden Gate exchange and following this the Judge dismissed the case with a stinging rebuke to the Board of Censorship. In discussing the film he said: "This film can be ranked as an educational film. There is nothing about it indecent, suggestive or immoral. People who want to know the conditions of the Freiberg 'twilight sleep' have a right to know them. It interests great numbers of men and women, parents and prospective parents. As to the merits of the method, that is not for this court to determine. We are concerned only with the ordinance regulating moving pictures, and there is certainly nothing in this film that brings the ordinance into operation." In response to a question by the district attorney as to whether it could be shown to mixed audiences under his decision, the Judge replied that that was a matter for the judgment of the manager of the moving picture house. Manager H. J. Gosliner of the Edison theater decided, however, not to take advantage of this feature of the Court's ruling and will show the production either only to men or only to women at his house.

The California rights to this production have since been taken over by Mr. Gosliner and Henry Hughes and a number of bookings have already been arranged in the San Francisco Bay territory. M. Zar and Mr. Hughes will handle the film in this field and will start out on the road at an early date.

Sun Photo-Play Company Moves.

San Francisco, Cal.—The Sun Photo-Play Company, Inc., which has been occupying large quarters for several months in an office building at Sixth and Market streets, has moved to Film row and is now sharing space at 100 Golden Gate avenue with the Picture Playhouse company and the Peerless Film. The change was made for the purpose of getting in closer touch with exhibitors than was possible in the former location.

Fine Commercial Plant Opened.

San Francisco, Cal.—Ralph Radnor Earle, for five years the Pathe news representative on the Pacific Coast, with a territory covering nine states, has settled permanently in this city and has just opened a large commercial developing and printing plant at 451 Eddy street, in the film exchange district. In addition to doing commercial work Mr. Earle is engaging in news work and expects to do considerable in this line. The recently opened plant, which consists of sixteen rooms, has been fitted up along original lines and is proving very sucessful in its operation. Here is installed a complete printing plant for the setting up of titles and the title department, which is in charge of Guy W. McElwain, is being strongly featured. A projection room has been installed, a work room fitted up and within a short time a reception and meeting room for camera men will be completed. Mr. Earle and his charming wife made the trip into the Yosemite valley this year with the automobile making the first trip into that wonderland for the season and secured some wonderful show pictures.

World Film Manager Visits Exhibitors.

San Francisco, Cal.—M. E. Cory, manager of the local branch of the World Film, recently made a trip along the Coast territory as far south as Kings City and secured contracts in practically every city in which World Film service had not been placed before. He is planning to cover the entire territory to make the personal acquaintance of exhibitors and to make a study of their particular needs and problems. Division Manager W. W. Drum left a short time ago to visit the branch at Salt Lake City.

Change Name of Poster Exchange.

San Francisco, Cal.—Lichtenstein & Morris, who recently took over the poster exchange of Davis Bros. on Eddy street, have changed the name of the concern to that of the Western Poster Exchange. Efforts are now being made to secure a suitable location on Film Row.

Exchange Men Visit Southland.

San Francisco, Cal.—Marion H. Kohn of the Apex Feature Service left recently on an automobile trip to Los Angeles and will visit exhibitors while on the way. Upon his return his partner, Morris Levison, will leave for Los Angeles and San Diego, where he will spend his vacation.

New Company Being Organized.

San Francisco, Cal.—J. L. Warner, formerly manager of the local interests of the New Film Corporation, which have been taken over by the Nat A. Magner Company, is organizing the J. L. Warner Film Attractions Company and is planning to handle one release a month.

Machine Business Active.

San Francisco, Cal.—Walter A. Preddey, who conducts a large machine and supply business at 158 Eddy street, has been quite busy in the machine department since the commencement of summer. Two Powers machines have been installed in the Star theater at Pinole, Cal., one has been sold to R. E. Creque of Shasta Retreat, while still another Powers has been disposed of to Mr. Killingsworth of St. Helena.

T. & D. Books "Where Are My Children?"

San Francisco, Cal.—The Universal production, "Where Are My Children?" has proved to be such an attraction at the Tivoli that the management of the Turner & Dahnken circuit has booked it for all of its houses. The film has been shown for two weeks at the local house and former records for attendance have been shattered.

Bosworth Studio for San Mateo.

San Mateo, Cal.—The lure of ideal scenic and climatic conditions has at last been harkened to and the announcement is made that Hobert Bosworth has closed a contract for the erection of a moving picture studio here. Local people are interested in the project in connection with Mr. Bosworth and the use of the corporation yard will be given without charge. It is the plan to commence work in September and the first production to receive attention will be that of "The Gray Dawn," Stewart Edward White's story of San Francisco. In speaking of the new studio, Mr. Bosworth recently said: "I consider San Mateo and this part of the state just as good as Los Angeles, and we expect to have less trouble here with the authorities. The scenic conditions are surely ideal and the climatic conditions are also desirable.

Superior California News Briefs.

Sacramento, Cal.—Mr. Nathan has disposed of his interests in the Actograph theater to his former partner, Mr. Brown, and has left for New York.

Fowler, Cal.—The Sunset airdome has been opened by H. H. Nutting of the Sunset theater and the outlook is for a good summer season. The airdome has been enlarged this year and now has a seating capacity of 350. A new plaster screen thirteen and a half feet by eighteen feet in size has been installed and a late model Edison machine added to the projection equipment.

Redding, Cal.—A theater to cost $25,000 is to be erected here during the summer by M. Lonardini, owner of the Paragon block on California street.

Denver Screen Club Admits Bankers

Some Members Consider Change in By-Laws a Doubtful Expedient—Move Will Give Political Prestige to Organization.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, Colo.—New strength and greater prestige was added to the Rocky Mountain Screen Club this week when the members voted to admit as members one hundred of the wealthiest, most prominent and most influential Colorado business men. The action was taken at a meeting following the weekly luncheon held at the Albany hotel.

The move was not sanctioned without opposition, or rather an expression of apprehension, by some members of the club. There could be no objection to the proposed new members personally because they represent the best in the community. Those who hesitated to jump at the opportunity expressed only a fear that by admitting persons not directly associated with the moving picture industry the objects of the organization might be defeated. There was danger, they believed, that the Screen club might be unconsciously changed into a purely social organization with interest divided to such an extent as to rob the film industry of the good that an exclusive moving picture organization would do it.

However, it was cited that the men

whom it was proposed be admitted to membership would lend distinction, dignity and prestige to the club through their names alone; that their influence would be sufficient to get any legislation that might be beneficial to the moving picture industry; and that their association with the business could but elevate its standard.

This viewpoint removed the apprehension of the doubtful ones and it was unanimously agreed that the so-called outsiders be taken in as members. The number for the present will be limited to 100, which insures the exchange men and exhibitors of retaining control of the club.

The applications of the new members will be acted on at the next meeting of the club. Several of the city's leading bankers and merchant princes will be included in the first list.

Social Gathering of Exchange Men.

Denver, Colo.—Managers of the leading local film exchanges held a get-together luncheon at the Edelweiss cafe last week, at which J. J. Unger, special representative of the Metro company, was the honored guest. The affair was strictly a social one and shop was forgotten for the moment. Preliminary plans were discussed for the holding of a picnic by the exchange managers and their wives. No definite date was decided upon but it probably will take place some time in July. Those among the managers who have motor cars agreed to donate their autos to take the families of the managers who are motorless and the party probably will drive to some nearby resort in the mountains for a Sunday's outing.

Those who attended the luncheon are: Milton H. Cohn, Paramount; Ward E. Scott, Mutual; W. S. Rand, Triangle; J. J. Unger, Metro; Eddie Dowling, Metro; Frank Harris, V. L. S. E.; E. H. Goldstein, Universal; J. S. Applegate, Pathe; W. T. Henry, General; Denham Palmer, World; Albert W. Eden, Fox, and W. T. Binford, Metro.

W. P. Moran Weds.

Denver, Colo.—W. P. Moran, who within the last month has been manager of the Salt Lake Mutual office, the Denver Universal office and now the Salt Lake Kleine office, slipped one over on his friends when he claimed Miss Nellie Fishbach for his bride and quietly left town for the West without any of his many friends being any the wiser.

Max M. Kravetz Engaged.

Denver, Colo.—The other Denver couple who figure in a real romance of "Reel Life" are Max M. Kravetz, manager of the Capitol Film Exchange, and Miss Rina Barnett, stenographer in the office of the General Film. Their marriage has not taken place but their engagement was announced this week. News of the coming wedding became known when the bride-to-be gave up her position in the General Exchange to prepare for the event.

At the Universal Office.

Denver, Colo.—E. H. Goldstein, general manager of exchanges for the Universal Film Company, announces two important appointments this week.

One was the naming of F. C. Langtry as manager of the local Universal exchange and the other the selection of W. A. Calkins as manager of the Bluebird office in this city.

Langtry, until assuming his new duties, was road man for the Metro in this territory. It was with the Universal that Mr. Langtry first entered the moving picture business in New York. Later he was associated with the General Film in the Metropolis and afterward joined the Metro forces.

"Calks," the new Bluebird manager, has been with Universal for years. In recent months he has been the company's road man in the Denver territory.

Our Notorious Censors

Portland, Oregon, Pre-Publicity Inspectors Famous to the Four Corners of the Map, Says D. J. Chatkin, of Chicago—Portland's Beauty and Resources Are Admired—Its Censorship Is Deplored by the Whole Industry.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore., Special Correspondent.

PORTLAND, Ore.—D. J. Chatkin, vice-president of the United Film Service Corporation, passed through Portland from San Francisco, and when interviewed on the attitude of Eastern film manufacturers and distributors on the censorship situation in Portland, stated as follows:

"I find conditions west of Chicago excellent and exhibitors are getting their share of the business. I am surprised, however, to find the vice-like grip that unreasonable censorship has on the industry in your city. In my opinion censorship, the way it is tolerated here, is the greatest obstacle to the successful conduct of the motion picture theater business. My surprise at the censorship conditions here is not due to a previous ignorance of the situation, for Portland's fame as a city of overly rigid censorship is a matter of common knowledge with Eastern film manufacturers and distributors. My surprise is due to the fact that after being a few days in your city and interviewing your exhibitors, I am convinced that the reports received in the East from manufacturers representatives in the west are not exaggerated.

"I do not oppose a liberal, reasonable and broadminded censorship of moving pictures. It is the petty and captious methods of censoring pictures, such as are credited to the Portland board, that harms the industry and incidentally is a detriment to the city that tolerates it. Censorship in Chicago is now working on a liberal basis. It is nevertheless bad enough. But in Portland it seems to me that exhibitors are tied to a mast. Portland is not an immoral city notwithstanding the cry among the so-called reformers that many pictures are passed that should be barred. And neither can I say that the other cities I have visited are immoral because they have liberal censor boards or no censor board at all.

"I notice that several features now showing in Portland are pictures of old release date, a condition which I attribute to the manufacturers' hesitancy to send new subjects to be promiscuously butchered by the Portland censors. Portland, with its ideal location and climate, its beautiful theaters and enterprising exhibitors and citizens is undoubtedly permitting the photoplay art and its moneymaking possibilities to suffer at the hands of captious censors."

Mr. Chatkin is making his western trip one of pleasure as well as business. He is on his honeymoon. On July 2, F. M. Simonton, of the Standard Feature Film Company, took over the agency for the United product to distribute in this territory. Mr. Chatkin stated that regular releases of single and double reel subjects and big productions, the first of which is "Virtue" with May Ward, will be added to the program.

Actress in Wreck.

Portland, Ore.—Word was recently received here that Hazel Hansen, formerly with the Continental Photoplayers, had some hazardous experiences en route to Los Angeles where she is now employed by the L-KO Company when the steamship "Bear" on which she was travelling was wrecked on the California coast, and the 210 people aboard were compelled to seek safety in the life boats. The "Bear," bound for Los Angeles from Portland, ran ashore in the night time in a fog and five people lost their lives due to life boats capsizing. The life boat in which Miss Hansen was riding was one of the two to reach Cape Town through the breakers and its occupants buried themselves in the sand to keep warm until searching parties found them in the morning. Miss Hansen eventually reached Los Angeles by train and is now at work under the guidance of Eddie Nolan at the L-KO studio. She is the wife of O. R. Hansen, booker at the Mutual.

"Kirk" With Mutual.

Portland, Ore.—A. S. Kirkpatrick, manager of the Portland Metro, until that concern withdrew their office from Portland and later resident representative for Metro until he was offered a better position, has gone to the employ of the Mutual as travelling representative and efficiency expert, and will cover all of Oregon and parts of Washington and Idaho for the company. Mr. Kirkpatrick is remembered as "The Man With A Message," who did a lot of different things while in the employ of the Mutual about a year ago when C. J. Kerr had charge of the Portland office.

Baum Goes to World.

Portland, Ore.—Joe Baum, well known film salesman in the Pacific Northwest, has been employed by the World Film, as road man with headquarters in Seattle. Mr. Baum held a similar position with the General Film out of Portland, until recently when he handled "The Escape" and other features on the road for Coulter's features, Seattle.

New Silverton House.

Silverton Ore.—M. G. Cooley, who now operates the Gem has opened a new house. A new American Standard machine supplied by the Service Film Company, will furnish the projection.

An Enthusiastic Road Man.

Portland, Ore.—Al Gordon, road man for the World Film, was in Portland recently en route from Seattle to San Francisco. While here he stated that World service has been placed in the T. & D., Portland's largest photoplay theater. Mr. Gordon is the most enthusiastic road man who has made these parts in months and he is a booster for World service from the first word.

He stated he thought the vaudeville scare in the Pacific Northwest was a mere passing fancy and said he observed that the vaudeville concerns that have invaded the territory have not made their enterprises stick.

Heard on Film Row.

Hubbard, Ore.—A. C. Kreiger, whose theater was recently destroyed by fire, is assembling equipment for another house.

Portland, Ore.—Sidney Schubach, formerly shipper for Universal, has been promoted to publicity manager for the same company and booker for Bluebirds. This position was formerly occupied by Al Krause.

Everett, Wash.—Chas. Glaze, formerly of Portland, recently purchased the Princess theater.

Seattle, Wash.—Roy Madden, road man for Mutual and formerly employed out of Portland, will handle the Seattle territory.

Portland, Ore.—Gus Metzger, northwest manager for Universal, signed the Hippodrome for the regular Universal blended program.

Portland, Ore.—F. M. Simonton recently returned from a successful trip into Washington, booking E. & R. Jungle comedies. He visited Seattle, Tacoma, Olympia, Bellingham and Everett.

For All-Canada Censors

Toronto Film Men Are Preparing to Launch Vigorous Campaign to Get Federal Censorship for All Canada—Reasons Why Present Provincial Boards Are Big Hindrance—What Toronto Film Men Are Doing About It.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Special Correspondent.

TORONTO, Ontario—The plan of action for a Canada-wide campaign to secure Federal Censorship for the Dominion has been revealed to the Toronto representative of Moving Picture World. Considerable data on the vital subject have been secured and a conference of Toronto film exchange managers has already been held for the purpose of preparing details for the launching of the proposed drive.

Approximately thirty days are lost to film exchanges before one film release has been dealt with by every Provincial censor board in Canada. Moreover the censoring charges for a single reel from coast to coast aggregate $9.50. At the start it is conceded that the Canadian film interests would be willing to pay a censorship fee of $10 per reel in the case of federal censorship, for then the film exchanges would save, however, the loss of one month's time.

With federal censorship, the release date for a film feature could be made the same for the whole of Canada as for New York. This feature of this situation has a number of advantages from a business standpoint. One of these is the advertising co-operation which frequently cannot be enjoyed under present systems.

The revenue from censoring film would probably be greater because of the proposed flat rate of $10 per reel. At present every reel is not offered for censoring in every province in Canada, either through lack of distributing arrangements or doubt on the part of an exchange manager that a photo-play might not be acceptable to the censors of certain provinces. With the censoring arrangment for the whole of the Dominion, however, a film would be accepted or rejected for the country and a film exchange manager would know exactly where he stood from the start with regard to any release.

Canadian film exchanges are in doubt, now, as to the earning power of a photoplay until it has been submitted to every censor board in the country. At present, too, the exchanges become confused occasionally over the various censor tags which must accompany a reel on its rounds of theaters. A further instance of present confusion is seen in the arrangements necessary for the release of subjects in Ottawa by a Montreal exchange. Ottawa is only some 120 miles from Montreal, yet a film for Ottawa must be sent 333 miles to Toronto for censoring and then back.

Federal Censorship, according to Toronto film men, is something that has got to come sometime.

One of the prime movers in the campaign is Mr. Travis, Toronto Pathe manager. Mr. William Bach of the Canadian Universal has long been interested in a move for federal censorship. Out in Winnipeg, Frank Kerr, for six years chairman of the Winnipeg picture censor bureau, believes that, ultimately, a Federal bureau will be established for the whole of Canada and he favors the move.

Do Exhibitors Read Their Mail?

Toronto, Ontario—R. C. Newman, in charge of the Moving Picture Branch of the Provincial Treasurer's Department for Ontario, declares that the exhibitors of Ontario do not read their mail and that if they did so, many of them would undoubtedly be in better circumstances than they are to-day. To the Toronto representative of Moving Picture World, Mr. Newman explained that he had sent out a circular letter to all moving picture theater owners and managers explaining various details for the renewal of Provincial licenses for the year 1916-1917, starting June 1st. According to Mr. Newman, nobody read the instructions because the exhibitors, in many instances, did exactly opposite to what they had been told to do. Some partially followed the special orders and a very few responded properly. As a result of this looseness, Mr. Newman had to send out another sheaf of letters and the work of making out new licenses was practically doubled for the department.

"I do not understand how the exhibitors do business," said Mr. Newman.

David Stewart Distributes Tax Tickets.

Hamilton, Ontario—Moving picture exhibitors and other amusement promoters of this locality, will be interested to know that David Stewart, proprietor of the Red Mill theater, Hamilton, has been appointed distributor for amusement tax tickets for that city and vicinity.

Two Toronto Theaters Change Hands.

Toronto, Ontario—Important deals affecting the ownership of two prominent picture theaters of Toronto have been announced.

Kennedy Hill has sold his Colonial theater, a first-run house opposite the City Hall, to Sam McMillan, a former hotelkeeper of Winnipeg. Mr. McMillan took immediate possession of the theater but no change in policy has been made. Universal releases are shown here almost exclusively. The house is about eight years old.

The Sunnyside theater, a pretty house on Roncesvalles avenue in Parkdale, has been acquired by Harry Reedor of the Toronto Stationery Company, 205 Yonge street, Toronto, who already controls the

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Local Items of Interest.

RACINE, Wis.—Manager McKivitt of the Bijou theater had the big Catholic parade of organization from all over Wisconsin and Michigan filmed for his patrons.

Milwaukee, Wis.—"The Birth of a Nation" began its return engagement at the Davidson theater June 11.

Milwaukee, Wis.—"God's Country and the Woman" drew so well at the Majestic theater that it was held a second week.

New Theaters in Wisconsin.

Turtle Lake, Wis.—F. A. Williams has opened a moving picture theater here.

Osceola, Wis.—L. V. Berglund has sold the Lyric theater to T. T. Trombley.

Milwaukee, Wis.—The Pearl Amusement Company will erect a 50x115 concrete moving picture theater to cost $24,000 on Fourteenth avenue near Mitchell street.

Superior, Wis.—John H. Erbelding and associates have purchased the interest of Frank G. Buckley and Newton Cannon in the Princess theater.

Milwaukee, Wis.—Fire visited the neighborhood of the Alhambra theater but did not stop the shows.

Censorship Referendum in Spokane

Attorney Harry Cohn Will Conduct Campaign Against Censorship for the Picture Men—What the Commissioners Say.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, Wash.—The moving picture and amusement censorship ordinance mentioned in this column recently has been adopted by the city commissioners of Spokane, including the Agral amendment giving power to prohibit the exhibition of pictures inciting race hatred. Some of the moving picture men have employed Attorney Harry Cohn to conduct a referendum campaign in the city under the state initiative and referendum law to overrule the ordinance. A hot campaign is promised.

Commissioner McBroom has selected as advisors under the ordinance the following: W. S. McCrea, president of the chamber of commerce; Mrs. J. R. Roberson, author and chautauqua lecturer; J. W. Wentworth, a clothing man; T. B. Ware, expert fisher and hunter; Wilbur W. Hindley and Will Holden, dramatic critics of the Spokesman-Review and Spokane Chronicle, respectively.

Speaking the referendum campaign Attorney Cohn said: "My client is a man interested in the theatrical business here, but I am not at liberty to disclose his name."

Will T. Reed, manager of the Casino, said: "Yes, the matter has been taken up." Maurice Oppenheimer is reported to be interested.

Cleanliness and decency in motion picture exhibitions and vaudeville shows in the city will be enforced by the city council—referendum or no referendum—the commissioners agreed, after considering the effect of the petitions gotten out by some show managers in an effort to suspend Commissioner McBroom's recently passed censorship measure.

Commissioner McBroom declares that only managers who desire to put on "smutty" shows are opposed to the censorship. He said, "The city council has licensing power over motion picture and vaudeville shows and some of these fellows who may think that they are able to put over 'off-color' pictures or acts may wake up some morning and find that they haven't the right to show anything at all.

"I think the ordinance is popular with a large majority of the people, and I know that the managers of the better class show support it. The men who pull off smutty shows are for the measure. Only the man who tries to show indecent pictures is against the ordinance."

Commissioner Funk says he will support Mr. McBroom to the limit.

"I shall certainly back up Mr. McBroom in his efforts to clean up Spokane shows," said Commissioner Argall.

Mayor Fleming also intimated that the censorship of public affairs would meet with his support and said, "I guess we've got the power to regulate these shows under the old ordinance, and I, for one, shall certainly approve of any efforts Mr. McBroom may make to keep the local shows decent."

Among Spokane Exchanges.

George Buzzell, proprietor of the Grand theater, Moscow, Idaho, has sold his place to Mrs. Jeddes, formerly of Spokane and for some months employed in another Moscow house. Reports are that Mr. Buzzell, who was formerly a minister, intends to return to preaching.

P. L. Carroll, manager of the Pathe exchange in Spokane, has just returned from a trip over part of his territory. He reports booking as follows: "Iron Claw" at Arcade, Walla Walla; Nettle Grand, Pomeroy; and at LaCrosse; "Who's Guilty?" at Nettle Grand, Pomeroy; the Empire, Waitsburg; the LaCrosse theater and at the Empire, Walthburg, and the American, Dayton. He also reported that the regular feature program was booked by the Empire, Walthburg, and the American, Dayton.

IN THE DAKOTAS.

By Midwest News Service.

Wessington Springs, S. D.—F. R. Gerver of Cincinnati, O., who leased the opera house here, will use vaudeville and pictures.

Winner, S. D.—W. H. Fulwider will erect an opera house here.

Esmond, N. D.—J. P. Kincaid has been making arrangements to open a moving picture theater here.

Milton, N. D.—C. W. Plain is erecting a moving picture theater here.

IN BRITISH COLUMBIA.

Ticket Tax in British Columbia.

North Vancouver, B. C.—An unseconded resolution was introduced by Mayor Haines at a recent meeting of the Returned Soldiers' Aid Commission, suggesting that a tax should be placed on amusement tickets as a means of raising funds to assist in meeting the obligations which will be created when the soldiers begin to arrive home from the front in larger numbers than at present. Reeve Bridgman supported the mayor's views, but would not second the motion without further consideration.

Censor Board's Profits.

Winnipeg, Man.—An announcement just issued by Hon. Edward Brown states that during the month of May the proceeds from the work of the censor board amounted to $1,300. As the new interprovincial board was not ready to take over the work until June 1, the censoring for May was done by the old city board, which made a charge of $450 for the work. The net surplus of $850 will be divided equally between the Manitoba and Saskatchewan governments.

Ask for Higher Express Rates.

Vancouver, B. C.—The Express Traffic Association of Canada has made application to the board of railway commissioners for approval of increases in express rates ranging as high as 100 per cent. on some articles, and providing for certain changes in the handling of films. The World correspondent has just received a communication from W. H. Burr, chairman of the Traffic Association, stating that the Classification has been amended so as to allow the Pathescope Company to ship their non-inflammable films in metal cases when enclosed in fibreboard boxes, and an addition has also been made to the item to permit advertising matter to be shipped in the same containers with films.

Items of Special Interest.

Vancouver, B. C.—The official film of the 102d Overseas Battalion has just been made by Cameraman A. D. Kean, who spent several days at the 102d's camp at Comox just before their recent departure for England. A full thousand feet of pictures were made, and the exhibition rights for the British Isles have been purchased by the battalion. On completion of the first print it will be sent immediately to the military post office in London.

Vancouver, B. C.—Manager J. R. Muir of the Dominion ran "The Eternal Grind" for a full week to good business, with general admission raised to 25 cents.

Vancouver, B. C.—The Strand theater, which is to be demolished to make way for the new Pantages house, has been closed.

Vancouver, B. C.—Ladies attending matinee performances of "The Eternal Grind" at the Dominion theater were presented with beautiful photogravures of Mary Pickford, each picture being enclosed in a large special envelope.

Exhibitors

Send news items about your shows to nearest correspondent.

Vancouver Union Men Out

Scheduled Elimination of Union Operators in Vancouver Came on June 12—The Colonial Was Compelled to Take Back Old Men Because New Operators Proved Unqualified—Union Says It Is Not Worrying.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Special Correspondent.

VANCOUVER, B. C.—The scheduled elimination of union operators in the moving picture theaters of this city was carried out on June 12 according to the plans which had been made by the exhibitors, and the number of houses still retaining union men has been reduced to two. The local theaters playing vaudeville and pictures—the Pantages and the Columbia—were not included in the arrangement, as it was realized that such a move would bring about trouble with the stage hands and operators extending possibly over the entire circuits on which these houses are operated, but with the exception of the Orpheum and the Colonial theaters, none of the Vancouver houses are now using union men in the projection room.

Union Men at the Colonial.

Manager Hector Quagliotti of the Colonial had been a party to the agreement shutting out the union, but states that he was practically forced to keep his old men, as the substitute operators furnished by the combined exhibitors were not competent to handle the machines at the Colonial. These pull a very high amperage, to which the new men were unaccustomed, and after a trial on the Sunday preceding the scheduled change they informed Mr. Quagliotti that they did not feel justified in accepting positions which they were not thoroughly qualified to fill. He therefore recalled his union men, who returned to work on Monday, and during the evening the following slide was thrown on the screen: "Safety first—Safety assured; This machine operated by union operator affiliated with the Trades and Labor Congress of Canada."

At the Labor Temple headquarters of the operators' union, Vancouver Local No. 348, I. A. T. S. E., the men commented on the fact that the substitute operators at the Colonial could not do the work required of them, even though they had had considerable experience in operating. This, say the union members, effectively establishes that an apprenticeship of a few weeks, as advocated by some of the exhibitors, is quite insufficient to make a man a qualified operator. It was also stated that the union men are not worrying about the outcome of the present trouble, and that it is thought that matters will adjust themselves in a short time. They point out that only the Globe, Princess and Bijou theaters, operated by the National Amusement Company, have been affected by the recent change, involving the dismissal of six men, whose places are now being filled by only three non-union men. Manager Douglas Creighton of the Globe theater stated to the World correspondent, however, that while some of the exhibitors will be short handed for a little while, it is the intention to provide relief operators. With the exception of the five houses enumerated, the moving picture theaters have for some time been operating with non-union men, and these exhibitors have subscribed to the agreement to continue under this policy.

APPEAL BOARD INAUGURATED.

Considers Appeal on a Centaur Picture and Sustains Censors.

Winnipeg, Man.—The appeal board to review films rejected by the new interprovincial board of censors has just been appointed, and were immediately called upon to consider the first picture on which an appeal was taken. This was a Centaur Mutual Masterpicture de Luxe, "A Law Unto Himself," and had been rejected by the censors because it dealt a little too frankly with the methods and practices of criminals. The appeal board upheld the action of the censors, so that the production is banned forever in Manitoba and Saskatchewan.

The members of this appeal board just appointed are Frank Kerr, chairman; Rev. Dean Combes and Mrs. W. F. Osborne. Mr. Kerr was chairman of the former Winnipeg city board, which passed on pictures intended for exhibition in these two provinces.

In this connection it might be pertinent to ask who is the representative of the exhibitors on the board of appeal, or who is there as the representative of that portion of the public who are prone to judge theatrical or moving picture productions from a purely theological standpoint. A narrow board of censors is bad enough, but a narrow board of appeal is infinitely worse.

FOX ENTERS WESTERN CANADA.

Distribution of Fox Features Secured by Dominion Exclusives, Ltd., Just Incorporated.

Vancouver, B. C.—An important announcement has just been made here regarding the distribution of Fox feature films in Western Canada, which has been secured after negotiations extending over several months by the Dominion Exclusives, Limited, an exchange incorporated a short time ago with E. R. Fauser as managing director and R. A. Scott as secretary and general representative. A number of well known local business men are also interested in the enterprise. The territory involved includes the four western provinces of British Columbia, Alberta, Saskatchewan and Manitoba, and general headquarters will be maintained in Vancouver. An office will also be opened in Winnipeg, and Mr. Scott, who has just returned from New York after closing the deal, will attend to this matter during a trip he is about to take for the purpose of giving trade showings at various points in Western Canada.

Mr. Fauser states that considerable interest has been aroused among local exhibitors by the announcement of the inauguration of Fox service here, as heretofore none of these pictures have been shown in this territory. The Royal Victoria theater at Victoria, B. C., was the first house to contract for the Fox productions, and starts off on June 19 with "The Two Orphans," which was awarded the Gold Medal at the San Diego Exposition in competititon with manufacturers of other brands. Negotiations are now under way with other houses in Western Canada, and it is stated that in Vancouver one of the Granville street houses will shortly enter the Fox ranks.

Both Mr. Fauser and Mr. Scott, though comparatively young in years, have for a long time been connected with the film industry. Mr. Fauser came to Winnipeg from Detroit, Mich., as manager for the Gaumont Company of Canada, and later opened the Calgary office of the Mutual Film Corporation. He was afterward placed in charge of the Vancouver office of the same company, and left to accept a position as general manager of the Pathe Film Syndicate of Western Canada. He next became manager of the Dominion Film Exchange, Ltd., which has been succeeded by the new organization.

Mr. Scott was for six years associated with the Sullivan & Considine people at the Bijou and Empress theaters in Winnipeg, and was later manager of the Winnipeg office of the Pathe Film Syndicate.

Calendar of Daily Program Releases

Releases for Weeks Ending July 8 and July 15

(For Extended Table of Current Releases See Pages 314, 316, 318, 320).

General Film Company.

Current Releases.

	Serial No.
MONDAY, JULY 3, 1916.	
BIOGRAPH—The Blue or the Gray (Drama) (Biograph—Reissue No. 60)	20834
KALEM—Black Magic (No. 15 of the "Social Pirates") (Two parts—Drama) (Last Number)	
LUBIN—Otto the Traffic Cop (Comedy)	20835
SELIG—The Return (Three parts—Drama)	20829-30-1
SELIG—Selig-Tribune No. 53, 1916 (Topical)	20833
VITAGRAPH—Billie's Mother (Comedy)	20832
—A Tour From Bergen to Bandak (Scenic)	20832
TUESDAY, JULY 4, 1916.	
BIOGRAPH—His Trust and His Trust Fulfilled (Two parts—Drama) (Biograph—Reissue No. 61)	20839-40
ESSANAY—The Fable of "The Fearsome Feud Between the First Families" (Two parts—Comedy)	20836-7
KALEM—The Peach Pickers (Comedy)	20838
WEDNESDAY, JULY 5, 1916.	
ESSANAY—Canimated Nooz Pictorial No. 12 (Cartoon—Comedy)	20842
—A Scenic subject on the same reel	20842
KALEM—Notch Number Nine (Drama)	20841
VIM—Feature Comedy—Housekeeping (Comedy)	20843
THURSDAY, JULY 6, 1916.	
LUBIN—The Stolen Master (Three parts—Drama)	20844-5-6
SELIG—Selig-Tribune No. 54, 1916 (Topical)	20847
VIM—A Day At School (Comedy)	20848
FRIDAY, JULY 7, 1916.	
KALEM—The Psychic Phenomenon (Comedy)	20852
KNICKERBOCKER STAR FEATURE—The Crooked Road (Three parts—Drama)	20849-50-1
VIM—Furnished Rooms (Comedy)	20854
VITAGRAPH—When It Rains It Pours (Comedy)	20853
SATURDAY, JULY 8, 1916.	
ESSANAY—Power (Three parts—Drama)	20855-6-7
KALEM—"Hazards of Helen" Railroad Series No. 87 "To Save the Road" (Drama)	20859
LUBIN—A Terrible Tragedy (Comedy)	20858
—The River Queens (Comedy)	20858
SELIG—Some Duel (Comedy)	20860

General Film Company.

Advance Releases.

MONDAY, JULY 10, 1916.

BIOGRAPH—The Squaw's Love (Drama) (Biograph Reissue No. 62).
LUBIN—Otto the Sleuth (Comedy).
SELIG—A Milk White Flag (Three parts—Comedy).
SELIG—Selig-Tribune No. 55, 1916 (Topical).
VITAGRAPH—Wrong Beds (Comedy).

TUESDAY, JULY 11, 1916.

ESSANAY—The Private Officer (Two parts—Drama) (Reissue).
KALEM—Ham comedy (not yet decided).
LUBIN—The Half-Wit (Two parts—Drama).

WEDNESDAY, JULY 12, 1916.

BIOGRAPH—Men and Woman (Three parts—Dr.) (Biograph Reissue No. 63)
ESSANAY—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
KALEM—The Quack Quakers (Comedy).
VIM FEATURE COMEDY—A Spring Cleaning (Comedy).

THURSDAY, JULY 13, 1916.

LUBIN—Expiation (Three parts—Drama).
SELIG—Selig-Tribune No. 56, 1916 (Topical).
VIM—Spaghetti (Comedy).

FRIDAY, JULY 14, 1916.

KALEM—The Wishing Ring (Comedy).
KNICKERBOCKER STAR FEATURE—The Dupe (Three parts—Drama).
VIM—The Great Safe Tangle (Comedy).
VITAGRAPH—The Man From Egypt (Comedy).

SATURDAY, JULY 15, 1916.

ESSANAY—The Secret of the Night (Three parts—Drama).
KALEM—"Hazards of Helen" Railroad Series No. 88, "The Broken Rail" (Drama).
LUBIN—Hang On Cowboy (Comedy).
SELIG—Legal Advice (Comedy).
VITAGRAPH—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).

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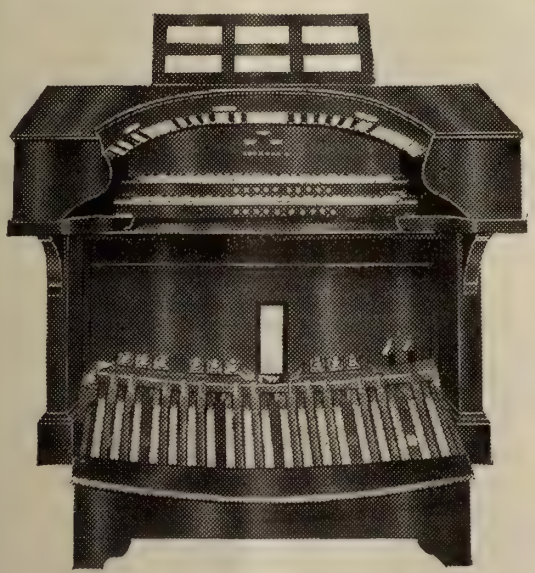

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Calendar of Daily Program Releases

Releases for Weeks Ending July 8 and July 15

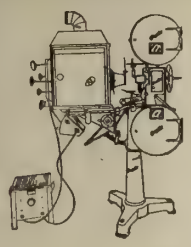
(For Extended Table of Current Releases See Pages 314, 316, 318, 320.)

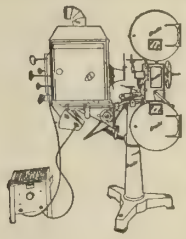
Universal Film Mfg. Company.

	Serial No.
SUNDAY, JULY 2, 1916.	
LAEMMLE—Baseball Bill No. 1 (Comedy)	01562
L-KO—No release this week.	
REX—The Sting of Conscience (Three parts—Drama)	01561
MONDAY, JULY 3, 1916.	
NESTOR—No release this week.	
RED FEATHER PHOTOPLAY—The Way of the World (Five parts—Drama)	01564
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 10, "In the Hands of the Enemy" (Two parts—Drama)	01582
TUESDAY, JULY 4, 1916.	
GOLD SEAL—They Wouldn't Take Him Seriously (Two parts—Comedy-Drama)	01565
IMP—The Celever Mrs. Carter (Comedy)	01567
REX—The Head of the Family (Drama)	01566
WEDNESDAY, JULY 5, 1916.	
ANIMATED WEEKLY—Number 27 (Topical)	01570
L-KO—A Gambler's Gambol (Comedy)	01569
VICTOR—Behind the Veil (Two parts—Drama)	01568
THURSDAY, JULY 6, 1916.	
BIG U—The Wishing Lamp (Drama)	01572
IMP—The Man Across the Street (Two parts—Dr.)	01571
POWERS—The Janitor (Comedy)	01573
FRIDAY, JULY 7, 1916.	
IMP—The River Goddess (Comedy-Drama)	01574
NESTOR—Double Crossing the Dean (Two parts—Comedy)	01576
VICTOR—Any Youth (Drama)	01575
SATURDAY, JULY 8, 1916.	
BISON—The Committee On Credentials (Three parts—Drama)	01577
JOKER—An All Around Cure (Comedy)	01579
POWERS—Sports of the Rajah In Mysterious India as revealed by the Famous Dr. Dorsey Expedition (Educational)	01578
SUNDAY, JULY 9, 1916.	
LAEMMLE—No release this day.	
L-KO—Getting the Goods On Gertie (Comedy)	01581
REX—A Dead Yesterday (Three parts—Drama)	01580
MONDAY, JULY 10, 1916.	
NESTOR—Henry's Little Kid (Comedy)	01584
RED FEATHER PHOTOPLAY—The Heart of a Child (Five parts—Drama)	01583
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 11, "The Stampede" (Two parts—Drama)	01601
TUESDAY, JULY 11, 1916.	
GOLD SEAL—Nature Incorporated (Two parts—(Comedy—Drama)	01585
IMP—A Stranger in His Own Home (Comedy)	01587
REX—War Ridden Mexico (Special Release)	01586
WEDNESDAY, JULY 12, 1916.	
ANIMATED WEEKLY—No. 28 (Topical)	01590
L-KO—Ignatz's Icy Injury (Two parts—Comedy)	01589
VICTOR—A Conflicting Conscience (Drama)	01588
THURSDAY, JULY 13, 1916.	
BIG U—The Three Brave Hunters (Comedy)	01592
LAEMMLE—No. 16 Martin St. (Two parts—Drama)	01591
POWERS—Sammy Johnsin Gets a Job (Comedy—Cartoon)	01592
POWERS—Mexican National History (Ditmars Educational	01593
FRIDAY, JULY 14, 1916.	
IMP—The Little Gray Mouse (Two parts—Drama).	01594
NESTOR—No release this day.	
VICTOR—Little Boy Blue (Drama)	01595
SATURDAY, JULY 15, 1916.	
BISON—The Human Pendulum (Three parts—Dr.).	01596
JOKER—The Harem Scarem Deacon (Comedy)	01597
POWERS—No release this day.	

Mutual Film Corporation

	Serial No.
SUNDAY, JULY 2, 1916.	
BEAUTY—The Gink from Kankakee (Comedy)	04865
GAUMONT—Reel Life (Mutual Film Magazine)	04867
VOGUE—Just for a Kid (Comedy)	04866
MONDAY, JULY 3, 1916.	
AMERICAN—Killed By Whom? (Two parts—Drama)	04868-9
MUTUAL STAR PRODUCTION—Medicine Bend (American—Five parts—Drama) (No. 115)	
TUESDAY, JULY 4, 1916.	
VOGUE—The Chaser Chased (Comedy)	04870
WEDNESDAY, JULY 5, 1916.	
BEAUTY—Billy Van Deusen Masquerader (Comedy)	04872
GAUMONT—See America First No. 43 "Mobile, Ala." (Scenic)	04873
—Kartoon Komics (Cartoon)	04873
MUTUAL WEEKLY—Number 79 (Topical)	04871
THURSDAY, JULY 6, 1916.	
GAUMONT—The Hidden Fate (Three parts—Dr.)	04874-5-6
MUTUAL STAR PRODUCTION—The Highest Bid (American—Five parts—Drama) (No 116)	
FRIDAY, JULY 7, 1916.	
CUB—A Merry Mix-Up (Comedy)	04879
MUSTANG—The Taming of Wild Bill (Two parts—Drama)	04877-8
SATURDAY, JULY 8, 1916.	
CENTAUR—The Good-For-Nothing Brat (Two parts—Drama)	04880-1
SUNDAY, JULY 9, 1916.	
BEAUTY—The Gink Lands Again (Comedy)	04882
GAUMONT—Reel Life (Mutual Film Magazine)	04884
VOGUE—Hired and Fired (Comedy)	04883
MONDAY, JULY 10, 1916.	
AMERICAN—Love's Bitter Strength (Two parts—Drama)	04885-6
MUTUAL MASTERPICTURE DE LUXE—Dust (American—Five parts—Drama) (No. 117)	
TUESDAY, JULY 11, 1916.	
VOGUE—Stung By Gum (Comedy)	04887
WEDNESDAY, JULY 12, 1916.	
BEAUTY—Two Slips and a Miss (Comedy)	04889
GAUMONT—See America First No. 44, "Glacier National Park" (Scenic)	04890
—Kartoon Komics (Cartoon)	04890
MUTUAL WEEKLY—Number 80 (Topical)	04888
THURSDAY, JULY 13, 1916.	
AMERICAN—Quicksands of Deceit (Three parts—Dr).	04891-2-3
MUTUAL MASTERPICTURE DE LUXE—Title to be announced later	
FRIDAY, JULY 14, 1916.	
CUB—The Hero of the E. Z. Ranch (Comedy)	04896
MUSTANG—Rugged Jim's Partner (Two parts—Drama)	04894-5
SATURDAY, JULY 15, 1916.	
CENTAUR—The Fool's Game (Two parts—Drama)	04897-8





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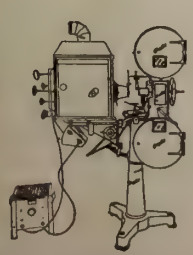

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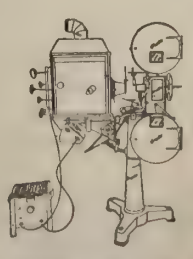

Stories of the Films

General Film Company

KNICKERBOCKER STAR FEATURE.

THE CROOKED ROAD (Three Parts—July 7).—The cast: Dave Fenton (Henry King); Nellie (Katherine Burke); Blanche (Jimsy Maye); Slinky Joe (Charles Dudley); Nellie's Mother (Mollie McConnell); Clancy (Don Bailey); Baker (Jim Warner). Directed by H. M. and E. D. Horkheimer.

Blind to the finer things of life, Dave Fenton holds sway as the leader of the gang. His companion, Blanche, a shop girl, chafes under Dave's inability to make a big haul. She urges him into a further life of degradation. Nellie, an invalid, confined to a wheel chair, sells newspapers to add to the fund she and her mother are saving for the day when they can go to the country. Dave does her a slight service from which springs an intimate friendship.

One night Slinky Joe, one of Dave's gangsters, hears Nell and her mother counting over their little horde of money. He reports to the gang and they plan a raid. Led by Dave they find the hidden savings, but when Dave discovers that it is Nell he is robbing he turns against his companions and after a fight, drives them from the place. Nell makes him see to what end his present mode of life is leading to and he leaves the gang and finds honest work.

Blanche, realizing that through Nell she has lost Dave, plans to get even. Slinky tells her of the saving and this Blanche steals. Nell is prostrated over the loss and Dave, believing that some of the gang are responsible, assures Nell that he will get her savings for her. From Slinky he forces a confession that Blanche is the guilty one. He goes to Blanche's room and finds her gone, she having left town after her theft. Dave is ashamed to admit to Nell that he has failed and when Clancy, a ward heeler, offers him a chance to make some easy money, he takes it, sending the money to Nell as if it were her money that he recovered.

Nell learns of his intended sacrifice for her. Knowing that should he be allowed to go through with his plans for Clancy he will be lost to her, Nell returns the money to Clancy. Dave's regeneration is complete through the discovery of Nell's great love. So great has it proved, in fact, that the moment Nell thought Dave was in danger her love triumphed over her weakness and she walked unaided. Blanche repents of her act and returns the stolen money. She is forgiven and finds her regeneration in the arms of her country lover. With murk of the city far behind Nell and Dave work midst the flowers whither Nell's dream has led them.

EDISON.

THE SOUTHERNERS (Three Parts—Reissue—June 27).—The cast: Mary Annan (Mabel Trunnelle); Beverly, her brother (Julius A. Mood, Jr.); General Peyton, C. S. A. (Bigelow Cooper); Mrs. Peyton (Anne Leonard); Boyd Peyton, U. S. N. (Richard Tucker); Willis Peyton, C. S. A., (Allen Crolius); Robert Darrow (Herbert Piror); David Glasgow Farragut, Admiral, U. S. N. (Duncan McRae); the chaplain (Harry Linson); Captain Johnson, of the C. S. S. Tennessee (Augustus Phillips). Written by Cyrus Townsend Brady. Directed by Richard Ridgely.

It was early in the spring of 1861 that Boyd Peyton came home to Mobile after his first cruise as an officer of the United States navy. Coming home to Mobile meant a great deal to Boyd. It meant coming back to his father, to his mother, and to his brother. But, above all, it meant coming back to Mary Annan. Mary was divided in her affections between Boyd Peyton and Robert Darrow. But before Boyd had been long in Mobile, a love for a new idol sprang up in Mary's heart—a love which overshadowed her feelings for both men. The name of this new cause of the transfer of her affection from men was the Civil War.

At a birthday party, given shortly after the opening of hostilities, Mary Annan, rising in answer to a toast, bade none to drink to her who did not love her and forbade any to love her who did not love the South. Boyd, despite his connection with the navy of the Republic, loved the South devoutly, and Mary more than all the world. So he drank the toast, and Mary, seeing him do this, expected that he would renounce his allegiance to the government and support the cause of the Confederacy. So believing that his hand would defend the land that his heart loved, she promised to marry him.

That night the young officer suffered tortures of indecision. On the one side was Mary; on the other, duty. If he chose the latter he would lose Mary, and with her the love and respect of his family and friends. But in the face of all temptation, when Boyd arose the next morning, he firmly was resolved to follow the bitter road of duty and honor. When the local company of militia came to the house before breakfast and announced Boyd that it had elected him its captain, he told them that he was, and always would be, loyal to the government to which he had sworn allegiance. In the face of the horrified remonstrance of his family and Mary, Boyd remained steadfast in his decision.

While he was being cast forth from his father's house, Mary threw herself into Darrow's arms and promised to marry him when he returned from war. But Mary regretted her decision, for in the days that followed, love for Boyd grew and grew in her heart. At last, when she felt that she no longer honorably could keep silence, she wrote to Darrow, breaking their engagement. Darrow got Mary's letter on the eve of the battle of Chickamaugua. He opened it, read it, and went forth to die.

As the cruel years dragged on, Mary learned to repent bitterly of her girlish desire for war and its attendant deeds of glory and bravery. Besides Darrow, her father had fallen fighting for the cause, and Beverly, her young brother, the last of the Annan line, was stationed in Fort Morgan in imminent peril from the guns of the Union fleet which was threatening Mobile Bay.

In the terrible battle which resulted from the successful attempt of Farragut to pass the forts and attack the Confederate fleet, Beverly Annan was killed. Boyd Peyton, on Farragut's flagship, the "Hartford," performed a miracle of valor in saving men from the dynamited "Tecumseh," beneath the guns of the fort and the eyes of his father who was defending it. Desperately wounded by a shell, Peyton was removed to shore, and nursed and brought back to health and strength by Mary Annan. Through her intercession, the outcast was taken back into the family that had disowned him. Then peace came upon the stricken land, and a far greater peace to the hearts of Mary and Boyd.

LUBIN

OTTO THE TRAFFIC COP (July 3).—The cast: Otto (Davy Don); His Sweetheart (Patsye DeForest); The Butler (George Egan); The Old Maid (Eleanor Blanchard). Adapted and directed by Edwin McKim.

On account of so many strong men leaving for the war, the police force is running short. They are compelled to take a few undersized fellows for a while, Otto, a short man, is engaged as a traffic cop. He is rather ignored by his fellow cops. However, he is given one of the busiest corners in town. Otto is busy dodging all the autos that just miss him. He is extremely polite to the girls, escorting them from one side to the other while the homely old maids are a bit mistreated. An old maid is seen in the middle of the road excited and frightened by the passing autos. She is about to faint when Otto runs to her rescue. He carries her across and when she comes to she throws her arms around him and forces Otto to go home with her. When he gets to the door he is surprised to see the wonderful mansion she lives in.

The maid proposes and shows him her bank account. He decides to marry her. Otto has a sweetheart who hears of his engagement. He refuses to discuss the matter when she comes to the street where he is on duty. She decides to follow him. Soon he leaves his duty and goes to the old maid's house. His sweetheart enters by the back way. A butler greets her, she tells him her trouble. He laughs, explains to her that there must be some mistake for the woman in the house is only one of the maids that has lost her mind and that his mistress was notified about it.

Otto's sweetheart is now a bit relieved. Smiling she suggests they go in the drawing room and watch the poor maid's actions. There sits Otto listening to the maid's talk regarding her immense fortune. Otto, in his nervousness, picks up an album which is on the table. He opens it, starts looking at it when the maid starts sadly explaining that all the five men on the front page were her husbands. Otto looks frightened and more so when she explains that none of them lived over five months.

In the meantime Otto's real sweetheart and the butler are having a laugh. The old maid starts explaning how each husband died a horrible death. She said, "My first husband was an undertaker, poor fellow, he buried himself. My second one died with a cramp in his arm while signing his entire fortune to me. My third man died of starvation, poor fellow, the sight of a chicken would almost make him sick." By this time Otto could stand it no longer and while the maid was sobbing, he sneaks out. In the meantime his sweetheart also leaves by the back way. When she turns the corner, Otto walks right into her. She pretends to be very much hurt at the way in which he treated her. Otto pleads for forgiveness. She finally looks at him, smiles and holds out her arms to him.

THE STOLEN MASTER (Three Parts—July 6).—The cast: Thomas Martin (Samuel Curtis); Mary Martin (Evelyn Page); Arthur Travis (Alan Forrest); Valerie Deschamps (Adda Gleason); Emile Deschamps (George Routh); William Merrivale (Bird Hopkins). Written and directed by Jack Byrne.

Old Thomas Martin is a dealer in old paintings. His daughter, Mary, assists him in the store. The old man is in league with a band of foreign crooks who steal old Masters from which fake copies are made which he sells to unsuspecting American buyers. In an attic room in the same building where Martin has his store lives a young artist. Mary is fond of him.

Arthur Travis, the artist, is poor but a man of high ideals and has the ambition to paint a masterpicture, which will make him famous. Old Martin receives a letter from two crooks, Valerie Deschamp and her brother, to the effect that they are bringing with them a painting which they have stolen from a foreign art gallery. He assists them to smuggle it in and they ask Arthur Travis to make the copies. He refuses indignantly, but Valerie decides to further tempt him with her beauty and by means of absinthe to accede to her wishes. In this she succeeds, for Arthur soon begins to like the drug and makes a copy of the picture which is sold to a wealthy man as the real thing.

Arthur feels remorse, but although Mary tries to persuade him to give up drinking he drinks deeper. Mary, being devout, goes to church and says a prayer asking that Arthur may be cured of his terrible habit and of his infatuation for Valerie. As she finishes her prayer she imagines that the Virgin comes to life and tells her that if she will offer herself in marriage to Arthur she will cure him. The buyer of the picture has asked in some friends to admire it and one of them being an expert proves to him that it is a fake. Exasperated, he phones the police who at his request arrest Thomas Martin, give him the third degree and throw him into jail. He turns state's evidence on the two crooks who are arrested and turned over to a foreign detective who has been on their trail.

Mary comes to Arthur's studio and she offers her love if he will give up his vice. After a mental struggle, he regains control of himself and dashing the glass to the ground he takes Mary in his arms. They go to the owner of the painting and make a clean breast of the matter and buy back the fake picture. The millionaire takes a liking to Arthur and promises Mary that he will not prosecute. Mary and Arthur become betrothed and the millionaire gives him a commission to paint a picture using Mary as a model.

A TERRIBLE TRAGEDY (July 8).—The cast: Emile Scribbler (Jerold T. Hevener); Markoff, the leader (Babe Hardy); Professor Foddletop (Bill Bowers); Zola (Lelile Farrin). Written

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MOVING PICTURE WORLD
17 Madison Ave., N. Y. City

by C. Doty Hobart. Directed by Jerold T. Hevener.

Emile Scribbler, a reporter, is assigned to the job of reporting the hiding place of some Nihilists. He accidentally runs down Zola, the Chief's daughter, with his auto and discovers their rendezvous.

He is spotted and an effort is made to put him to death, but he is freed by Zola, who has fallen in love with him. He is pursued, overpowered by the Chief, and placed in a huge box. Professor Foddletop, a collector of mummies, who lives in the room above Emile, is preparing to ship the Queen of Sheba to a museum. He goes for a dray and when he returns he is horrified to find that the box has disappeared, it having been taken by the Nihilist thinking it the one containing Emile. The Professor hurries down to tell Emile of his misfortune and finds the box in which Emile is nailed fast. Hearing strange noises, he tears off the lid and Emile is released. The Professor tells him of the missing mummy and they give chase.

Arriving at the secret place Markoff, the chief, selects a firing squad. He sets the box upright and tells the men to fire into it five times as the spy is in the box. The first round fills the box full of holes. Zola, thinking her lover is in the box rushes in just in time to receive the second volley. She dies. The chief seeing his daughter fall rushes in to get the third round. He dies. Emile and the Professor get the fourth and fifth round. The gunners seeing their mistakes, turn the guns on themselves and all drop dead.

THE RIVAL QUEENS (On Same Reel as Foregoing).—The cast: Boma, a young Zulu Prince (John Edwards); Kata, his mate (Mattie Edwards); Orga, the younger brother (Jos Bright). Written by Epes W. Sargent. Directed by Will Louis.

Boma and Orga are sons of the King. The King dies and the brothers are summoned to his side. While Boma wails beside his father, Orga, the younger brother, with Mayma, his mate, usurps the throne. Boma makes an appeal but Mayma flirts with the witch doctor, and the decision goes to Orga. Boma is driven from the village with Kata, his consort. Orga does not make a popular ruler, but Mayma jollies the people and they tolerate her. After a storm, Boma and Kata discover a trunk washed ashore, the property of a soubrette. They take it to their hut, and Kata finds that the costumes fit her. They start for the village and on the way fall in with a body of Zulus who have been banished. They think Kata is a goddess until Boma explains. With their support, Boma and Kata take the throne and Orga and his spouse are led off to execution.

SELIG

SELIG-TRIBUNE NO. 45 (June 5).

San Francisco, Cal.—German and Irish societies, of this city, join in huge parade and bazaar, in an effort to raise $100,000 for war sufferers.

Detroit, Mich.—Fifty girls narrowly escape death here when large motion picture film exchange is destroyed by fire.

Dublin, Ireland.—Thousands of Sinn Feiners parade through Sackville street prior to the rebellion, which cost thousands of lives and a property loss of over a hundred million dollars.

Rivergrove, Ill.—Boy Scouts give a practical demonstration of what they can do in bridge building, with no materials other than timbers and ropes. They erected this bridge in twenty-one minutes.

Washington, D. C.—Members of the Cabinet and Congress will inspect this gigantic machine, which flew with two passengers, from New York to Washington, 225 miles in 187 minutes.

Governor's Island, N. Y.—General and Mrs. Leonard Wood entertain society folks at annual garden party, for the benefit of the Army Relief Society.

Indianapolis, Ind.—Before 83,000 people, Dario Resta, driving a Peugeot, wins the sixth International Sweepstakes here, completing the 300 miles with an average speed of 83.26 miles an hour.

Oyster Bay, L. I.—Marching up the hill, but not down, until after Colonel Roosevelt addresses them, 1,500 admirers of T. R. make the pilgrimage on foot from this village to Sagamore Hill.

SELIG-TRIBUNE NO. 46 (June 8).

San Francisco, Cal.—Under the command of Lieut. K. A. Joyce, U. S. A., and Sergeant Thornwell Mulally, thirty-eight society men begin a five-day encampment, as the San Francisco Cavalry troops.

Manchester-by-the-Sea, Mass.—Pupils of the Sargent School, of Cambridge, enjoy a day's outing on Baker's Island.

Chicago, Ill.—For the benefit of the G. A. R. veterans in the Memorial Day parade, a military field hospital is established for the first time within the city limits, in Grant Park.

Arlington, Va.—President Wilson speaks to the crowds gathered to honor the memory of the dead soldiers at Arlington National Cemetery.

Chicago, Ill.—With every plain and fancy room in the Congress Hotel occupied by presidential candidates, this city begins to take on the aspect of the Republican National Convention. Views of Sherman, Borah, Cummins, Du-Pont and Weeks. The Roosevelt headquarters. A. M. Willard, who was inspired by love of country to conceive and paint "The Spirit of '76."

Chicago, Ill.—Eclipsing anything of its kind ever seen in the world, at any time, this city pours into its streets 200,000 enthusiasts who march for Preparedness.

London, England.—An enormous crowd witnesses a solemn procession in commemoration of the awful tragedy of the sinking of the Lusitania.

New York, N. Y.—Pretty models pose in attractive gowns and bathing suits at the Fashion Show at Madison Square Garden.

SELIG-TRIBUNE NO. 47 (June 12).

Annapolis, Md.—The feature of Commencement week here is the review of the Naval Cadets by the Secretary of the Navy, and Admiral Eberly.

London, Eng.—Lord Kitchener, England's war minister, is drowned when the cruiser Hampshire is sunk by a mine or submarine.

Manchester, Mass.—The barge Bucentaur is launched here to be used in the water festival at the opening of the new school of Technology at Cambridge. The President and Mrs. Wilson, accompanied by Navy Department officials, inspect buildings and grounds.

U. S. Coast Artillery Target Practice.—Each projectile used in these ten-inch mortar guns weighs 1,015 pounds. At $100.00 a shot, target practice costs a "pretty penny."

Chicago, Ill.—Five thousand Suffragettes march in steady downpour of rain for a mile and a half to the Coliseum, where members of the resolutions committee were meeting to consider their cause.

Chicago, Ill.—Charles D. Hilles, chairman of the National Republican Committee, under whose guidance both Republicans and Progressives battled to nominate their candidate. Vast crowd gathers in rain at Coliseum for G. O. P. convention.

Chicago, Ill.—A troop of the 1st Cavalry, Illinois National Guard, turns out in an effort to stimulate enlistment in the National Guard of the country.

SELIG-TRIBUNE NO. 48 (June 15).

San Francisco, Cal.—In the most serious water front fire ever experienced here, oriental merchandise, valued at $2,000,000 is destroyed.

Nahant, Mass.—Dancing nymphs dare pneumonia when, on the rocky cliffs of Senator Lodge's estate, they stage their interpretation of the courtship of a prehistoric South Sea Islander.

Brooklyn, N. Y.—Five thousand Knights Templar pass in review before Lewis M. Rounds, Borough president of Brooklyn, and William F. Elmendorf, Grand Commander of the Knights of the State of New York.

San Francisco, Cal.—More than 5,000 persons cheer lustily as the 17,000 ton ship D. S. Scofield, built in California, slides down the ways into the bay.

El Paso, Tex.—Battery E, 5th U. S. Artillery under command of Captain Smith arrives here, detrains, and goes into camp in suburbs of the city.

In order to evade the British censorship, these latest war pictures were smuggled out of Germany and through Scandinavia in the false bottom of a trunk.

Chicago, Ill.—Ninety thousand persons see Dario Resta, in a Peugot, win the 2nd annual Auto Derby, at an average speed of 98.7 miles per hour for 300 miles.

Washington, D. C.—Charles E. Hughes, the Republican nominee for President, and his daughter, are photographed by a Selig-Tribune cameraman on Saturday following the nomination.

THE SACRIFICE (Three Parts—June 26).—The cast: Mrs. Warrington (Eugenie Besserer); Mr. Warrington (Harry De Vere); John Archer (Guy Oliver); Jerry Warrington (Harry Mestayer); Mercy Archer (Anna Luther). Scenario, Gilson Willets. Directed by Frank Beal.

Archer and Warrington answer their country's call and go to war. Warrington leaves behind his wife and their little son, Jerry. After grim warfare, during which Mrs. Warrington hears nothing of her husband, John Archer is invalided home. He brings with him the sad information that Warrington has lost his life fighting against the enemy. Mrs. Warrington, thereafter, lives only for her little son, whom she resolves to keep with her always, and she endeavors to foster within him a horror for war.

Jerry Warrington grows to manhood, and is in love with John Archer's daughter, Mercy. Again after the years comes the news that invaders have reached the shores of our country. Mrs. Warrington uses every possible endeavor to keep the news from her son, but of course this proves impossible. However, Jerry knows of the horror his mother has for war, and when he resolves to enlist to fight for his country, he is loath to tell her of his determination. However, Mrs. Warrington soon learns the truth from Jerry's lips and she is almost prostrated.

Torn betwixt mother love and duty, Jerry Warrington answers his country's call, and marches to battle. Later, Mercy Archer, his sweetheart, enrolls as a Red Cross nurse. While leading a desperate charge against the enemy, Jerry is shot. Dying, he is carried to a field hospital where he is ministered to by Mercy, and he breathes his last in her arms.

Mercy Archer comes home, and again with her father, they call upon Mrs. Warrington. Once more the messenger of death enters Mrs. Warrington's home. She is told that her son has been killed. There is a lesson that warfare is not all on the battlefield, but that mothers, wives and sweethearts, left behind, must also suffer.

THE GIRL OF GOLD GULCH (July 1).—The cast: Jack Wallace (Tom Mix); Irene Bolton (Victoria Forde); Ned Wilson (Joe Ryan); Dick Mullen (Ed Jones). Written by Cornelius Shea. Directed by Tom Mix.

Jack Wallace, who drives the stage coach, is in love with Irene Bolton, daughter of the storekeeper. Ned Wilson, a schemer, also is in love with Irene. Wilson knows that Bolton has paid a deposit on Dick Mullen's mining claim and secretly sends his henchmen to investigate the value of the mine. They return with the report that the mine is very valuable.

Wilson sends Mullen a note stating that if Bolton does not show up with the money at the appointed time, he will buy the mine, and Mullen agrees.

Irene Bolton leaves with the money for the claim. Wilson has tampered with the stage coach and there is a breakdown. Jack Wallace discovers Wilson's plot, sends Irene on ahead, who defeats Wilson in a race to Mullen's home, where Irene receives the deed to the claim.

THE RETURN (Three Parts—July 3).—The cast: Ione (Kathlyn Williams); Rutley (Guy Oliver); Pascho (Wellington Playter); Maritana (Vivian Reed); Bela (Sidney Smith); Vaughn (Harry Lonsdale). Written by W. E. Wing. Directed by T. N. Heffron.

Ione, society favorite, inherits a strain of barbarism. She is wooed by Rutley, a leader in business affairs but she tells Rutley that he can illy afford to marry a woman who is really half savage.

With friends, Ione and Rutley visit a cabaret to see Pascho, a man of iron muscle, known as the "God of the Tenements." When Ione and Pascho meet, it is a case of mutual magnetism. The woman forgets Rutley for the moment, and has only eyes for the muscular giant. Maritana, in love with Pascho, sees the love interest prevalent between Ione and Pascho.

Finally Ione throws caution to the wind and agrees to elope with Pascho. At the appointed hour, her better judgment returns, and she tells Rutley, who confronts her, that he can win her if he will kill Pascho. Ione is informed by Rutley that the men of today do not kill, but win through the power of Love alone.

Pascho, at the trysting place, impatient because Ione does not appear, goes to her home. There he attempts to persuade her to flee with him, picturing the delights of sunny Italy, and she is almost persuaded.

Maritana, Pascho's former sweetheart, with Bela, who loves the girl, follow Pascho into the home of Ione. Through her urgency, Bela shoots at Pascho with a determination to slay him, but the bullet goes wild and strikes Rutley, who sinks to the floor in a dying condition.

Then it is that Ione comes again to better understanding. Her love for the stricken man grows strong, and she nurses him back to health, while Pascho returns to Maritana, and together they sail for the sunny land of Italy.

SOME DUEL (July 8).—The cast: Tom (Tom Mix); Grace (Victoria Forde); Centiped Pete (Joe Ryan); Jordan (Sid Jordan). Written and produced by Tom Mix.

Grace, daughter of Jim Jordan, a ranch owner, has just returned from school, and Tom, leader of the Lazy S cowboy outfit, and Centiped Pete, leader of a rival cowboy outfit, fall in love with the girl. They both attire themselves in their best bib and tucker, and head for Grace's home.

Enroute, they stop to settle a strenuous argument, and before the argument is ended, the cowboys of the rival ranches become involved in a free-for-all. Centiped Pete, subdued by Tom, challenges him to fight a duel. Before the duel, the rivals practice plain and fancy shooting.

Grace plots with Tom to fool and frighten Pete, which they do by trick marksmanship. On the day of the duel blank cartridges are placed in the guns unknown to the principals. When the undertaker arrives, it is too much for Pete, who takes to his heels. Grace then tells Tom how brave he was to stick to his ground, and he appreciates that he has won her love.

VIM.

A DAY AT SCHOOL (July 6).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Father (Joe Cohan); Daughter (Ray Godfrey); Janitor (Bert Tracy); Principal (Anna Mingus).

Ray is sent to boarding school. With the connivance of her maid, her lover is apprised of her destination and he goes to rescue his lady love. He succeeds in entering her room, but is seen by the inquisitive janitor, who informs the principal. A grand sortie is made by the

whole school, but on bursting into Ray's room, nothing is seen but a man's hat and glove. This is conclusive evidence and the father is sent for.

Meanwhile, scared but undismayed, Plump dresses as a girl, is admitted as a pupil and plans an elopement. Once more the ever busy janitor intervenes and again the alarm is raised. Fortunately for the two an enterprising burglar chooses this moment for an entrance and he, alarmed by the commotion, hides in a closet. Their escape cut off, Plump and Ray dash into their room, and our hero takes refuge in the burglar's closet, from which he forces the crook.

Rushing through the assembled pupils the prowler dives through the window and meeting the father downs him, after stealing his clothes. This leaves open the way of escape and the lovers, jumping into the father's auto, wave a kiss as the crook climbs on behind, leaving dad now mistaken for the burglar to be almost annihilated by the excited girls.

FURNISHED ROOMS (July 7).—The cast: Pokes (Robt. Burns); Jabbs (Walter Stull); Professor (Frank Hanson); His Wife (Edna Reynolds); His Daughter (Ethel Burton); Her Sweetheart (Robin Williamson).

When a person rents a furnished room he should be careful to find first out something about his fellow roomers. However, Jabbs, a stranded actor, failed to take this precaution. Therefore when he receives from a theatrical agent a part in a drama, he rushes back to his room where he expected to study in quiet. To his consternation, however, Pokes, a one-man orchestra who occupies the opposite room, selects the same time to practice some new music. Driven desperate by the awful bedlam in Pokes' room and finding that all his appeals to the noisy musician to keep quiet are useless, Jabbs packs his belongings and vacates his room.

He rents a room in the home of Prof. Wisem who is working on a wondeful rain-making bomb. The Professor's daughter Ethel is in love with Robin and the Professor has promised the young couple that he will give his consent to their marriage when his bomb is proven a success. In the Prof.'s home, Jabbs believes he has found the quietude he needs to study his part, but to his dismay he finds that Pokes, who has been ordered out of his former room, has rented the same room of which Jabbs has already taken possession.

In the fight that follows for possession of the room, both Jabbs and Pokes are badly mussed up and in the end agree to be friends and share the room together. That night Robin and Ethel, after having witnessed several futile attempts of the Prof. to produce rain, decide to take matters in their own hands. They rig up a fire hose and arrange that when the bomb explodes, the water shall be turned on and in this way hope that the Prof. shall be deceived into giving his consent to their marriage. The plan proves a great success as far as the young couple are concerned, but not so with Pokes and Jabbs. These two worthies, who happen to be in bed asleep, have the misfortune to have their bed placed directly beneath a broken skylight upon which the hose is turned. The water pours into the room drenching the pair of them and before they can escape from their predicament the rising waters flood the entire room.

VIM FEATURE COMEDY.

HOUSEKEEPING (July 5).—The young married couple have a few pieces of home-made furniture in their flat. The bride's uncle sends her all his old heirlooms, which fill the flat to overflowing. Hubby buys a rocking chair and brings it home. He thinks he is in the wrong flat until the janitor reassures him. He has to use great care in navigating and gets stuck while trying to get into the kitchen. The bride and the janitor release him. He determines to sell the heirlooms and buy some real furniture. No sooner is the flat furnished with modern pieces when uncle comes to visit the couple. They dare not face him and escape to the roof. The scuttle is closed, and they are left in a rainstorm without shelter.

ESSANAY.

THE FABLE OF THE FEARSOME FEUD BETWEEN THE FIRST FAMILIES (Two Parts—July 4).—One of the many diversions of the Finger-Bowl Set was amateur theatricals. Every season the club gave a show at which the net proceeds, sometimes 18 bucks, went to charity. "Romeo and Juliet" was the coming dramatic treat. For the part of Juliet there were two candidates—Mrs. Skilligan and Mrs. Winkle. The club elected Mrs. Winkle by a majority of one and some were mean enough to say she voted for herself. Mrs. Skilligan and her dinner party came in late and upset chairs in a genteel manner. Mrs. Winkle lasted, but she was too pink for words. She took 8 curtain calls, or two more than Melba's record. Next thing anyone knew there were no Skilligans at the Winkle affairs and no Winkles at the Skilligan functions. They vied with each other in expensive entertainment. Then two men met in bankruptcy court. "It's a dead heat," said Skilligan to Winkle.

MORAL—The men are always the first to quit.

CANIMATED NOOZ PICTORIAL NO. 12 (July 5).—Canimated Nooz Pictures Prof. Killjoy, who has just made the remarkable discovery that in 1,297,411 years from now the beer supply will give out and advises conservative use of same. Doc Linn A. Ment, who conducts the health hint department, shows how ordinary gymnastics in fastening a collar button may be made into healthful morning exercise. The exercise, according to the Doc, develops the cerebellum madualla oblangatta. Dreamy Dud has another thrilling experience during his sleeping moments. Canimated Nooz is a split reel release sharing the 100 feet with Western American Scenic.

POWER (Three Parts—July 8).—The cast: Lucille Dexter (Nell Craig); Evan Dexter (Sydney Ainsworth); Pat O'Riley (Carroll C. James); John Stark (Ullbrich Haupt).

Pat O'Riley, rough and ready politician, discovers himself possessing the balance of power that controls the state convention. John Stark, the big boss, is desperate. If he is to deliver the power rights of Twin Falls to the interests he must control the state. A compromise is effected with O'Riley whereby the latter names the governor and Stark the rest of the ticket. O'Riley picks Evan Dexter as a young lawyer who will be easy to handle. With her brother as governor, Lucille Dexter meets O'Riley. She interests him and under her influence he gives up gang politics. The water power bill passes the legislature and is up to the governor. O'Riley won't let him sign. Stark promises Dexter the senatorship; O'Riley promises him the penitentiary, Lucille discovers what her influence has been with O'Riley, and how he has saved her brother, and her respect for him becomes love.

BIOGRAPH.

THE BLUE OR THE GRAY (Reissue—July 3).—The cast: The Southern boy (Robert Harron); The Northern girl (Irene Howley); Her uncle (W. Chrystie Miller); The rivals (Donald Crisp and Robert Burns).

It was Christmas Eve in the South, but the spirit of peace and love did not pervade the Northern girl's heart. The gallantry of the young Southern swains, however, was more than manifest, when a drunken band of Unionists entered the house—among them her sweetheart. From him was protection needed most. His rival, a Confederate soldier, showed her character is far above political principle, and true love came into its own.

HIS TRUST AND HIS TRUST FULFILLED (Reissue Two Parts—July 4).—The cast: Colored servant (Wilfred Lucas); The Confederate officer (Dell Henderson); His wife (Claire McDowell); Their daughter (grown up) (Dorothy West); Her sweetheart (Harry Hyde); Slavey (Jack Pickford).

The master, leaving home at the opening of the war to join the Confederate Army, tells his body-servant to take good care of his wife and child. The master is killed in battle; the home is sacked and burned, leaving the woman and child homeless, and the old negro, faithful to his trust, gives up his little cabin for their comfort. The only thing saved from the wreckage was the master's sword.

Four years afterward, the war has closed, and the negroes leave to enjoy their emancipation, but George remains true to his trust. He has all these years cared for the widow and her child. The poor woman, worn with worry and heartaches, is stricken and dies. The care of the child devolves upon George, who takes her to the lawyer, with whom he arranges for a home for her, paying for her support out of his savings, enjoining absolute secrecy on the part of the lawyer.

For several years things go along uneventfully until the child now grown desires to go to the seminary to procure an advanced education. To the lawyer this seems impossible, but George when he sees the girl break down and weep, insists that he take the last of his savings and appropriate it for the purpose. This is an awful ordeal which old George goes through, denying himself even the positive necessities of life in order to keep her in school for the full term. However, at the end of the first term there is nothing left of George's savings and the lawyer is forced to inform the girl that a return to school is impossible.

To witness the child's disappointment is more than old faithful George can stand, and going to the lawyer's office, he finds a cousin from Europe there inquiring as to the condition and whereabouts of Miss Frazier. George entering the office surreptitiously espies a fat wallet in the Englishman's coat pocket. His love for the child and his desire to grant her every wish leads him into temptation so he takes the pocketbook. However, he has hardly secured it when his better self asserts itself and he puts it back, but not before he is detected.

The lawyer knowing the negro's worth realizes what prompted his action and sends him off. The English cousin later meets the girl and they are betrothed and a happy wedding follows shortly after. Old George at a distance views the festivities with tears in his eyes, and after they depart for their new home, he goes back to his cabin, takes down his master's saber and fondles it, happy in the realization that he has fulfilled his trust.

Universal Film Mfg. Co.

POWERS.

THE JANITOR (July 6).—The cast: John (Wallace Beery); John (Gilmore Hammond); the Stenographer (Ruby Cox).

John, the janitor, has a pet monkey that accompanies him on his different jobs. Because of the monkey's wonderful ability, John is given a post of janitor in one of the large hotels. He becomes acquainted with the stenographer in the place and admires her very much. Her affections are bestowed upon John, the clerk of the hotel, and John, the janitor, is unable to get her interested in himself. One day he finds a flower and places it upon her desk. John, the clerk, also sends a flower of the same kind, with a note, begging the girl to meet him that night. She answers the note, thanking him for the flower and promising to meet him that night. She lays the note on the clerk's desk.

While John, the janitor, is cleaning up, he finds the note, addressed to John and thinks it is for himself. He reads it and is pleased that the girl thinks so much of him. He receives a rude jolt, however, when the girl tells him that he is "off his nut" and does not care for him at all. He goes to his room and dozes off.

He is sadly cleaning a room on the thirteenth floor when he detects a crook robbing a room. He takes him in charge and gets a substantial reward. The hotel management praises him for his good work and the girl, regretting her harsh action, forgives him. He is kissing her with relish, when the owner of the house awakens him and he finds that he has been kissing the monkey. The owner tells him to get busy or he will get fired, and poor John goes back to his drudgery.

IMPERIAL INDIA (Part 1—"Sports of the Rajahs"—July 8).—This is the first installment of the Dorsey travel pictures and shows scenes in little-known parts of India. Beautiful buildings in Delhi and other cities are shown, including the highest tower in India, and the "Friday Mosque," the largest in the country. Extraordinary contests between animals at the court of one of the Rajahs are presented. A fight to a finish between two elephants, another between wild boars and a leopard and hyena, in which it is proved that no animal will stand up to the charge of the boar.

The Nizam of Hyderabad entertains his guests with a cheetah hunt, and we go with them. The Maharajah of Udaipoor gives a tiger hunt, the pictures of which were taken from the swaying howdah on an elephant's back. Fights between rams are depicted, and then we are taken to the old fortress of Golconda, its fabulous wealth long since scattered, and shown the tombs of the "Rockefeller" dynasty of India.

NESTOR.

DOUBLE-CROSSING THE DEAN (Two parts—July 7).—The cast: The Dean (Stella Adams); Soda Clerk (Eddie Lyons); Drug Clerk (Lee Moran); the Girls (Corinne Lesser and Jane Waller). Produced by Al. E. Christie.

The dean of Fudgely Hall was an inveterate hater of men. The two drug demons, Soda Sam and Lee the Peach-Picker, held down the corner drug store across from the Hall, also the honors as village Lotharios. On a tip from a friend they spot Corinne and Jane. The girls have to contend with the Hall monitor in getting romance under way, but are finally partially successful.

The boys decide as they cannot get the girls as model moral men, they will then get them as habitual users of Baruna. The dean likes the stuff. It is her one weakness, and she buys many bottles at the store. When a dance is given at the opening of a new garage, they inveigle the girls into attending it in overalls. The dears are smuggled out into the night through the window, so that the dean can have ample opportunity to see them.

Of course, the dean and the monitor, who learned of the clandestine affair, are shrewd enough to nab some extra clothing of the janitor's, and they are admitted to the dance, too. But the boys had prepared for them. The janitor was informed, so was the town reporter; also the town policeman. And when, full of the contents of the merry-makers' punch-bowl, the dean and monitor are pinched for the larceny of the janitor's wearing apparel, they have to take off their masks, confess their identity and pray for mercy. The punch had been loaded with Baruna by the wicked boys and the dean and monitor had fallen prey to the old harpy's only weakness. In exchange for the promise of the newspaper man to withhold the story and of the cop not to tell, romance is given immunity on the campus thereafter.

BISON.

THE COMMITTEE ON CREDENTIALS (Three Parts—July 8).—The cast: Ballarat Bob (Harry Carey); Doc Bleeker (George Berrell); Chuck Walla Bill (Neal Hart); Clem (Joe Rickson); Josephine (Olive Fuller Golden); Peter Boy (Elizabeth James). Scenario by Harvey Gates. Produced by Harry Carey.

The Camp of Pinon had sprung into existence over night. A prospector seeking the elusive metal had overturned something that glittered and the news spread fast and the population came in over night. Ballarat Bob is the owner of a gambling establishment. Bob's reputation for fair dealing is known throughout the country.

Clem Hardy, a victim of the gold fever, arrives in the mining camp, accompanied by his wife, Josephine, and their child, Peter Boy. They stake a claim near the camp of Dr. Bleeker, Chuck Walla Bill and Bob, who are palling together. Clem's first visit, after staking his claim, is to the gambling hall. As Bill and Doc approach their home they see the new neighbors. The child's crying gets on their nerves and when Bob arrives Bill is in a towering rage. They decide that the noise is unbearable and Bill, as a committee of one, goes to the tent to remonstrate. Bill enters in anger, but one glance at Josephine calms him. Clem, angry at the intrusion, hits Bill and knocks him out. Bill starts to retaliate, but, seeing Josephine, retreats in fierce anger. He returns to his friends and tells them of the incident; they decide that there is nothing to be done.

The next day, as Bob is returning from the hall, Peter Boy is playing in the road. Bob snatches the child from death underneath the oncoming stage, but the child receives a minor injury to his hand. Doc is nearby and hurries out with his medicine case. Bob is especially thanked by the woman, and immediately the two find interest in each other. Josephine then confides to the friends her ambition for the youngster to become a doctor.

Clem at last makes a rich strike of gold and at once starts on a career of gambling and drinking. At first Bob bars Clem from his tables on account of his family, but realizes if he does not take his money someone else will. Bob revokes his rule in Clem's favor. Josephine has come to look upon Bob as partly responsible for Clem's condition, and she believes that Bob encourages the latter to play. Clem loses everything and when he has left Bob takes Clem's money from the safe, goes to Josephine and gives it to her. He then meets Hardy and threatens him with an awful death if he does not brace up and treat his wife and child decently. Bob then leaves and returns to the hall.

Later on Clem finds that Josephine has received the money and accuses her of playing with Bob on the side. He strikes her down and leaves for the hall to find Bob. He picks a quarrel with Bob, but for the wife's sake the latter holds his hand. Clem shoots him through the hat. Peter Boy is ill and Dr. Bleeker goes to visit him. Clem sees their shadows on the wall and thinks that Bob is there with his wife. He shoots through the tent and Doc falls. Bob comes running to the spot and Clem wounds him in the shoulder. Then he jumps into his wagon and drives furiously away. The whole town rides after him. On the edge of a cliff he is lassoed and wagon and all fall headlong down the side of the steep incline and Hardy is killed. Bob is left to comfort Josephine, and tells her that some day, when he has made something more than a gambler of himself, he will come and claim her.

REX.

THE HEAD OF THE FAMILY (July 4).—The cast: Hugh Van Schuyler (Ben Wilson); Ruth, his wife (Edna Hunter); The Guide (Charles Ogle). Written by William Addison Lathrop. Produced by Ben Wilson.

Hugh Van Schuyler, a wealthy man, realizes that Ruth, his wife, cares little for her home life. Ruth, elegantly gowned, appears and tells her husband that she is going to the Galesworthy dance. Charley Martinex is ushered in and Ruth leaves with him. On her return home at 3 A. M. Ruth is reminded that she has not spent an evening home in a month. Losing her temper, she asks Hugh why he thinks she married him, if not for money and social position. Hugh makes no answer and she retires for the night.

The next morning, however, he announces abruptly, "We are leaving town today. Pack some heavy clothes and be ready at 4 o'clock this afternoon." Ruth protests that she will do nothing of the sort. Finally Ruth tries tears, when Hugh turns on her with great severity and says: "Do you intend to do as I bid you or not?" Later we see a queer group of travelers coming down the trail of a wild and rugged country. As they come nearer we recognize Hugh and Ruth, accompanied by a guide, who is leading a pack mule. In due time they arrive at a camping place, where money and social position count for little. Ruth sits down in anger and despair. The guide unloads the pack mule and carries their luggage into a rough shack, provided with a single bunk.

Hugh dismisses the guide after paying him, and Ruth follows her husband as he ushers her into the shack. He tells her that he brought her there to make her love him. That night Ruth sleeps in the bunk, while Hugh makes himself as comfortable as possible on the floor. Suddenly Ruth hears the howl of a wolf. She creeps out to Hugh, who is fast asleep on the floor, but hesitates about waking him, until another howl from the wolf makes her fully realize her dependence on him. Hugh kills the wolf at the first shot.

Six months later we see Ruth standing on a high craig, apparently enjoying her life in the open. Shortly afterwards she enters the shack with her arms full of ferns and is arranging them around the room when her husband enters. Hugh lays aside his gun and begins to busy himself at the fire. Ruth takes the frying pan away from him and insists on doing the cooking herself. The next day the old guide comes down the trail to take Hugh and his wife back to civilization. Ruth runs into the shack and begins to pack. On meeting Hugh outside she is astonished to find that he has no intention of accompanying her, as he holds out his hand and bids her good-by. His masterfulness has conquered her, and won her heart as well. She returns to the shack and when he enters she tells him that she wants to live in the shack—with him. In a moment they are in each other's arms.

UNIVERSAL.

ANIMATED WEEKLY NO. 26 (June 28).

Answering Country's Call.—Guardsmen from every State rally around the Flag for service in Mexico. Subtitles: "Fighting 69th" first to go—New York City. Up Fifth avenue. Artillery off to camp. "Good-bye." Getting Camp Whitman ready—Beekman, N. Y. Writing to loved ones. Jersey soldiers start—Newark, N. J. They'd like to go, too! They're off. Kissing the kiddies good-bye—Camden, N. J. Cavalry reaches camp—Van Cortlandt, N. Y. City.

80,000 Ask Preparedness.—Gigantic parade by patriots who want U. S. ready—Los Angeles, Cal. Subtitle: Marie Walcamp, as Columbia.

Guns Aid Recruiting.—Deadly machine weapons bring enlistments to Navy Station—New York City. Subtitle: Eleanor Payne, only girl recruiter.

Training Boys for Sailors.—Secretary Daniels visits Navy's school for apprentice seamen—Lake Bluff, Ill.

Cross Continent for Votes.—Suffragists from New York end auto trip at Pacific—San Francisco, Cal. Subtitle: Presented with city's key.

Old Graduates Play Kids.—Yale men, back for Commencement, wear odd costumes—New Haven, Conn. Subtitle: Harvard has big time—Cambridge, Mass.

Launching U. S. Transport.—Throng sees vessel glide into water at "Navy Day Celebration"—League Island Navy Yard, Pa. Subtitle: They can fight on land, too.

In Grave Yard of Ocean.—Died, when Steamer Bear hits reef that trapped many ships—Blunt's Reef, Cape Mondocino, Cal.

Where Militia Is Going.—In Mexico with Universal cameraman. Giudad Juarez, Mexico. Subtitles: Nursing wounded soldiers. Popular nurse, "No spik Inglees." Reinforcing U. S. troops. Pay first or no pictures. Mexican soldiers. Ready for an attack.

Cartoons by Hy Mayer.

IMP.

THE CLEVER MRS. CARTER (July 4).—The cast: Helen Carter (Edith Roberts); Owen Carter (Harry Benham); Mazie Mabelle (Finita De Soria). Written by Catherine Carr. Produced by George Ridgwell.

Helen Carter, a young society matron, is in love with her husband, but her devotion begins to pall upon him. He finds various excuses to remain in town over night away from his country home. Mrs. Carter investigates and discovers one Mazie Mabelle, a dancer, to be the object of his interest. By chance, Mazie and Mrs. Carter both patronize the same dressmaker. Through the voluable fitter, Mrs. Carter learns that Mazie is socially ambitious, and she arranges to meet Mazie. She explains the situation to Mazie and offers not only to pay her a large sum of money, but to introduce her socially if she will help her in a scheme to cure her husband of his infatuation.

Mazie, who considers Carter only as a stage-door Johnny, assents, and Mrs. Carter arranges a house party at her country place to meet the well-known dancer. Carter is delighted at first. Mrs. Carter is seemingly blind to his infatuation, and to his amazement, becomes the center of interest herself to all the male guests of the house-party.

By pre-arrangement, Mazie pretends to sprain her ankle, and it is impossible for her to leave the house. Mrs. Carter, who has arranged an outing for the house-party, explains to Carter that, as hostess, she must continue to entertain her guests, but he, as host, must remain with Mazie. Carter, who has become desperately bored with Mazie, begins to realize the difference between a beautiful woman of mentality and culture, and a beautiful woman dependent entirely upon her physical attractions. His enforced attendance upon the dancer becomes a torture, and he finally collapses, proclaiming his devotion to his wife, and insisting that his friendship for Mazie is purely platonic.

Mrs. Carter realizes that the cure is genuine. Secretly she pays Mazie, who returns to the white lights delightedly, after the boredom of the country, leaving Carter a chastened husband, and Mrs. Carter a satisfied wife.

THE MAN ACROSS THE STREET (Two Parts—July 6).—The cast: John Warren (King Baggot); Mrs. Warren, his wife (Edna Hunter); Dr. Carl (King Baggot); The New Maid (Nellie Slattery). Scenario and production arranged by Henry Otto.

John Warren, a traveling salesman, arrives home unexpectedly. Upon entering his wife's bedroom he finds a beautiful evening dress which he has never seen before. Presently Mrs. Warren returns in a taxi. She is surprised, as she did not expect him for a week. She tells him that she will be economical in order to keep the maid whom she has just hired. The phone rings and Mrs. Warren answers it. In answer to his question Mrs. Warren tells John that it was her mother. In reality it was Dr. Carl.

Warren's suspicions aroused, he sets a trap for his wife. A week later he announces that he is compelled to start on a business trip unexpectedly, and that he will be away two weeks at least. Immediately after her husband's departure, Mrs. Warren calls up Dr. Carl, who tells her over the phone that he will get ready at once to take her for their usual drive. Instead of leaving town, Warren rents a room commanding a view of his house from across the street. Dr. Carl enters his house, and soon afterward Warren sees his wife, handsomely gowned, drive off with him in an automobile. Warren is now convinced that Dr. Carl is his wife's lover. That night, Warren observes the doctor and his wife return and enter the house. The maid, who has been asleep on the couch in the dining-room, peeps through the keyhole and sees them enter the reception room, where Mrs. Warren removes her wraps. The maid shrugs her shoulders significantly, and lies down again on the couch.

Soon afterwards, the doctor takes leave of Mrs. Warren. Warren makes up as the doctor, and after stealing the doctor's hat, coat and gloves from his office, goes to his own home. His wife, who is in her night dress, believes him to be the physician, and embraces him. Suddenly Warren removes his false mustache and his wife recognizes him. Her screams are heard by the maid in the dining-room. We see Warren with his fingers at his wife's throat. The maid looks through the keyhole of the dining-room door, and sees Warren come out of the bedroom and leave the house. The maid finds Mrs. Warren dead on the floor and telephones to the police station. Warren again returns to the doctor's house and, after replacing the coat and cap, he leaves.

Meanwhile, a detective accompanied by policemen, arrive at Warren's house. The detective picks up the doctor's gloves that Warren has purposely left behind him, and the maid declares that they belong to Dr. Carl, being positive that it was he who killed her mistress. Dr. Carl is tried for the murder of Mrs. Warren and is pronounced "guilty" on the maid's testimony. The picture now fades into the next scene where we see King Baggot seated with a manuscript in his hand. Seated alongside of him is his director, Henry Otto, also holding a manuscript. Mr. Baggot tells his diretcor that he thinks the story he has just read from the manuscript will make a wonderful photoplay, and the company seated about them, are equally enthusiastic.

THE RIVER GODDESS (July 7).—The cast: James Courtney (Matt. Moore); Jane Haven (Jane Gail); Daniel Emmett (Tom Lehmann). Written by Franz May. Produced by Matt. Moore.

Night hangs over the river. The River Goddess beckons and a tortured soul, James Courtney, heeds the call of the silent black waters. Another tortured soul, Daniel Emmett, approaches him. Courtney tells his companion that he is a poor artist and that he loved a girl who seemed to return his love, but her parents objected to his suit. As his story is visualized, we see the girl telling him that she must obey her parents. He folds her in a fond embrace and she agrees to elope with him. We next

see Courtney waiting for the girl at the trysting place. A newspaper flutters to his feet. He picks it up and runs across a paragraph stating that Jane Haven has eloped with her chauffeur. Life holds nothing more for Courtney and he seeks surcease of sorrow in the river.

Dan tells his story. He had wealth and position, but loved the green woods better than society. In the visualization of the story we see him out hunting. Meanwhile, Jane Haven, who is driving with her mother in a car through the forest road, spies a deer. She jumps out of the car and runs towards it, just as Dan raises his gun to take aim. The shot hits the girl instead of the deer and both Dan and her mother run toward her as she falls to the ground. They carry her to Dan's hunting lodge, where she is tenderly cared for. Dan believes he has found his ideal and the girl promises to marry him. After her recovery he receives a letter stating that she has gone with the man she really loves. Life has no further interest for Dan, and he, too, seeks the river.

Courtney now takes a picture out of his pocket and hands it to Dan. Dan stares at it in wonder, and produces another picture from his own pocket. The pictures are identical. Presently they are approached by two policemen, who announce that they are under arrest. In the police station they are charged with being suspicious characters. A car stands in front of the station, which is recognized by Courtney. The officer tells him that it is Jane Haven's car and adds: "You are both under suspicion of being the chauffeur who ran away with her.

Both Courtney and Emmett hand their cards to the officer at the desk, who orders them to be released. The two men look at each other as they reach the sidewalk, and Courtney says: "So the girl ran away with the chauffeur. It is not worth while sacrificing one's life to the River Goddess for a girl like that. Let's drown our sorrows at the shrine of Bacchus."

BIG U.

THE WISHING LAMP (July 6).—Produced by H. C. Mathews.

Gordon Griffith (played by himself) is the spoiled son of a wealthy woman. He has tired of all his toys and wishes that he were poor and then he would not have to learn so many lessons, but could play all the time with Skinny's gang. His mother's old gardener receives a letter from his former sweetheart recommending her boy to his care. The boy arrives and the gardener takes him in. The boy soon wishes he were rich, so that he would not have to work so hard. A few days later the Mrs. Griffith sees Gordon throw his book, "Aladdin and the Wonderful Lamp," impatiently to the floor. She says that she shall take it to a boy who will appreciate it, and gives it to the gardener's boy. Gordon meets the other boy and they express their wishes to each other. Mrs. Griffith overhears them and forms a plan. The gardener's boy suggests finding an Aladdin's lamp, so that they can wish on it.

Mrs. Griffith arranges so that they shall find an antique lamp. That night when they are both asleep she has them carried to each other's houses, and when they wake in the morning they think that their wishes have come true. But, of course, they are not satisfied long. Gordon finds the other boy's work monotonous and is homesick for his mother, while the other longs for the gardener and the comfort of his old clothes. When they have learned their lesson, Mrs. Griffith has them changed back again, and everybody is happy once more.

L-KO.

A GAMBLER'S GAMBOL (July 5). The cast: The wife (Fatty Voss); the husband (Harry Coleman).

Hubby was a gambler and was in the habit of making a gambling den out of his home. Wife objected to this and tried to get hubby interested in other things more important in life. But just at the time she thought she had him away he pulled a phony suicide on her and hied himself home where he was joined by his old pals, and the game started. Wifey discovered his clothes on the bank of the lake and thought hubby was gone for good, so she prepared herself with a new mourning bonnet and clothes suitable for the occasion and returned home a broken-hearted widow.

But to her consternation, she discovered hubby and his pals playing the game. Wife, to teach them a good lesson, appropriated the kitty and none dared to take it from her. The pals were considerably upset over this action and fled the house after an attempt to have the money restored. Hubby was given his dose of discipline, but it was so strong that he decided to end it all by drowning. He was deterred from this action, for when on the bank of the lake and ready to plunge in, a large alligator was seen waiting to receive him with open mouth. That night the pals returned to the house with a professional house-breaker to get their money, but wifey darling received them with open arms. Instead of getting the money, they all landed in the place where bad men go. Hubby returned about this time and after a few words she received him with open arms.

GETTING THE GOODS ON GERTIE (July 9). —The cast: The husband (Reggie Morris); the wife (Gertie Selby); the detective (Dave Morris).

Reggie was a jealous husband and made life miserable for himself and his pretty little wife, who was not allowed to speak to a gentleman. In his desperation he sought the services of a famous detective to get the goods on his wife. The famous detective was taken to the house and Reg introduced him to Gertie as his father, who, thinking to make father feel at home, gave a great deal of attention to him. This angered Reg very much, but when he called the detective to account he secured very little satisfaction from him.

During the first night in Reg's home the famous detective, though, showed his real colors, for he was nothing more than a porch climber. Hardly had the house become quiet before he sought his able assistant and together they started to secure the silverware and other valuables. The assistant, however, muddled things up a bit by trying to shower his attentions on the maid, who resisted so strongly that she attracted the attention of a sleeping cop and aroused Reg from his peaceful slumbers, thereby landing himself and his boss in the hands of the law.

JOKER.

AN ALL AROUND CURE (July 8).—The case: Mr. Fussy (Charles Conklin); Mrs. Fussy (Lillian Peacock); Mrs. Nagg (Gale Henry); Mr. Nagg (William Franey); Dr. Takslifeasy (M. Moranti). Written by W. Farmer. Produced by Allen Curtis.

Mrs. Fussy, wife of a chronic grumbler, decides to test the truth of the saying, "Absence makes the heart grow fonder." She engages passage on a steamer bound for London. Mr. Fussy is broken-hearted and, after writing a farewell note to his wife, goes to commit suicide in the ocean, but on the way he meets with an accident. At the hospital he is told that he will lose his memory. Mrs. Fussy learns of the sinking of a steamer by a submarine and decides to return home. She finds the note and is led to think she is a widow. She puts out a sign of rooms for rent and goes into mourning.

Mr. Nagg, who suffers torments from a cruel wife's tongue, decides to teach his wife a lesson. He places a farewell note and a bundle of his clothes on the beach and goes off in search of a furnished room. By accident he obtains a room at Mrs. Fussy's. Meanwhile Mrs. Nagg becomes involved in an unfortunate incident with Dr. Takslifeasy, the inventor of Biff, a sure cure-all. She falls for his proposition and the doctor hustles off to get his testimonial published. An accident occurs in the editorial rooms of the Daily News and Mrs. Nagg's picture appears as the principal in a suicide instead of in a medical testimonial. Mr. Nagg thereby learns with sorrow of the death of his wife. Mrs. Nagg is furnished with the proof of her husband's death and she obtains a position as nurse in the hospital. Under the careful nursing of Mrs. Nagg, Fussy is on the road to recovery of everything except his memory.

Seven days and nights of mourning and Mrs. Fussy falls for the wiles of Mr. Nagg, who falls violently in love with her, while Mr. Fussy is fascinated with his nurse. Mr. Fussy suggests that he purchase a set of costumes and that the nurse accompany him to the Fifth Ward masque ball. She agrees, and Fussy sets out to visit a bargain store, where he finds a big sale on cowboy and cowgirl outfits. Mr. Nagg obtains the consent of Mrs. Fussy to forget her mourning long enough to accompany him to the big ball. She agrees and Nagg buys an outfit exactly like the ones purchased by Mr. Fussy. Dr. Takslifeasy decides to advertise Biff in front of the dance hall. Nagg and Mrs. Fussy, in their masques and costumes, recognize the doctor, who has a room with Mrs. Fussy, and they decide to play a trick on him. In a ludicrous series of scenes the doctor proves a tartar and poor Nagg is given a dose of Biff without the removal of the cork. Mr. Fussy and Mrs. Nagg arrive on the scene and they are attired in the same outfit as Nagg and Mrs. Fussy.

The masques are the cause of a ludicrous mixup. Nagg and Fussy both get a novel dose of Biff and are carted home by their escorts. When the unmasking comes Mrs. Nagg discovers her partner is none other than Nagg himself. Mr. Fussy, who is mentally afflicted, does not recognize his wife. Nagg and his wife arrive at Fussy's in search of explanations and new complications set in. In a novel manner Dr. Takslifeasy furnishes the remedy for a chaotic mind and Fussy is restored to reason, but no one gives the poor doctor credit and he bows his head in anguish at the way a cruel world had rewarded a genius.

GOLD SEAL.

THEY WOULDN'T TAKE HIM SERIOUSLY (Two Parts—July 21.—The cast: Jimmie O'Day (Herbert Rawlinson); Lucille (Agnes Vernon); Her Mother (Jean Hathaway); Her Cousin (Charles Gunn); Vera (Betty Schade). Written by Ben Cohn. Produced by William Worthington.

Jimmie O'Day was born with a smile which stuck to him throughout his boyhood days. Jimmie, although a wealthy young man, was not an idler. Much of the business sense that had made the elder O'Day a power was possessed by Jimmie. As a consequence of his genial disposition, Jimmie was a favorite with both men and women, but his friends refused to take him seriously. It had become an expected thing for Jimmie to propose to every girl he met. Vera Langley had been the victim of more proposals than any other girl in the crowd, and she earnestly pleaded with Jimmie to pick out some new model.

Jimmie and Lucille, Vera's friend, who has arrived from the city with her mother, become interested from the start and soon the usual proposal pops out, but it is serious this time. They are interrupted, however, by Vera, who tells Lucille of Jimmie's proposals. Lucille is hurt, but manages to laugh the matter off. Jimmie insists that he is serious. Finally they have a break and for the first time in many days Jimmie's smile is absent. He absently picks up a photograph of his father, across the face of which is written, "never be a quitter." Jimmie takes courage from this message from the dead and decides to pursue his case with vigor. Lucille refuses to see him, but Jimmie writes Lucille a long letter every day telling her of the bungalow he has selected for their new home and asking her advice about decorating it. Lucille at first tears the letters up unread, but her curiosity finally gets the better of her. Enclosed within one is the diagram of her new home and she can't resist the desire to go over and look at it.

In order to convince Jimmie that she believes he is playing with her affections, Lucille calls to her assistance her cousin Frank. She arranges things so that Jimmie will see her and Frank apparently in a lover's embrace, but Jimmie decides that he will have her in spite of fate. The next day he calls at the house to win or lose on one last effort. Lucille and Frank are in the room when he forces his way in, and they quickly hide. The mother is in on the plot and she tells Jimmie that Lucille and Frank are out looking for a house. Lucille sees how hard Jimmie is taking his defeat, and decides that he has learned his lesson.

The next day Lucille and Frank decide to look over the bungalow, and while they are inside Jimmie drives up. Lucille sees him and hides. As Jimmie stands dejectedly in the room, he hears a smothered sneeze and hastily pulling the curtains aside, he discovers Lucille. He begins an ardent proposal and Lucille laughingly tells him if he had only proposed like that in the first place they both would have saved a lot of heart-ache.

RED FEATHER.

IT HAPPENED IN HONOLULU (Five Parts —June 26).—The cast: Mr. Wyland (George Hernandez); Mrs. Wyland (Lule Warrenton); Mabel Wyland (Myrtle Gonzalez); Jim Crane (C. Norman Hammond); Larry Crane (Val Paul); Clarence Velie (Fred Church); Lord Percy (Bertram Grassby); Detective Boggs (Jack Curtis). Written and produced by Lynn Reynolds.

Larry Crane is the junior partner in the firm of Crane & Son, wholesale fish dealers. Larry will not take his work seriously, and arrives at work nearer noon than morning. In his spare time Larry finds much pleasure in the company of Mabel Wyland. The two are only waiting until Larry becomes settled before they marry. Mabel's father has risen from the bottom, and is now the proud possessor of a shoe factory. Mrs. Wyland carried the family affairs with a high hand, and her husband is a henpecked individual. Mother has definitely decided that Mabel shall be married to Percy Weatherfield, a fortune hunter with an attractive title. Mabel, being typically American, prefers the careless, happy-go-lucky young fish merchant. Father, being henpecked, is afraid to come out with his own opinions.

Larry and his father have a quarrel and the old man proceeds to give him some advice, the substance of which is that he must display more interest in the business. The Wylands are giving a week-end party in their mountain home to celebrate the Fourth of July, and Mother Wyland has it all arranged so that Lord Percy and Mabel shall have a clear field. Larry, however, securing an invitation to the house party, succeeds in side-tracking Lord Percy. Larry enlists the assistance of young Bobby Wyland, who is persuaded to throw a bunch of small fire crackers beneath the bench on which Lord Percy is sitting, but in addition to the small

ones given him by Larry, he puts in several large crackers of his own. The explosion is a great one, and Lord Percy is rendered unfit for duty for some time.

Bobby is reprimanded, and laying the blame for his punishment to Larry and Mabel, he determines upon revenge. This opportunity comes while he is scouting about with a camera and is enabled to catch Larry and his sister in a very lover-like embrace. This picture is developed and reaches the hands of Mother Wyland. She immediately has a fit, and nothing but an ocean voyage will help her. Clarence Velie is the head clerk in the Cranes' establishment, and, unknown to the firm, has been secretly taking money from them. Mabel notifies Larry of their departure and he implores his father for a vacation to accompany them. His father refuses to allow him to leave. There is a sad parting between the two sweethearts, but on the pleasant journey Lord Percy is given every assistance. He and Mother Wyland come to an agreement by which they agree to pay him a dowry of $50,000 in return for marrying the girl.

A big consignment of money is received for Crane & Son and Larry is sent to the office to get it. Clarence hears the arrangement and his cupidity is aroused by the large sum. Larry secures the money but reaches the bank too late to deposit it. He is forced to bring the money to the office and put it in their safe. Larry receives a telegram from Mabel telling him that her parents insist that she marry Lord Percy on the third of July, and she begs him to meet her in Honolulu so that she may marry him instead. When Larry brings the money to his father he tells him of this latest development and again pleads to get off. Father refuses again and tells him he can take $5,000 of the money he has as his share in the business and go. Larry thinks the matter over and decides to take his father's offer. He takes $5,000 of the money, leaves a note to his father and places the balance of the money in the safe. He then hurries to catch a boat for Honolulu. The boat doesn't sail until morning and Larry spends the night there in order to be sure to get off.

Clarence sees Larry place the money in the safe for the night. He erases the word five and makes it fifteen thousand, taking the additional ten thousand himself. The shortage is discovered next morning and father, believing Larry to blame, decides to give him a lesson. A detective is put on the track, who catches the same boat on which Larry sails. The detective's orders are to make a quiet arrest and bring the prisoner home without publicity, and he decides to wait until they reach Honolulu before acting. Upon their arrival at Honolulu, Larry is arrested. The detective finds the $5,000, but no sign of the additional $10,000. Larry asserts his innocence and claims there is a mistake. He eludes the detective and joins Mabel at their hotel. Father is told of their scheme and agrees to witness the ceremony, and they set out for the church. Detective Boggs pursues, but doesn't succeed in locating them until after the ceremony. He takes Larry in charge.

Larry is thrown into the native prison and Mabel and her father, returning to the hotel, break the news to mother. Larry wires his father that there has evidently been a mistake, that he only took the $5,000. Jim Crane orders an investigation. Velie's dishonesty is discovered and the forged check is traced to him. Meanwhile Larry languishes in a Hawaiian prison. The Fourth of July approaches and Larry is taken out with the other prisoners. He refuses to work and has a fight with the guards. It would not be a holiday without appropriate celebration and Larry decides to have one of his own. He lights the fuse that is connected with a big store of dynamite and yells for the prisoners to run for their lives. Mabel and her mother have returned to the prison and meet the fleeing prisoners. Just as Larry is about to be taken back, Detective Boggs receives a cable from Larry's father stating that there has been a mistake and Larry, realizing that he is forgiven, makes plans for a happy honeymoon with Mabel.

THE WAY OF THE WORLD (Five Parts—July 3).—The cast: John Nevill (Hobart Bosworth); Beatrice Farley (Dorothy Davenport); Walter Croyden (Emery Johnston); Mrs. Nevill (Gretchen Lederer); Peter Sturton (Jack Curtis); Mr. Lake (C. Norman Hammond); Mrs. Lake (Adele Farrington); Mr. Van Norman (Herbert Barrington). Scenario by F. McGrew Willis. Produced by L. B. Carleton.

Peter Sturton, a politician and head of the machine, decides to support Walter Croydon, a rising young attorney, for the position of Governor of the State. Croyden is in love with Beatrice Farley, a young society belle, but they have not been formally engaged. Croyden, on the evening that he is to take Beatrice to a society affair, meets Sturton at the club, and becomes slightly intoxicated. He is in this condition when he calls upon Beatrice, and she refuses to accompany him. The next morning Croyden comes back and apologizes for his condition of the night before, and begs Beatrice to forgive him and promise to marry him. She tells him that she is leaving for Europe and that she will give him an answer when she returns.

John Nevill, a man about town is a personal friend of Sturton's. Nevill is unhappy married, but he and his wife still continue to live together. Nevill decides to go abroad. As the boat is ready to sail, Nevill sees Beatrice bid Croyden goodby and come on board. He is attracted by her beauty, makes her acquaintance on the ship, and becomes infatuated with her. He begins paying her attention without telling her that he is married. Beatrice comes to Monte Carlo where Nevill is staying, and finds that she loves him in return. Nevill proposes that they go to Paris to be married, and Beatrice consents; but, friends of Nevill's, who have arrived from the States, betray the fact that he is already married.

Beatrice, heartbroken, begins packing to return home. Nevill pleads with her to no avail. After Beatrice leaves, Nevill takes to drink, and Mrs. Nevill persuades him to return home with her. In the meantime, Croyden has married Beatrice, and has become Governor. Sturton calls upon the Nevills and asks them to attend the inaugural ball to meet the Governor and his bride. Nevill discovers that the Governor's wife is no other than Beatrice, and he becomes crafty in an attempt to win her away from Croyden. Beatrice sees the ravages of dissipation in Nevill, and listening to his plea, promises to become his friend. They are seen much together, but Croyden is of an unsuspicious nature, and Beatrice believes that there is nothing wrong in her friendship for Nevill.

Time elapses and Croyden is running for re-election. Sturton has a falling-out with the Governor and is opposing him. The Croydens now have a child—a boy a few months old. A friend goes to Croyden and tells him that the people are beginning to talk of Nevill's being seen so much with Mrs. Croyden, but the Governor refuses to believe it is more than idle gossip. To turn the people against Croyden, Sturton causes an article to be published saying that while the Governor has been away on a tour of the State to secure votes, his wife has been seen continually in the company of a certain man whom the paper does not mention. When Croyden sees this, Nevill tells him that surely he can trust his wife, and Croyden dismisses the matter from his mind.

Nevill decides upon a plan to turn Croyden from his wife, believing that Beatrice will then come to him. He gives Sturton a paragraph to put in the papers on the day before election. This is the day that Croyden's baby is to be christened. As the guests are gathered for the christening and Croyden is preparing to leave his office, he sees a copy of the newspaper hinting that the child's father is not Croyden but the man who Beatrice has been seen with so much of late. Overcome Croyden drinks heavily and returns when the christening is in progress, quite intoxicated. He breaks in upon the affair, denouncing Beatrice and forbidding her to name the child after him and accuses Nevill of being the father of the child. This Nevill refuses to deny. Locking himself in his room, Croyden refuses to see Beatrice or let her explain.

Beatrice, in terror over her husband's action, and realizing that Nevill alone can clear her name, decides to make him right her. She arrives at Nevill's and is admitted to see him alone. Nevill believes that he has won and tells her that he will give her a letter clearing her name, but that she must pay the price. He writes the note and then locks the door and confronts her. In the meantime Croyden has learned where she has gone, and follows. Beatrice struggles with Nevill to preserve her honor, and finally, in desperation, catches up a sharp paper cutter and stabs him, dropping the weapon to the floor. Croyden enters, accompanied by Mrs. Nevill, and finds Nevill dying. Realizing that he is on the verge of death, the good in Nevill comes to the surface. He picks up the knife and tells them that for love of Beatrice, and because she has repulsed him he has attempted suicide. He takes the note clearing Beatrice's name from his pocket and gives it to Croyden. Croyden realizes that this will clear him in the eye of the people. He begs forgiveness of Beatrice and as she grants him this, they glance down at Nevill, who falls back dead.

VICTOR.

BEHIND THE VEIL (Two Parts—July 5).—The cast. Diana Terrace and Harriet Terrace (Mary Fuller); Mrs. Terrace (mother) (Inez Marcel); Wilbur Steele (Niles Welsh); Perry Jarvis (Johnnie Walker). Adapted for the screen by Elizabeth R. Carpenter. Produced by Lucius J. Henderson.

Diana and Harriet Terrace bear the remarkable physical resemblance that usually marks twins, but their natures differ. Diana is self-willed and turbulent. Harriet is considerate and reserved. Wilbur Steele, a wealthy young author, blind from overwork, and anxious for quiet and seclusion, is to board with Mrs. Terrace. On the day of Wilbur's arrival, Diana catches a glimpse of him as she is on her way to boarding school. Harriet frankly welcomes Wilbur, who takes her hand says, "Although I cannot see you, to hear your voice is a pleasure." Harriet helps Wilbur with a book he is writing, which is to be called "Behind the Veil."

Diana, during a tennis game, scrapes an acquaintance with Perry Jarvis, a lively young college chap, and goes motoring with him. Wilbur announces to Harriet that the doctor has given hope that an operation on his eyes may prove successful. He then tells her of his love for her, which the girl reciprocates. The mother notes the progress of their love affair, and is overjoyed at Harriet's prospect of happiness. Some months later, Mrs. Terrace suffers from an attack of appendicitis, and is taken to the nearest city for an operation. As Harriet is starting with her mother for the railroad station, the rural postman sees her and hands her a letter from Wilbur, in which he tells her that he is about to undergo the operation on his eyes and hopes that she will be the one he will see first of all.

At the boarding school, Diana defies the principal, and is ordered to leave for her home. Meanwhile, Wilbur has had his eyesight restored, and returns during the absence of Mrs. Terrace and Harriet. Diana returns from boarding school on the same day. Wilbur mistakes her for her twin sister, and Diana plays the deception to the limit. A country curate alights from a buggy and makes a request for a glass

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of water, and Diana suggests to Wilbur that they surprise her mother by getting married. Wilbur assents, and the curate makes them man and wife. In order to keep up the deception, Diana writes to her mother, still in the hospital, telling her that when Wilbur mistook her for Harriet, some evil genius prompted her to keep up the deception, and that she has married him, and the only thing to do now, is to let him think that she is Harriet. Mrs. Terrace, on reading the letter, tries to conceal it, but Harriet gets possession of it, and is brokenhearted.

Five years pass without the deception being discovered. Diana neglects her little boy, David, so that the care of the child falls largely to her sister. Wilbur has lost interest in his work. He says, "While blind, Harriet was my inspiration, since my marriage to her, I have experienced a blindness of soul." Diana meets her former college friend, Perry, who makes ardent love to her, and she leaves home, after writing a note stating that she is going away with Perry, adding that Harriet will look out for the boy.

Mrs. Terrace becomes ill and on her deathbed, hands Wilbur a letter, telling him to read it after she is gone. In this letter, Mrs. Terrace reveals to Wilbur that during his blindness he had loved Harriet, but that Diana had deceived him and she urges Wilbur to bear his sorrow courageously. Wilbur endeavors to persuade Harriet that, rightfully, she ought to be his wife, but the girl tells him that society is merciless, and that she can no longer remain under his roof to care for his boy. With heavy heart she seeks the solitude of her desolate home. We now see Diana in a quaint Spanish cafe, where she engages in a desperate flirtation with a young Spaniard, who has been dancing with a pretty brunette. The Spanish girl notes the young Spaniard's attentions to Diana, and in a frenzy of hate and jealousy stabs her to death.

Wilbur is shocked on hearing the news of Diana's death, but the barrier that separated him from Harriet is now rolled away. He seeks Harriet and assures her that David needs her, but that he needs her even more than the boy.

VICTOR.

ANY YOUTH (July 7).—The cast: Any Youth (Allen Holubar); Circe and Faith (Dorothy Phillips); Temptation (Hector V. Sarno). Written and produced by Allen Holubar.

This story is an allegorical fantasy dealing with the eternal conflict between the better and baser self of the average human being.

Any Youth has made a moderate success in the city and writes to his sweetheart, Faith, begging her to come to him. Faith is happy in her parents' home, but she is willing to try the difficulties of a new home with the man she loves.

Temptation, the ever-present good-fellow who is always on hand, visits Any Youth. He tells him of the good times in store for a young man and pleads with Any Youth to go out with him and make a night of it. There is a battle between the better and baser self of Any Youth. He is torn between the two, but finally the baser self prevails and the better self is driven into hiding. The baser self takes him in charge and they make the rounds of the gay White Way. Although this better self is driven out he is not discouraged, and patiently awaits the return of Any Youth.

Temptation is at the elbow of Any Youth and leads him from one thing to another. His better self feels the call to duty and again enters the contest with his baser self. This time Any Youth heeds the counsel of his better self and returns to his apartment.

The next day Faith arrives at the home of Any Youth. While Any Youth is waiting to welcome her, Temptation slips into the room and uses his arts. Any Youth's baser self, angry at his defeat of the night before, pleads with Any Youth not to marry the girl; he shows him that if he marries her, he will be tied for life. He tells him that women are like flowers, to gather and throw away. His better self enters the contest and the two have a bitter struggle. Fearing he is losing the fight, the better self tells the youth that he should remember Faith is a woman, as his own mother. The selves fight, but finally the better self crushes the baser self and Youth goes to meet Faith. The better self, smiling, accompanies the two to the minister's and afterwards proves a faithful guardian in the home of Any Youth and Faith.

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GAUMONT

SEE AMERICA FIRST, NO. 39, "Montgomery, Ala." (June 7)—This release is comprised of an interesting trip through the historic Southern city of Montgomery, Ala. The Civil War has been over for more than half a century, but to millions of Americans it still looms so large that pictures of Montgomery, the city that was the first seat of government of the confederacy, still have a sentimental as well as historical value. The Alabama State Capitol building is perhaps of greatest interest in this release. It was originally erected in 1847, and rebuilt three years later after having been destroyed by fire. Here the Confederate Government was organized. From its steps Jefferson Davis delivered his inaugural address. There are views of the Davis home, the MacMonies Memorial Fountain, and other places of interest.

REEL LIFE, NO. 6 (June 11).—Construction of the great steel and concrete $1,000,000 bridge stretching across the Tennessee river from Chattanooga is one of the main features of this subject. Caisson workers, with the "sand hogs," the daredevil steel men, hanging to girders as they swing hundreds of feet in the air, and various other interesting views in connection with bridge construction work are shown.

Another of the subjects treated in this release shows one of the Gaumont-Mutual photoplay directors handling 2,000 "extras" in a production screened at the Gaumont studios in Jacksonville. These pictures were taken in conjunction with the filming of "The Idol of the Stage," a Gaumont-Mutual Masterpicture.

Further pictures of the Gaumont animal studios, taken under the direction of Elwin R. Sanborn, photographer of Bronx Park, New York, where one of the greatest collections of wild animals in the world are housed, are contained in this issue of Reel Life.

SEE AMERICA FIRST NO. 41, "Birmingham, Ala." (June 21).—This important Southern city, frequently referred to as the "Pittsburgh of the South," is the subject of this exceptionally popular Mutual release. Situated in the heart of the coal, iron and limestone district of the country, it affords an exceptionally interesting subject. The city itself, built partly on the slopes of Red Mountain, named from its outcrop of hematite iron ore, which extends many miles in every direction, is seen pictured in all its magnificence. In addition the cameraman takes the spectator on a tour of the blast furnaces, quarries, and the rolling mills, the huge coal fields, aggregating over 6000 square miles and to other points of interest in and about the city.

REEL LIFE, NO. 8, "How a Big City is Kept Clean" (June 25).—The methods followed by the administration of New York in keeping the largest city on the American continent free from dirt, are shown in this release. These pictures were photographed under the personal direction of the Commissioner of Street Cleaning, and bring into play the many novel inventions used in the cleaning up of a big city.

One of the most interesting features of this release shows the methods in which the thousands of tons of garbage collected each day from New York streets, are disposed of as well as the great incinerating plants used in its destruction.

Other pictures show the flushing of the streets with millions of gallons of water, a daily occurrence, and a number of interesting subjects in connection with this all important work of keeping the city clean.

In addition this issue of Reel Life presents a continuation of the new celebrated Gaumont animal subjects, this particular release treating with the snail, its growth, habits, etc. How gasoline can be handled without fear of explosion is also depicted. These pictures were taken under the auspices of a noted New York chemist and afford a wealth of instruction to the unexperienced in the handling of this explosive.

THE HIDDEN FACE (Three Parts—July 6).—The cast: Francis Claude (Henry W. Pemberton); Grace Goodman, afterward Mrs. Royal (Iva Shepard); May, her daughter (Mabel E. Trinneer); Tom Carroll (John Reinhart); Martin Preston (Alexander Gaden); Helen Claude (Lucille Taft); Judge Green (James Levering);

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Jerry Drake (Myles McCarthy); Dr. Jordan (Fritz Orlamond); Middleton (Charles W. Travis); Harris (James Davis); Joe Trimmer (Albert Macklin). Directed by Edwin Middleton.

Little does Rev. Martin Preston know when he falls in love with pretty Helen Claude that he must ask her hand of her uncle, Francis Claude, the candidate for congress. Preston is a foundling, and upon that fact Claude bases his refusal when he visits the village where Helen has been visiting. The whole village is talking of the affair, as it even divides attention with the great murder mystery. Judge Green has been murdered. Joe Trimmer, the miller, has been accused and convicted on circumstantial evidence.

Mrs. Royal, keeper of the village inn, is extremely friendly with the young minister, and tells him that she will see that Francis Claude gives his consent. She reveals herself to the politician as Grace Goodman, the girl he had deserted in his youth. Mrs. Royal has a daughter about to marry Tom Carroll, a quick tempered young man of the village.

To secure Claude's consent, Mrs. Royal reveals to him that Martin Preston is their child, born after he had left her promising to return and marry her. Claude is overcome by this confession. Not only does he write a note to his niece, who has returned to the city, giving his consent, but he also indicates in it that he wishes Preston to inherit his property. He also secretly gives a sum of money to Tom Carroll, since he is about to marry Mrs. Royal's daughter.

That very night Claude is murdered in the same manner that Judge Green met his death, being stabbed by an assailant with his face hidden who reaches through the curtains at the window. Mrs. Royal enters the room at this moment, rushes to the window, and sees the minister on the lawn. Immediately she thinks of him as the murderer, seeking vengeance upon his recreant father. She determines to keep the secret, but the struggle is doubly hard since the man her daughter is to marry is accused. The circumstancial evidence is the money Claude gave him secretly just before his death.

Even the new residents in the village are wrought up over the affair. Led by Jerry Drake, a pleasing fellow who spends his time at the inn, indignation runs high. Finally suspicion even points toward the minister as a party to the crime. Preston is arrested. His mother watches the detectives who have invaded Preston's home. While doing so she sees a muffled figure visiting a dry well and concealing a package. The man is extremely like her son, whom she thinks guilty of murder. She accosts him, and the man grapples with her. Screaming for help, detectives run from the minister's home upon hearing her cries. They seize the man whom they find is Jerry Drake. Evidence of the several murders is found upon him. He is led off to prison. The innocent men are released, and soon wedding bells ring for the two happy pairs.

MUSTANG.

THE DEMON OF FEAR (Two Parts—June 30).—The cast: Thomas Marsh (Frank Borzage); Anna (Anna Little); James Oliver (Jack Richardson); Rebecca Oliver (Queenie Rosson).

James Oliver, has a delicate little wife about to become a mother. Their family doctor advises Oliver that he must not become engaged in any physical encounter or get hurt in any way or it would kill her.

Soon thereafter Oliver is at the bar when a rough patron of the place invites him to drink. Oliver declines and on insistence by the rough, asks for soda water, which the rough throws in Oliver's face in disgust. Forced to fight or acknowledge himself a coward, Oliver admits cowardice. They all jeer him, when an old man, a quiet spectator of the scene, tells the following story visioned in and out in pictures. He takes for his text the statement that "No man who will admit that he is a coward for a principal is one."

He depicts the story of a young man, Thomas Marsh by name, who had a feeling of fear born in his physical being. He met a girl Anna, with whom he fell in love. One day he recoiled like a child from the sight of a snake which his sweetheart bravely killed. Another occasion, he shook off her timid grasp and ran for safety from a threatening bull, leaving Anna to faint dead away in the path of the animal. Anna thought she never could forgive this, but seeing in it the fear of a child, she overlooked it and married him.

Later, living by the sea, a dreadful storm arises. She looked out and saw two fishermen wrecked and clinging to rocks. She urged Marsh to go to their rescue but he hung back afraid. She launched the boat herself while he buried his affrighted face in the sand.

Suddenly the boat capsized and Anna was cast helpless into the waves. With superhuman courage Marsh plunged in, rescued her, placed her on the sand, and burning with the mad desire to earn her praise, plunged in again and brought back the men.

Free at last to go to Anna's side, he found her dead. God had given him back his birthright of courage but had taken the love of his life forever.

As the old man finishes his story with tears in every word and a sob of loneliness and pain at the end, the loafers interpreting its meaning, file out one by one. Oliver takes the old man's hand, presses it and departs. The stranger had told his own heart story to prove his point.

CENTAUR.

THE GOOD FOR NOTHING BRAT (Two Parts—July 8).—The cast: Daisy Crane (Margaret Gibson); Robert Manning (William Clifford); Silas Hodges (Frederick Montague); Mary Hodges (Marguerite Foss); Miss Phillis (Janet Sully); Mrs. Gray (Myra Davis Dowling). Directed by Charles Swickard.

Daisy Crane, the village good-for nothin' and town charge, is farmed out for her keep to Mrs. Gray. Mischievous, and eternally at war with the rest of the children, Daisy is a burden to the town's people and particularly to the school mam. After a stormy episode at school, the board decides to employ a male teacher and engages Robert Manning, a man of deep understanding. He is instructed not to spare the rod, and special attention is directed to Daisy. His handling of the good-for-nothin' seems to awaken a new spirit in the girl and soon she realizes that Manning is a friend.

In his determination to develop what good there is in the girl, he gives her his undivided attention outside of school hours, all of which affords the busy-bodies of the community food for scandal. The gradual taming of Daisy becomes obvious and a deep friendship springs up between the child and the school master.

One day Daisy sees Manning walking with two other girl pupils of the class and she becomes jealous. Her childish attitude at viewing the situation causes her to run away and brood. In the meantime, Mrs. Gray institutes a search for her and the scandal mongers of the town and the school board suggest that Daisy might be found at Manning's home.

At last Daisy decides that she will return a little book of poems to the school master which had been given her as a present, she being unable to control her jealousy. She goes to his home and as she is about to enter she sees the school board coming toward the house. Fearing them she secludes herself close by.

Manning receives the members of the school board and invites them to enter his home. While they are inside, Daisy gains an entrance to the place and hides in a closet in another room. The board members tell of Daisy's disappearance and almost openly accuse the school master of having her in hiding in his place. He therefore invites them to make a search. This startles Daisy and she runs for the window to escape, but in doing so attracts attention by the noise she makes.

Manning is astonished. The deductions are inevitable. Manning cannot explain and Daisy will not. Realizing he must act quick, Manning announces Daisy as his future wife stating he will marry her on the morrow. The members of the board leave the house and stand gossiping outside, one urging that Manning be informed of the origin of the child. Manning escorts Daisy to her home and as he arrives he is confronted by Silas Hodges and others who tell him of the Brat's life. Daisy steals away and Manning finds only traces of her at the lake.

CUB.

A MERRY MIX-UP (July 7).—The cast: Jerry (George Ovey); Jack (George George); Bessie, Jack's wife (Claire Alexander); Uncle (Louis Fitzroy); Violet, his daughter (Louise Horner); Tailor (Harry Jackson); Butler (Gordon MacGregor); Housekeeper (Janet Sully); Maid (Margaret Cullington). Directed by Milton H. Fahrney.

Jerry at the end of his resources looks for work. Waiting in line at an employment agency, he is suddenly yanked out by an excited young man who is in search of someone to substitute as a husband for him. The newlywed desires to make his rival uncle acquainted with his bride but fears to announce that he is already married.

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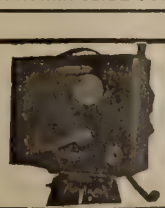
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Jerry approves of the proposition. He is taken to a tailoring establishment and togged out in great style. He then goes to his new friend's home and there meets his proxy wife. Jerry almost forgets that it isn't really his own wife and arouses the jealousy of the young husband, but things are smoothed over.

The trio go to the uncle's home. Jerry and the girl are introduced as man and wife to the uncle and his daughter Violet. Jerry is very attentive to Violet and this shocks the uncle. Throughout the day the young husband is on pins-and-needles because of the affectionate actions of Jerry toward his wife but he is unable to interfere, fearing his uncle might suspect something.

The climax is almost reached when the uncle announces that he is desirous of having Jerry and his wife remain overnight as guests. The wife is vexed but Jerry is is very much pleased. Retiring time arrives but when Jerry attempts to enter the room of his proxy wife, the door is slammed in his face, so he takes refuge in another room, which proves to be that of Violet.

The uncle detects his nephew entering the guest's room and he is furious. He is next bewildered when he hears Jerry's voice coming from Violet's room. While the uncle and butler attempt to gain an entrance to the guest room. Jerry comes sprawling out of Violet's room and there is a merry-mix-up. Violet faints and as she falls, the young husband catches her. His wife arrives on the scene and sees her husband in an attitude of embracing Violet. A hair pulling match follows.

Unable to stand it any longer, the husband confesses that he is to blame for everything. The uncle, happy to restore order and quiet, forgives his nephew and all join in a happy celebration, as Jerry transfers his affection to Violet.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (Episode No. 7—Two Parts—July 3).—The cast: Cleo Burke (Juanita Hansen); Lieut. Jarvis Hope U. S. N. (Thomas Chatterton); Olga Ivanoff (Hylda Hollis); Gerald Morton (Lamar Johnstone); Hook Barnacle (George Clancy); Satsuma (William Tedmarsh); Calvin Montgomery (Joseph Beaudry); Sextus (Harry Edmondson); Mahlin (George Webb).

The launch with Lieut. Hope and Cleo Burke drifts until daylight, when a landing is made on Santa Cruz island. Olga Ivanhoff, the Russian spy and Gerald Morton, who fears Cleo will inherit his uncle's estate, float ashore on the island after a night of terror. Hook Barnacle, Hope's friend, comes ashore on the locker, Mahlin and Satsuma, also seeking the submarine secret, reach the island in a boat they have stolen from the lighthouse keeper.

Mahlin sees Hope hastening to Fitzmaurice's cabin. Hope in turn discovers Mahlin on the same mission. A race starts between Mahlin and Hope to see who first will reach the cabin. Olga and Morton are witnesses to this race. They also attempt to reach the cabin in advance of the others. Fitzmaurice leaves the treasured volume in his cabin and goes out for a stroll. Satsuma reaches the cabin first and runs out with the book just as Hope arrives.

Hope pursues Satsuma. Satsuma runs to a sheer cliff. He and Hope fight a revolver duel, each being hidden behind rocks. Satsuma exhausts his ammunition in a desparate attempt to escape with the book, he jumps over the cliff into the ocean. Hope runs down to his launch. Satsuma almost successful in his hazardous method of escape until he is pursued by a shark. He puts the book on a piece of wreckage and starts out for shore. Hope gets the book. Returning to the landing place the propeller of Hope's launch is damaged by sea weed.

Hope and Cleo arrange to remain all night with Fitzmaurice, so that Hope can make repairs to his launch the following day. Hook is to sleep in the launch. Mahlin and Satsuma steal dynamite from a construction camp and plant it under Fitzmaurice's cabin. Satsuma lights the fuse and peers into the window. Cleo sees him. She screams in fright. The cabin is blown up, the heavy walls falling over the cliff to the jagged rocks below. How do Lieut. Hope and Cleo Burke escape death?

BEAUTY

WHEN ADAM HAD 'EM (June 28).—The cast: O. Graidy (Joseph Sheehan); Mrs. O. Graidy (Carol Halloway); Sirius Roma (John Steppling); Mrs. Marle (Mary Talbot); Mlle. Parisienne (Al. Santell).

Mr. O. Graidy was wont to spend his evenings at the club. His wife rather liked him to stay at home and his little jaunts were the cause of much worry on her part.

One evening when O. Graidy was at the club, Mrs. Marle called on Mrs. O. Graidy and when she found that her hubby was a fly-by-night she offered some unusual advice. She suggested that Mrs. O. Graidy join the "Serpen-Cult," a mysterious clan ruled by one Sirius Roma, a man from the Far East, who had evolved the theory that "so as a serpent can charm its prey, so shall man charm his fellow man." The idea sounded good to Mrs. O. Graidy, so she told Mrs. Marle to lead her to it.

Sirius was there waiting for them and gave Mrs. O. Graidy a demonstration of crystal-globe-gazing that quite surprised her, especially when the crystal spoke and told her that the man she could best charm was her husband. Then Sirius charmed a snake by way of further proof, so Mrs. O. Graidy paid her fee and took her booklet, a snake to practice on, and departed homeward to wait for hubby's coming.

But hubby was in with a "real" bunch at the club, and fun was promised when one of the boys entered with a note from a certain Mlle. Parisienne, who wanted to meet a "leetle" fellow who frequented the club by the name of O. Graidy. O. Graidy couldn't see the joke, but the boys got the chic Mlle. on the phone and O. Graidy was forced to talk to her. Her voice charmed him and he promised to meet her at Rectaire's at midnight.

But hubby got mixed up in the time and when he awakened to a realization he discovered that it was long past the witching hour. Then while wifey was having a time with the snake, who had escaped from his urn, hubby wended his weary way homeward. When he did arrive home, wifey was napping in her boudoir while the snake snoozed in his urn-house on the mantel where she had placed him.

Hubby threw himself into the divan before the fire and recounted the day's deeds. He was a "charmer" because the snake just naturally poked his head from the urn and capered about to O. Graidy's surprise. His commands to the snake, which obeyed him, awakened Mrs. O. Graidy and she set herself for the ordeal of charming her husband.

She came into the living room, wild and starey-eyed. Her husband thought she had gone insane until he saw the booklet which she held in her hand and like a flash the whole thing cleared. He pacified his wife into believing that he was "falling for her charms," but capped a climax when he reached and took a saber with which he decapitated the "serpent in his home." Wifey screamed and carried on, but hubby was firm. A compromise was finally effected and hubby agreed to give up a few of his evenings at the club if wifey would cease the "charming stuff" and leave serpents to their own wiles.

THE GINK FROM KANKIKEE (July 2).—The cast: The Gink from Kankikee (Orral Humphrey); Imknott Hepp (John Gough); Lichten Hepp (Lucille Ward); Hugo Tistick (Joe Massey).

The Gink from Kankikee steps forth from the coldness of a refrigerator car, decked for Eskimo weather, when the local freight train pulls into the station. The Gink discovers a brook and immediately goes there to perform his toilette. Imknott Hepp, a councilman aspiring to the mayoralty, awaits the coming of his constituents, who are about to discuss his nomination. His daughter, Lichten, awaits only one of them—Hugo Tistick, a ward boss, who affects affection for Lichten merely for political reasons. Tistick's arrival is followed by a conference, but before the ward boss will give his consent, he desires private conference with the prospective candidate.

The Gink from Kankikee finishes his ablutions, hides his traveling portfolio, and goes out in search of excitement. When he passes the home of Hepp and hears loud voices followed by gesticulating silhouettes on the window shade, he listens. So he learns that Tistick offers Hepp his support providing Hepp gives him a corner on the Ant-paste industry and guarantees his option by also giving him his daughter. The Gink is appalled and sees the quavering Hepp about "to sign the fatal papers." The Gink suddenly stepped through the window and told Hepp that he would see him elected even if Tistick didn't like it. Tistick leaves, swearing vengeance.

Thereafter the Gink enters the home life of Hepp. Lichten thinks him a mere "Butt-in" and will not favor him with a smile. The Gink

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goes into the forest to rest his troubled head on the bosom of Nature. The Gink overhears Tistick planting a "hole" for him between two famous landmarks. The Gink waits to hear the full plot and when the plotters leave he steals out and moves the landmarks. On his arrival home he receives a mysterious letter informing him that if he would come to the two landmarks he would receive information that would be exceedingly valuable to him. He merely smiles and awaits developments.

That eve the villain goes to the forest to see if he has snared his victim, and while looking for the landmarks falls into the grave he dug for another. Here he raves while the Gink informs Hepp that his only rival is safe in the bosom of Mother Earth. Lichten overhears the assertion and goes out to look for her supposed lover. She falls into the "hole." The councilmen's meeting is held without Tistick and Hepp is nominated for mayor. The Justice of the Peace goes to report the news to the local paper and while jogging through the forest he, too, falls into the pit.

Tistick forces the Justice to perform a hasty marriage ceremony, figuring that as a son-in-law he can force Hepp into any agreement. But at home Lichten is missed, and the Gink, fearing the truth, leads the mob through the forest to the "hole" where they are just in time to stop the ceremony. Hepp endeavors to make the rescued Lichten see the sacrifice that the Gink has made, but she snubs him and he leaves. He returns to his former manner of living.

THANHOUSER

THE WINDOW OF DREAMS (Three Parts—June 15).—The cast: May Cameron (Grace De Carlton); her fiance (Bert Delaney); newly-married couple (Clifford Gray, Betty Lawson); Martha (Carey L. Hastings).

May Cameron had intended to devote her life to becoming a great musician. But she met Jack and ambition was drowned by love. She was of a jealous disposition, and at first Jack laughed at her attitude. Then there were delightful lovers' quarrels and still more delightful peacemakings, but it hurt Jack more than he admitted that she did not trust him. "I'm afraid of losing my Joy," she said, "I wish I could imprison it, so I could be sure it would never escape!"

This saying of hers gave Jack an idea. He bought a golden canary that sang like Happiness, incarnated and, with the help of Martha, the janitress, he smuggled it into her apartment. Then he wrote a note, saying that the bird's name was "Joy," and May could always keep him safe in his cage. But he knocked the door of the cage open, and Joy escaped from his cage. They had quite a time catching him. Then Jack locked him up and hurried away to keep his appointment with May. She had been spending the afternoon walking in the woods and was waiting for him at their accustomed meeting place. When he was late, she became impatient and as the time passed, angry and suspicious.

When Jack arrived at last and refused to tell what kept him—for he wanted to keep "Joy" as a surprise—May became suspicious and a quarrel ensued. Jack, provoked, declared that if May really loved him she would trust him. May was hurt and would not speak to Jack, so he went tramping up the hill to walk off his ill temper. He never noticed men getting the fuses ready for the blast, and as he went on by them they did not warn him. But when they came down the hill to warn May she called to Jack, and she saw him up above the danger line, and gestured to him to stay there until after the explosion.

But to the lover the waving meant nothing more than that May was penitent and wanted him, and he hurried towards her—towards the place where the flame had just come to the end of the fuse. There was an explosion and when the smoke cleared away May crawled toward the still form and called Jack wildly. But it was no use in ever calling his name again, for he could not answer. May was crippled for life by the accident. She sat in a wheel chair, and all day long she stared across the court at the vacant window, where she used to see Jack, smiling over at her.

Then one day the apartment across the court became tenanted by Bob and Sue, a newly married couple. One day months later May saw Sue bending over some sewing and handling with reverent joy a half crocheted bootee. May then got out her wedding dress and Martha was delighted to see the invalid take such an interest in making a baby dress out of the dainty white gown she intended wearing as a bride. But troubles came to the little home across the court. Bob lost his position, and he did not want to tell Sue for fear of worrying her. So when she asked him for money to buy a wonderful christening robe, she had seen advertised, he had to refuse her, and he would not tell her why.

Bob looked in vain for work, and when he came home later and later every night and was more and more abstracted Sue began to wonder perhaps there was someone else? And then one day, when Bob was very late and Sue had retired to her bedroom in tears, May saw him come in and sit down at the window to read a letter. Sue saw, too, as she peeked through the crack of the bedroom door, and her suspicion became almost a certainty. She came out and demanded the letter. He refused, for it was about his position and would have told her the secret he was trying to keep from her. And across the court May grieved when she saw the quarrel.

Then a little gust of wind came and snatched the letter from Bob's hands and carried it across the court and deposited it in May's lap, just as Bob turned from the window and went away with bowed head. May looked at the letter and the light of understanding burst into her face. She called across the court to the young wife, and Sue went over. May showed her the letter, and in a moment Sue was a contrite wife who beckoned across the court for Bob to come over, too. Then May told them that they must allow her to lend them the money to tide them over their difficulties until the husband could get another position. At first he refused, but she had an unanswerable argument. She reached into her sewing basket and pulled out a beautiful christening robe, which she had been working on, and Sue received it with grateful eyes. They went away happily and May took up her violin with a great peace in her—the peace that comes in soothing the hearts of others—the Joy that is the aftermath of Sorrow.

MUTUAL.

MUTUAL WEEKLY, NO. 78 (June 28).

Portland, Ore.—Speed boats and hydroplane compete at Rose Festival. Jackies of U. S. S. South Dakota are entertained with thrilling race.

Boston, Mass.—Massachusetts Institute of Technology celebrates the moving into its new buildings. Subtitle: The new buildings from the war balloon.

New York City.—Movie star collects money to illuminate Statue of Liberty. Miss Florence LaBadie, Mutual-Thanhouser star, invades Wall street.

Cincinnati, O.—Latonia Derby race run on muddy track. Rich turf prize won by "Dodge." Twenty thousand spectators are drenched in storm.

Philadelphia, Pa.—First ship is launched at Navy Yard here. Transport Henderson hits the water for first time.

Tulsa, Okla.—Midnight fire destroys business block here.

New York City.—Marching up Fifth avenue, the Fighting 69th starts for mobilization camp.

Poughkeepsie, N. Y.—Syracuse wins 'Varsity on Hudson. Historic contest ends in twilight.

Providence, R. I.—Hughes with "old boys" of Brown University joins 35th reunion of his class of '81.

Cambridge, Mass.—Harvard University class day exercises.

Washington, D. C.—President Wilson and Secretary of War Baker review D. C. Guard on way to camp. These troopers turn out for service for first time since '98.

Democratic convention nominates Woodrow Wilson for President. Scenes at the Coliseum. Subtitle: A remarkable picture showing a political convention in session.

VOGUE.

A SAFE LOSS (June 27).—The cast: The Boss (Henry Huckins); His daughter (Madge Kirby); The crooked clerk (Art Tavares); The janitor

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(Rube Miller). Scenario written by Thomas Delmar. Produced by Rube Miller.

Arthur Tavares, a dishonest clerk, has been taking money from the firm and making false entries on the books. The boss discovers a shortage, and calls Art in to find out where it has gone. Art manages to stall him for a while. The Boss's daughter comes to the office and makes her father take her to lunch. While he is away, a lady customer comes to the office. Art takes her money. Instead of putting it in the vault and entering the transaction on the books, he puts it into his pocket. The stenographer sees him. Rube, the janitor, also sees this. The stenographer demands her fifty per cent. and gets it. Art then proposes to her that they take it all and make a getaway. She is willing. They go in to trim the safe. The old office boy returns from lunch and interrupts them. They leave the money in the safe and return to the outer office. The old office boy thinks that the safe is not safe, so puts the money in the vault.

Art and the stenographer, thinking the money is in the tin box, knocks the office boy on the head, put him in the vault and make a getaway with the box. A crook comes in to see what he can steal and meets the janitor. They exchange the secret signs, for they are of the same lodge. They combine to steal the safe and tie it to an umbrella which they think will ease it to the ground. It is thrown out of the window. They run downstairs, scare Art who has stopped to break open the box and he runs away. The boss returns from lunch and discovers the loss of the safe. Rube and the crook arrive at the bottom of the air shaft and look for the safe. It is not there. Instead of the safe coming down it is flying around over the house tops. They start in pursuit of it. The office boy comes to, gets out of the vault in time to see the boss disappear out of the office. He follows him. The chase leads to the bank of the lake. The safe falls into the lake. Rube and the crook save it. Art and the stenographer, Madge and her father arrive. The safe is found to be empty, the tin box discovered to be the same. The old office boy arrives with the money and tries to hand it to the boss. Rube and the crook fall over into the lake. Art is thrown over by the boss. All three sink. The boss makes the money a present to the old office boy.

JUST FOR A KID (July 2).—The cast: Bungling Bill (Parry McQuire); Bloggie (Ben Turpin); Rena (Rena Rogers); Her Husband (Arthur Moon); Doctor (Ed. J. Laurie); Elliott (Jack Gaines).

Joshua Elliott, who loves the ladies, flirts with Rena, who is taking her baby to the park to see her father, who is the Park Commissioner. Elliott mistakes Rena's pleasantness for flirtatious inclinations, and he grabs and kisses her on the park bench. Her husband, Moon, discovers them. Snatching a camera from a child, he photographs the scene. He threatens to sue Elliott for alienation of his wife's affections. Desperate at having no money to offset the inevitable expose, should he be the defendant in a suit of this kind, Elliott schemes to find a way to obtain money enough to buy off Moon.

Bungling Bill and Bloggie, two rogues, read in the paper that a prize is offered by the leading newspaper in the city for the most perfect baby. As the prize is of no little magnitude, being $50,000 they decide to get a baby and try for the prize. They see Moon and his wife enter their home with their child. Bill schemes to kidnap the kid. He engages Moon in conversation at the front door while Bloggie enters the house through the rear. Entering the parlor, Bloggie arrives in time to find that Rena is struggling with a burglar.

The burglar floors Bloggie and makes his escape through the front door, bowling Moon and Bill over in doing so. These two then enter the house to find Bloggie with the fainting Rena in his arms. While Moon is flaying Bloggie for loving his wife, Bill steals the suitcase and the kid and safely makes his getaway to a field where he finds the contents of the suitcase are Rena's clothes. He puts them on to take the baby to the contest. Bloggie in the meanwhile flees from the ire of Moon and steals a baby carriage he finds in front of a house. He later discovers that the baby in the carriage is a pickinniny.

The police apprehend the kidnappers and they find Elliott with Moon's kid in his arms. He met Bill and paid him to loan him the child, thinking Bill in the woman's garb its mother and pursue him. Elliott arrives on the scene where Bill and Bloggie are changing clothes, Bill offering to do this if Bloggie would let him take the child he has, the pickinniny, to the contest. Bill has scarcely departed for the contest, when Elliott gives Bloggie Moon's child and runs off. Bloggie, who has stolen from Bill the money Elliott gave him for the loan of the child, runs off followed by the police. He meets Moon who is shooting mad, and beating him, arrives at the baby contest, while the unfortunate park employee and cops search the town for a trace of the kidnappers.

At the contest, Bloggie wins the prize with his son Oscar only to find the prize is offered to encourage the birth of babies in China, and for this reason the prize of $50,000 is paid in coin of that realm, equal in America to about ten cents. Bloggie shows to Bill the money he stole from him, but before the Bungling Man has time to wreak vengeance, he and his compatriot make a hasty retreat before the onslaught of the kidnapped children's parents.

AMERICAN.

THE FATE OF THE DOLPHIN (Two parts—June 26). The cast: John Grimes (Harry Von Meter); Steven (George Field); Will Dunbar (Edward Coxen); Doris (Lizette Thorne); Captain Bill (Perry Banks); Jansen (Clarence Burton).

In a seaport John Grimes is known as the most powerful man in the village. The owner of a fleet of fishing vessels, he is the employer of more than half the town folk. Grimes' one weakness is his love for Steven, his dissolute son. Doris Gray, a girl of the village, is engaged to Will Dunbar, a young fisherman. Steven Grimes meets Doris and is attracted by her. Afraid to offend the son of the biggest man in town, Doris tries to keep him at arm's length.

Captain Bill is in command of the Dolphin, one of the Grimes' fleet. He returns from a cruise and calls upon Grimes to warn him that the ship is unseaworthy and to ask him to allow him to make certain repairs. Grimes refuses and Captain Bill resigns. Grimes sends for another man who does not know the ship and turns the command over to him. Furthermore, he orders the vessel into dangerous waters and takes out all the insurance he can on her. Captain Bill says nothing but watches events. The new captain, Janson, has a hard time raising a crew.

Meanwhile, Steven has persisted in his attentions to Doris and an open break occurs between him and Will. Steven returns home more or less battered up and tells his father a story of assault. Grimes promises Steven that he will be avenged. Grimes, learning of the trouble Janson is having getting a crew, sends for him and intimates that he would not object to his shanghaing enough men to fill up. He mentions Will Dunbar, whom Janson does not know, as a type of man to man his boat. Janson goes to arrange for the work before him, dropping in at the village tavern to pick up some helpers. Captain Bill is there and overhears enough to realize that Grimes' men are after Will.

Captain Bill seeks Doris and tells her to warn Will that he will be attacked that night. Doris says she cannot warn Will as he is away with his boats. Then she has an idea. Doris writes a note to Steven that Will is away and she wants him to meet her at the landing that evening. Captain Bill delivers the letter to Steven. Steven sends back word that he will be there. Evening comes and Doris is at the landing. So are Janson and his men, though they keep concealed and wait for Doris' fellow to show up. Captain Bill, at a distance, waits for developments.

Steven arrives and Doris greets him warmly. Sure that this is the man, Janson and his gang carry Steven to the schooner and Captain Bill reports later that the vessel has sailed. Doris meets Will upon his return and tells him the story.

Morning comes and Grimes misses his son. Captain Bill meets him in the village when he inquires if Steven has been seen. Captain Bill says only that there was a man shanghaied the evening before and calls upon Will to tell what he knows. As soon as Grimes sees Will the mistake is plain.

Under the stress of emotion Grimes breaks down and pleads with the villagers to send out a rescue party. he admits the danger to the ship—confesses that it was but insurance bait, and sees the anger of the women whose men are aboard the Dolphin. They turn on him in

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fury despite his offer of a large reward for news of Steven.

Will, moved by the old man's grief, slips out to sea in his small boat and searches while Grimes retires to his home. Will returns with a note found tied to a floating spar—a note from Steven telling of the accident. Grimes rewards Will, who rushes to Doris with the glad news that at last they are able to marry. Back in Grimes' home he sees a vision of Steven clinging to a lonely bit of wreckage; the sea closes over him.

TANGLED SKEINS (Three Parts—June 29). —The cast: Randall Wellington (Al. Vosburgh); Laura Doone (Vivian Rich); Countess Isabel (Beverly Juneau); Mrs. Wellington (Louise Lester); Mrs. Rodney (Emma Kluge); Carl Curtis (George Periolat).

Randall Wellington, a world traveler, returns to his home in the West, after several years spent abroad, during which he has married the Countess Isabel. Coming back to his mother's home unexpectedly, he finds his mother, Mrs. Wellington, absent on a short trip. Randall meets Laura Doone, a young shepherdess of the nearby hills, and falls in love with her.

Later, upon receipt of a letter from an old friend announcing that the ship on which the Countess was reported to have sailed, was lost at sea, Randall secretly marries the shepherdess, Laura Doone. His mother, who in the meantime arrives home, accompanied by a wealthy suitor, Carl Curtis, scorns the shepherd maid and, afraid to acknowledge he has married her, Randall permits her to be banished by his mother.

The Countess sudenly appears, explaining that she missed the boat on which passage had been secured for her, and is rejoiced to rejoin her husband, Randall. Mrs. Wellington at once takes to the titled Countess, and Randall, and the latter take up their home at the mother's house. Subsequently the conduct of Carl and the Countess becomes so reprehensible that the mother orders the Countess from the house, and Randall goes with her.

Years pass. The little shepherdess places her baby in a home and goes to work in a laundry where the owner makes honorable love to her, but she declines his offers. Later, Mrs. Wellington, oppressed by the loneliness of her life, adopts a baby boy. He grows up. Randall loses his wife, the Countess, and starts a search for his lost love, the shepherdess. Failing to find her he turns to his mother and is surprised to find her rearing a little boy.

About this time Laura Doone, determined to see her child again, traces him through the home to Mrs. Wellington, appears on the scene and is rejoiced to find Randall there. There is a glad reunion, Mrs. Wellington being happy now in the possession of a reunited family.

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PATHE NEWS No. 49 (June 17).

Marseilles, France—Troops of the Allied Nations are enthusiastically cheered as they march in celebration of the recent Russian successes. Subtitle: The Scots in their kilt uniforms are warmly received.

Norfolk, Va.—The giant 32,000-ton Pennsylvania, mighty asset to the American Navy, is placed in commission at the Portsmouth Navy Yard. Subtitle: Captain H. B. Wilson receives his command of the superdreadnaught.

El Paso, Texas.—American troops march through the foreign quarters of the town to convince doubting Mexicans of the strength of the Border Patrol. Subtitle: General Bell (center) reviews the parade.

St. Louis, Mo.—The Democratic National Convention is also clothed in the Stars and Stripes, symbolizing their party's desire for Peace with Honor. Subtitles: Charles F. Murphy (left) and Alfred E. Smith of New York. Chairman McCombs of the National Committee, and Senator Stone. Henry J. Morgenthau, who resigned as Ambassador to Turkey to enter the campaign for President Wilson's re-election.

American Fashions.—Courtesy of Maison Maurice, Fifth avenue, New York: Subtitles: Jersey sport suit with three quarter length coat. Silk Jersey sport suit consisting of striped coat and white silk skirt. Afternoon gown of tan Georgette crepe and figured foulard silk. Afternoon gown of white broadcloth, trimmed with black velvet. An attractive motor coat of woolen material with deep cape and raglan sleeves.

Portland, Ore.—Roses in riotous profusion are seen in the tenth annual festival of the "City of Roses." Subtitles: Queen Muriel is crowned Sovereign of the Festival. The Famous Columbia Highway, built along a rocky gorge, is dedicated. The Multnomah Falls, 700 feet high, as seen from the Columbia Highway.

Passaic, N. J.—Elks give an automobile outing to thousands of children in Passaic and Paterson Orphan Asylums. Subtitles: The beneficient committee who arranged the outing. Happy children.

Boston, Mass.—The Alumni Celebration at the Massachusetts Institute of Technology, brings back hundreds of graduates from '68 to 1915, who indulge in their annual merriment. Subtitle: A view from the new Kite balloon hovering over the new buildings.

Washington, D. C.—Capital City celebrates National Flag Day, as President Wilson leads an army of citizens, sixty thousand strong, in a great Preparedness Demonstration. Subtitles: Symbols of the country's weapons for defense feature the procession. The employees are out in full force. Thus Old Glory is raised high on Washington Monument the first time in the Nation's history.

Detroit, Mich.—Bob Perry wins the 100-mile Interstate Motorcycle Race in the fast time of eighty-six minutes, twenty-seven seconds. Subtitles: The winner. During the race Dorty's machine catches fire.

Chicago, Ill.—Diving his little racer at an average clip of 99 miles an hour, Dario Resta wins the 300-mile International Auto Derby, smashing all records for the distance. Subtitle: Only a few feet separate the leaders until the last few laps, when Resta gains two minutes.

West Point, N. Y.—President and Mrs. Wilson arrive in their private yacht Mayflower to attend Commencement Exercises at the country's Military Academy. Subtitles: The graduating cadets receive their diplomas from the President. We want no man who is not for America first!

PATHE NEWS NO. 50 (June 21).

New York City.—The militia responds quickly to the President's proclamation calling out 145,000 National Guardsmen for service along the Mexican border. Sub-title: The men go through rapid drills in preparation for their duties.

Epinal, France.—French troops construct an aerial wire railway for transportation of munitions on account of the poor roads which have been plowed up by shell.

Verdun, France.—Serbian generals are taken on a tour of inspection through French trenches so that they may learn the modern methods of this kind of warfare.

Fort Sam Houston, Texas.—Possibility of trouble with Mexico causes many citizens on the border to join military training camps to be able to give assistance if called upon. Subtitle: Mayor Brown of San Antonio is also enrolled in the cause.

New York City.—The commonplace cat or dog is no longer in vogue, and Miss Maude Henry makes pets of leopard, marmoset and baby lion.

The Mexican Border.—Uncle Sam will not withdraw troops from Mexico until our border is safe, and all branches of General Pershing's army are being concentrated to resist attack. Sub-titles: 1. General Carranza and some of his troops near the border. 2. Major-General Funston, commander of all American forces. 3. Pershing's boys—pick of the United States Army, in whom we trust.

Poughkeepsie, N. Y.—Hundreds of boats and crowded observation trains line the historic Hudson to witness the annual four-mile Intercollegiate boat race. Sub-titles: 1. The start. 2. Darkness sets in as the shells near the finish. 3. The victorious Syracuse crew.

Chicago, Ill.—Three thousand children participate in the Field Day athletic exercises of Windy City's public schools.

San Francisco, Cal.—Sailing easily and gracefully before the wind, the 30-foot yacht, Mah-pe, captures the Lipton cup, the boat classic of the Pacific coast. Sub-title: Tacking 'round a turn.

St. Louis, Mo.—Suffragettes arrange a spectacular tableau commemorating their success in having Democratic and Republican platforms approve votes for women. Sub-title: Scenes in Convention Hall where President Wilson was renominated.

San Francisco, Cal.—Apprentice seamen at the Naval Station on Yerba Buenos Island give an exhibition of field drill. Sub-title: Resuscitation by pulmotor.

PATHE NEWS NO. 51 (June 24).

New York City.—Members of the Boston Braves keep in condition by practicing golf atop of a New York hotel roof.

Chicago, Ill.—The two speed kings, Ralph De Palma and Dario Resta, have a race all of their own to decide which is supreme. Subtitle: Resta wins the fifty-mile race in less than 32 minutes.

Auckland, N. Z.—Ceaseless is the stream of recruits from the confines of Britain's far-flung Empire. Subtitle: After the drill sergeant has licked them into shape, the troops are inspected in full dress before leaving to join their brother Anzacs in Europe.

Washington, D. C.—The Aero Club place an airship on the lawn of the Senate office to demonstrate to Congressmen and Senators the need for more aerial equipment.

Cambridge, Mass.—Throngs of students and onlookers gather at Harvard to celebrate the annual Ivy Day.

Brooklyn Navy Yard.—Following the mobilization of the National Guard, the U. S. superdreadnaught Texas leaves for an unknown destination.

(Continued on page 306).

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(*Continued from page 303.*)

French War Front.—A new military dirigible is inspected by prominent Government officials before being placed into commission.

El Paso, Texas.—Mexican peons, fleeing from the anarchy of their native soil, find a land of liberty under the Stars and Stripes. Subtitles: After being vaccinated the emigrants receive their passes. They are lined up to listen to the inducements offered by labor agents. The emigrants rush to join whichever agent they fancy, and are sent away by train.

New York City.—The "Gallant 69th," one of the first regiments of the National Guard to answer the call to duty, leaves for the border. Subtitles: Armed and equipped for war service, the regiment, 1,100 strong, marches along Fifth avenue between lines of cheering citizens. Enthusiastic scenes are witnessed as the troops entrain. With many an "au revoir" the men depart for the base camp at Beekman. With New York only a memory the troops turn their thoughts forward to their new duties. The first bivouac. The mascot of the 22d, the ten-year-old son of Colonel Lucas, who has joined his father's battalion.

Triangle Film Corp.

HEARTS AND SPARKS (Two Parts—Keystone—June 4).—The cast: A Money-Lender (Hank Mann); An Ingenious Young Inventor (Bobbie Vernon); The Girl (Gloria Swanson); Her Father (Nick Cogley); A Stenographer (Billie Bennett); A Crook (Tom Kennedy).

Bobbie Vernon, an ingenious young inventor, has contrived a wireless spark-plug. He is in love with Gloria, whose father is Nick Cogley. Nick's business affairs are in a bad state. An up-state money-lender, Hank Mann, holds a mortgage on the old home and is threatening to foreclose. Mann suddenly sees Gloria, and proposes that he marry her, in which event he will cancel the mortgage. The father, having no alternative, consents to this arrangement. However, for Bobbie's sake, he determines to wait until he sees whether or not Bobbie wins his next auto race. If Bobbie wins, he will be able to marry Gloria and pay off the mortgage himself.

Bobbie's speed demonstration convinces Mann that Bobbie is a possible winner, so he hires two desperadoes to burn his car and garage. But the wirless plug saves the car by running it out of the garage automatically. On the day of the race, Mann ties Bobbie in the barn, but that is where the wireless outfit is located, so Bobbie directs his car with Gloria in it many times around the course, winning by several laps. It chances, however, that the crooks have connected a fuse to the speedometer of Bobbie's car so that at a certain velocity the gasoline tank will explode; and this situation brings about a dashing finish.

FLIRTING WITH FATE (Fine Arts—Five Parts—July 9).—The cast: "Augy Ainsworth (Douglas Fairbanks); Roland Dabney (Howard Gaye); Gladys Kingsley (Jewel Carmen); Augy's Friend (Wm E. Lawrence); Automatic Joe (George Beranger); Phyllis (Dorothy Haydel); Mrs. Kingsley (Lillian Langdon); Landlord (Wilbur Higby); Detective (J. P. McCarthy). Directed by Wm. Christy Cabanne.

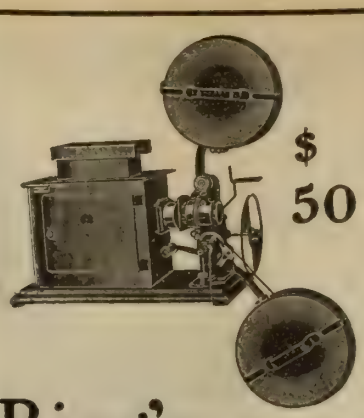
"Augy" Ainsworth, a young artist, is long on art and short on funds. He sees Gladys Kingsley, a girl of wealth and social position, in the park one day and immediately falls in love with her. He manages to get an invitation to an affair at which Gladys is to be present and is introduced to her. An aunt of Gladys, however, learns that he is penniless and consequently frowns on his suit. Instead she urges her niece to become engaged to Roland Dabney, who has great wealth.

Despite her aunt's prohibition, Gladys falls in love with "Augy" and he is on the point of proposing marriage. He loses his courage, however, and when Gladys' friend Phyllis tries to help him by allowing him to practice his proposal on her, Gladys overhears the rehearsal, thinks "Augy" is faithless and promptly accepts Dabney.

"Augy" determines to commit suicide when he finds how things have turned out, but when he starts to inhale gas he discovers that the last bit of gas has run out of his quarter-in-the-slot meter and he has no quarter. He goes to a saloon to get change and meets "Automatic Joe," a notorious gunman who is supposed to do murder for pay. He arranges with Joe to shoot him at some unexpetced moment and then goes back to his room to await his fate.

Then a wonderful change takes place. Gladys learns the truth; breaks her engagement to Dabney and sends for "Augy." A relative also dies and leaves him a million dollars. His inheritance makes the aunt only too willing to accept "Augy." Then poor "Augy" remembers that Joe is to shoot him at some unexpected moment. He remembers Joe is given to wearing disguises—particularly disguises of beard effects, and he thinks every man with a beard is Joe. He takes to wearing a beard himself and finally goes to the police station. A detective assigned to the case disguises himself with a beard and "Augy" thinking him Joe has the run of his life trying to escape from the detective, who merely wants to consult with him.

In the meantime Joe has been converted by the Salvation Army. He is anxious to return the money "Augy" has paid for his own killing. He sees "Augy" just as he is returning from church with his bride and when he approaches to give him the money, scares the life out of the poor bridegroom, who leaves his bride and flees for his life.



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Miscellaneous Subjects

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER ("Blow Your Horn"—No. 1—Series 2—June 21).—Musty appropriates a bicycle but proves to be a poor rider, as far as the "safety first" principle is concerned. In attempting to avoid running down a lady intent upon tying her shoe laces in the middle of the sidewalk, Musty crashes through the door of a telegraph office, temporarily wrecking the establishment. Seeing his bicycle, and being in need of a messenger boy, the telegraph operator drafts Musty to fill the job. Our hero is magically provided with an A. D. T. uniform and put to work. To prove he is a real, genuine messenger boy, Musty promptly falls into a deep sleep on the bench.

The lady fair finds it necessary to have a lot of long poles taken away from her house and sends for a boy. Musty is awakened with considerable difficulty, and only after unique methods, savoring of the physical rather than the psychological, are applied. On his way to the residence of the lady fair, his bicycle breaks down and he is forced to "get out and get under." While he is lying prone on the roadway, an automobile backs over him and stops with one of the rear wheels resting on Musty's chest. Musty finds this very annoying indeed, and appeals to a passing cop. The cop, after examining the chauffeur's license and chatting with him for some time, orders him to proceed, and Musty is released from his predicament. Musty goes on to his destination and manages to get the poles through the door by widening the latter with a saw.

His next trip is to the home of another lady, and while waiting for her to give him the package he is to deliver, he is subjected to a terrible shock. The lady goes behind a screen, and immediately various bits of feminine wearing apparel are tossed over the screen, alighting at Musty's feet. Musty's face shows his mental agony, but pretty soon the screen falls and shows that the buxom lady of the house has merely been searching a trunk to find the box that Musty is to take away.

In the park, a pretty nurse maid persuades the ever-obliging Musty to mind the baby carriage while she talks politics to the park policeman. Musty tires of rocking the carriage and stops. Then he gets a terrible shock, for the infant, who wears long whiskers and weighs nearly two hundred pounds, raises up from the perambulator and commands: "Rock me, ya big bum, rock me." And Musty rocks him—with a rock.

Musty is provided with two lively assistants, Speedy Rush and Inna Hurry, who strangely resemble lay figures, but who work beautifully in harmony with the energetic Musty. The three get into trouble with the cop, who pursues them until they fall over a cliff. The audience is not long left in suspense as to their fate, however, for Musty and his pals calmly get up and walk away.

GLORIA'S ROMANCE (Chapter 3—"A Perilous Love"—Two Parts—June 5).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Muiry (Frank Belcher); Pierpont Stafford (William T. Carleton); Judge Freeman (Henry Weaver); Lois Freeman (Jule Power).

Gloria Stafford, daughter of Pierpont Stafford, millionaire banker, and sister of David Stafford, finds herself in love with Richard Freneau, after she thinks she has been rescued from a band of Seminole Indians in the Florida Everglades by him. In reality Doctor Royce saved Gloria, and is likewise in love with the fair haired daughter of the millionaire. When Pierpont tries to pay Freneau off with a check for a large sum, the young broker declares it is Gloria he wants.

To prevent the affair going farther, Pierpont bundles Gloria back to New York and later sends her to a fashionable girl's boarding school, it being understood that she is not to see or communicate with Freneau for five years, and if at that time they still love one another, they may marry. Gloria spends her five years dreaming of Dick and enjoying a girl's pranks at college, but Freneau goes into partnership with Frank Muiry on the stock exchange and finds business a losing gamble.

Lois Freeman has married David Stafford in the meanwhile, but flirts outrageously with Freneau.

On the night Lois and Freneau are to meet at the opera for a quiet chat, Gloria returns from school, and her father celebrates by a visit to the opera. She is amazed, on coming face to face with Freneau, to find her idol has even failed to recognize her, having completely forgotten her.

GLORIA'S ROMANCE (Chapter 4—"The Social Vortex"—Two Parts—June 12).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Judge Freeman (Henry Weaver); Mrs. David Stafford (Jule Power).

Richard Freneau, upon realizing that he had made a serious error in failing to recognize Gloria Stafford, when she approached him at the Metropolitan Opera House, after a five years' absence, hastened to rectify his blunder. He called Gloria from her father's box and hastily explained that she had grown so beautiful since last he beheld her, that it was scarcely to be expected that she would be instantly recognized. After an opera glass flirtation at long range Gloria and Freneau seek the quiet of the supper room for a little tete-a-tete.

There Gloria is discovered by her father and hustled back to the opera box, in disgrace. Lois Stafford has noted the flirtation and getting Freneau in a quiet corner she proceeds to express her displeasure at his conduct. David, coming upon them suddenly, becomes suspicious that his wife is growing too familiar with Freneau. The following week, at the suggestion of her Aunt Hortensia, Gloria gives a coming-out party to which she manages to have Freneau invited. When the two are interrupted in the conservatory, Gloria asks Freneau to call the following day, promising him a sleigh ride behind her ponies if he will come. He consents just as the chapter ends, believing the sleigh ride must end in a proposal.

GLORIA'S ROMANCE (Chapter 5—"The Gathering Storm"—Two Parts—June 19).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Judge Freeman (Henry Weaver); Mrs. David Stafford (Jule Power); Gideon Trask (Frank McGlynn); Dr. Wakefield (William Burton).

Mrs. David Stafford, who has been carrying on a serious flirtation with Richard Freneau, becomes insanely jealous when she notes Freneau's attentions to Gloria Stafford, at the latter's coming-out party and her agitation is noticed by her husband, as well as others. Freneau, departing from the Stafford mansion on Riverside Drive, is amazed to encounter Gideon Trask, whose daughter he has wronged years before. He strikes Trask with his cane and hurries into a waiting auto. As the car whirls away Trask sets out to follow, but is struck down by a speeding automobile.

Next day Freneau goes for a sleigh ride with Gloria and at a lonely country inn, proposes and is accepted. Gloria, as a result of her exposure to the elements, contracts pneumonia and is put to bed by command of Dr. Wakefield, the family physician. Later she grows feverish, and David, her brother, insists on summoning Dr. Stephen Royce to care for her. Dr. Royce objects to the treatment prescribed by Dr. Wakefield and the latter quits the case in disgust, while Royce sets out to do what he can for Gloria. During the night Gloria tosses about in delirium, thinking herself again in Florida and attacked by the Seminole Indians. Just as morning dawns Gloria imagines she has again been saved by Freneau and sinks into a natural slumber.

GLORIA'S ROMANCE (Chapter 6—"Hidden Fires"—Two Parts—June 26).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); The man from Madame's (Maxfield Moree); Gideon Trask (Frank McGlynn).

Gloria Stafford, after being ill for many days with pneumonia, begins to convalesce under the skillful treatment of Dr. Stephen Royce, an old friend of the family who dearly loves Gloria, though the latter is entirely infatuated with Richard Freneau, a thorough cad who has had affairs with a dozen different women. One of Freneau's old flames learns of his intrigue with Mrs. David Stafford, Gloria's sister-in-law, and writes an anonymous letter to Stafford, warning him to watch his wife.

David prepares a trap for his wife, by announcing that he is going South for a week or more, and she immediately plans to take a little trip with Freneau, during her husband's absence. Meanwhile, old Gideon Trask, whose daughter Freneau has wronged, rises from a sick bed in the hospital long enough to tell his daughter, Nell, the address of Freneau, and the girl appeals to him for aid, but is ordered out of the house. To escape the reproaches of Mrs. Stafford, with whom he is honestly trying to break off relations, and to avoid suspicion by Gloria, Freneau, at the suggestion of Mulry, his partner, prepares a lot of letters on the stationery of various hotels, tells Gloria he is called away on a business trip and arranges to have Mulry mail the letters from the various cities he is to visit while on a real trip through the middle west. Freneau then plans to join Lois Stafford for one last fling, trusting to luck that Gloria, who continues to convalesce, will never learn of his deception.

GLORIA'S ROMANCE (Chapter 7—"The Harvest of Sin"—Two Parts—July 3).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Mrs. David Stafford (Jule Power); Judge Freeman (Henry Weaver); Gideon Trask (Frank McGlynn).

Gloria Stafford begs so hard to be allowed to see Richard Freneau, her fiance, that Dr. Royce, her physician, decides to permit her to do so, though she is still convalescing from a severe attack of pneumonia. Freneau, who has arranged to meet Mrs. David Stafford, a former flame of his, at the foot of the Soldiers' and Sailors' monument on Riverside Drive, that night and return her letters, hastens to see Gloria, whom he is preparing to marry for her money. He gives her a necklace and tells her of being called out of the city on business, intending to go away for one last fling with Mrs. Stafford.

Dr. Royce learns of Freneau's intended flight with the wife of his friend, David Stafford, and warns him that if he plays Gloria false he will expose him. David, who has been warned by an anonymous letter of his wife's falseness, pretends to leave town and then hastens back to spy upon her. Gideon Trask, father of a girl Freneau has wronged long before, is also on Freneau's trail, seeking revenge. At midnight, Gloria, restless and unable to sleep, goes to her window overlooking Riverside Drive and gazes out through a pair of binoculars. She is amazed to behold a man she believes to be Freneau—her lover, whom she thought speeding westward. A moment later she sees Freneau choked by a dark figure that emerges from the shadows that lie about the monument, and then she beholds the murderer flee. At that she faints away. Was it really Freneau she saw? Was he murdered? And if so, by whom and why?

TEFFT JOHNSON FILM CORP.

SONNY BOY AT THE BAT (June).—Sonny Boy was the son of two baseball fans and, being a chip of the old block, was the home team's mascot. One evening after seeing a great game, Sonny Boy begs daddy to buy him a baseball suit like the one which Johnny, his playmate, has. Daddy tells him he is too young.

That night while Sonny is being put to bed he pleads with his mother to intercede. Sonny Boy sobs himself to sleep and this is what he dreams: His pal, John; who has a baseball suit, wins his sweetheart away. She no longer cares for him. He finds a pocketbook filled with money, restores it to the owner, and is rewarded with a two-dollar bill, with which he buys a baseball outfit.

While Ruth and his rival are enjoying a lolly-pop, Sonny Boy appears in his baseball suit, and Ruth and he make up and are happy. Then John, the rival, starts out for revenge by challenging Sonny to a game of ball in which the fellow who makes a home run first wins the girl. John is first at the bat and is struck out by Sonny Boy, the pitcher for his side. To Ruth's delight Sonny Boy bats the second ball over the right fielder's head and easily makes the home run.

Ruth is happy as the boys rush in; pick him up and toss him in the air. At that moment we see Toto, Sonny's pet dog, pulling the covers off the bed, while Sonny rolls out—looks around, then smiles as he realizes it was but a dream!

BLUEBIRD PHOTOPLAYS, INC.

BROKEN FETTERS (Five Parts—July 3).—The cast: Mignon (as a child) (Kittens Reicherts); Mignon (grown up) (Violet Mersereau); Kong Hee (Charles Francis); Bruce King (Earl Simmons); Foo Shai (Frank Smith); The Captain (William T. Dyer); Mr. Demarest (Paul Panzer); His Wife (Isabel Patterson); Lawrence Demarest (Wm. Garwood); Mike (Paddy Sullivan); The Detective (Guy Morville); Chang (Charles Fang). Written and directed by Rex Ingram.

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was a widower with a girl baby at a time when, for the purpose of robbery, he was attacked and killed by a Chinese bandit. Because her father had befriended a wealthy Chinese Mandarin, the little Mignon was adopted by the rich Chinaman and raised for several years as his own child. Her foster-father changed her name to Ming Ti and raised her in every sense as though she had been of Chinese parentage.

After a lapse of several years there came to China in search of goods and human chattels, a merchant from New York's Chinatown, who beguiled Ming Ti into going with him to America. Ming Ti, with a native Chinese slave girl, was taken to New York by Foo Shai and lived in the home of the Chinese merchant in the heart of New York's Chinatown, where she was held by the merchant at an exorbitant figure as the price of her possession.

Lawrence Demarest has been disowned by his wealthy father because the young man refused to give up his profession as an artist and join his father in commercial pursuits. Young Demarest has secured a commission to paint a picture and seeks a Chinese girl as his model. He learns of Ming Ti and arranges with Foo Shai to have her pose. Foo Shai takes her to the artist's studio and watches while Demarest paints her picture. There ensue many exciting scenes in the den of Foo Shai in Chinatown where the girl is held captive.

Chang is a young Chinaman who has befriended Ming Ti on various occasions and twice prevents an assault upon her by Foo Shai. During the progress of the second encounter, the young Chinaman stabs and kills Foo Shai. This clears the way for young Demarest to rescue Ming Ti and the marriage of Demarest and Ming Ti eventuates.

THE LOVE GIRL (Five Parts—June 10).—The cast: Ambrosia (Ella Hall); her aunt (Adele Farrington); her cousin (Betty Schade); the boy next door (Harry Depp); the maid (Grace Marvin); Swami (Wadsworth Harris). Written and directed by Robert Z. Leonard.

Ambrosia is a sweet little girl, of tender heart and of loving disposition, who lives near to nature in fancy and ideals. Her mother dies, and she is sent to an aunt in the city, whom Ambrosia calls "Aunt Grouchy," to be reared as her own child.

The aunt is of dignified and austere disposition, far different from Ambrosia's dead mother, and the atmosphere is a decided change from the freedom of country life and the tenderness of mother love. Ambrosia makes friends with the boy next door, and these two greatly enjoy their romps and play together.

Ambrosia's cousin is in love with a poor young man, and her mother objects to his attentions desiring for her daughter an advantageous marriage, regardless of the girl's wishes or thoughts of love. "Aunt Grouchy" is a disciple of Hindu mystics, and consults the "Swami," seeking his aid.

The "Swami" practices hypnotism upon the daughter of "Aunt Grouchy," influences her to send a note breaking off the affair with the young man, and finally kidnaps the girl and holds her for ransom. Ambrosia and the boy next door discover where the girl is held a prisoner, and inform the police.

While the den of the kidnappers is being raided, the "Swami" is at "Aunt Grouchy's" in the act of collecting the ransom money, under guise of a tribute to the Buddhist's god, but when the Secret Service men arrive and arrest him, his true character is exposed.

The raid is accomplished at a critical moment, the girl is saved from harm, and when "Aunt Grouchy's" eyes are opened she realizes her past shortcomings. Conquering her proud disposition, she gives her sanction to her daughter's marriage to the poor young man and Ambrosia lives happily ever after.

UNITY SALES CORP.

DIANA (Three Parts—May 29).—This picture is a photo dramatization of the Mythology story of the loves of Apollo and Diana. In the course of the picture, Diana and her nymphs are shown as discovered by Acteon while bathing. In revenge for Acteon's intrusion, Diana transforms him into the form of a stag. Acteon is pursued and ultimately killed by his own hunters and hounds. The picture then proceeds to depict the loves of Apollo and Diana and their homes in the sun and in the moon. With fidelity to the legend of Mt. Olympis their ultimate union is shown.

TWEEDLEDUM TORPEDOED BY CUPID (June 19).—Tweedledum, a farm hand, elopes with the daughter of his employer. He is pursued by a German Marine Inventor and an English Lord, who are both favored suitors for the girl's hand. Tweedledum and Tweedledee embark on board a steamer for their honeymoon, when the Marine Inventor launches a torpedo which blows up the steamer. After performing heroic rescues Tweedledum and Tweedledee are finally alone at last.

TWEEDLEDUM'S BUSY NIGHT (June 26).—Tweedledum is the victim of a night-mare. The plot deals with the adventures of a club man who has fallen in love with his neighbor's wife, which ends by Tweedledum waking up to find that it was only a dream.

TWEEDLEDUM'S SCRAMBLED HONEYMOON (July 3).—This picture depicts Tweedledum and Tweedledee as a perplexed bridegroom and bride. Tweedledum's mother-in-law tries to part the young couple immediately after their marriage and succeeds for a time. It is not until after she has been left in suspense at the end of a rope hanging from a lofty cliff in the Alps, that the mother-in-law is finally brought to reason.

PARAMOUNT PICTURES CORP.

THE AMERICAN BEAUTY (Pallas—Five Parts—June 29).—The cast: Ruth Cleave (Myrtle Stedman); Mrs. Ellsworth (Myrtle Stedman); Paul Keith (Elliott Dexter); Herbert Lorrimer (Howard Davies); Martin Ellsworth (Jack Livingston); Mrs. Cleave (Adelaide Woods); Cleave (Edward Ayers). Director, Wm. D. Taylor.

Martin Ellsworth, a wealthy American, and his young wife and baby are returning from a trip to Newfoundland. The liner catches fire and in the ensuing panic the Ellsworths become separated from their baby. The child is picked up at sea in an overturned boat by Cleave, a fisherman. Being told the child's parents are dead, the Cleaves adopt it. The adopted daughter grows up and, as Ruth Cleave, works in a sweat-shop. Mrs. Cleave, becoming a widow, is forced to scrub for a living. She is employed by Paul Keith, a wealthy young American painter.

An Italian artist friend of Keith's gives a dinner to celebrate the sale of a painting. All his artist friends of many nationalities are invited, including Keith. At the dinner each painter toasts his country's type of beauty. A contest is decided upon. Each artist is to paint his national type of beauty, for a prize of $1,000 offered by Herbert Lorrimer, patron of arts and beautiful women. Lorrimer visits each studio in turn apparently watching the painting but in reality much more interested in the models. Keith tries several beautiful models but each lacks what he requires most—soul.

Mrs. Cleave, the scrub woman, falls sick and Ruth loses her job, also. To make ends meet Ruth goes to do the scrubbing at Keith's. There in a very dramatic scene Keith finds the beautiful woman with a soul in Ruth Cleave. She becomes his model and a wonderfully beautiful picture is painted. His painting is awarded the prize. "The American Beauty" has won. The nationality of Ruth is challenged and cannot be established. Keith's picture is disqualified. Lorrimer becomes infatuated by Ruth's beauty and entices her with the promise of employment to come to his wonderfully luxurious studio. There she is drugged but Keith hears of the appointment and rescues her from Lorrimer.

The realization then comes to Paul Keith that he loves Ruth Cleave. Ruth, because of her lowly station in life, refuses his offer of marriage. Ruth's own father, now an art patron through "The American Beauty" painting, finds her. In a series of very dramatic scenes Myrtle Stedman, the star, plays the roles of both mother and daughter at the same time. An example of phenomenal photography. Established in her new station of life, Ruth in a pretty ending, asks Paul Keith, "If he thinks she would make—a model—wife?"

WORLD-EQUITABLE.

WHAT HAPPENED AT 22 (Frohman—Five Parts—June 26).—The cast: Louise Lloyd (Frances Nelson); "Dave" Wilson (Arthur Ashley); Andrew Hart (Arthur Ashley); Frank Knowlton (Gladden James); Joseph Knowlton (Frank Burbeck). Written by Paul Wilstock. Directed by George Irving.

Louise Lloyd comes to New York to obtain a position and applies to the Hollister Employment Agency, which caters to high class trade, but which is run by a crook and forger named Wilson, with a Mr. Hollister as figurehead, who meets the people and sends applicants. Wilson falls in love with Louise, but she does not reciprocate. Wilson passes a forged check and decides to leave the city till the excitement blows over. Hollister gets him a position with a Mr. White, Toledo millionaire, as private secretary. When the New York job blows over, Wilson returns. While at the White home, he has noticed that Mr. White's New York representative resembles him and plans to cash a check on White's account, disguising himself as Mr. Hart, the New York representative. This he does by forging a check for $35,000 instead of $35.00, his salary. He divides the profits with his co-conspirator, Hollister.

The bank calls to its assistance a celebrated lawyer, Edward Knowlton, who, desiring to engage a companion for his elderly sister, stops with his son, Frank, at the Hollister Agency. There the Knowltons meet Louise and offer her the position, but Wilson wants to keep her out of the situation so that, in her poverty and distress, she will accept Wilson's proposal of marriage. Unable to get Louise, Knowlton leaves orders to send someone.

When Wilson learns that Knowlton has taken up the case, he says he must get in Knowlton's house as a servant of some kind to watch what clues Knowlton finds. He tells Hollister to send Louise, where she is installed in the house as companion. By her wonderful charm and sweetness, she captivates the entire family, including the son, Frank. Wilson soon finds a way to install himself as valet to Knowlton, just at the time when Knowlton's clues lead him to certain suspicions. As these suspicions point to him, he decides to put Knowlton out of the way.

Knowlton and his son, Frank, after dinner, have a parley on the division of the Knowlton property. The will, as made, gives Frank the greater share of the property and Frank's sister the smaller part, whereas Frank believes his sister's share should be increased to equal his own. When the family has gone to bed, Wilson finds Knowlton alone in the library. Wilson strikes, there is a struggle, and he leaves Knowlton for dead, after having stolen and changed the will so that it goes back to the original unequal division of the estate.

The body is found and the police called. Wilson, who is supposed to have left for Brooklyn, enters. Questioned by the police, he says the only suspicious circumstances that he noticed was the quarrel over the will between the son and father. The police get the will, notice the change in the son's favor, and accuse the son of the murder. Louise, who has had her suspicions of Wilson, takes the will and says, "Whoever changed this will left a finger mark and blot on the paper." Wilson slyly looks at his hands and, as he does so, Louise calls the police's attention to his queer acting. She orders him arrested, and Wilson, frightened, says, "But I have no blot on my hand," and she holds out the will and says, "Nor is there such a blot on the paper." Wilson, realizing that he is tricked, attempts to escape, but is caught and led away by the police. Louise is taken into Frank's arms as the doctor comes from the father's room saying that Mr. Knowlton will live.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 45 (June 5).

Boston.—Recruit firemen of Boston are drilled to make them efficient in all lines of duty which a regular fireman must face. The recruits perform dangerous tasks in their final preparation for a fireman's job.

Berkeley, Cal.—The fiftieth birthday of this city is observed with a Golden Jubilee celebration in which interesting contests are held by men, women and children.

Boston.—New England Spanish War veterans hold their annual memorial in Fenway Park and hear address by Rev. A. Z. Conrad.

Hampton, Va.—Veterans and their grandchildren take part in the memorial service for the departed heroes of the Civil War at the National Home for Disabled Soldiers.

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San Francisco.—A new monorail car is given a unique test on a specially constructed railway to demonstrate how this recently invented transportation method can be put into practical use.

New York.—Women delegates attending the National Meeting of the Federation of Women's Clubs are guests of the studios of the Vitagraph Company of America.

Cambridge, Mass.—President Lowell of Harvard University and General Leonard Wood, U. S. A., review Harvard's regiment on parade on the University campus.

Chicago.—Men mentioned prominently in connection with the forthcoming Republican Presidential nomination pose for the Hearst-Vitagraph camera, among them U. S. Senator John W. Weeks of Massachusetts, Charles Warren Fairbanks and Henry Ford.

New York.—Policeman Henry Schwartz, who was killed in the performance of his duty, is accorded high military tribute at his funeral.

New York.—New Rochelle High School eight wins the principal event of the Harlem River Regatta.

Washington, D. C.—Many prominent persons gather here to attend the meeting of the League to Enforce Peace.

New York.—Columbia University and New York University play a spirited game of push-ball, full of exciting incidents. The teams are evenly matched and the score is a tie.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 46 (June 9).

Chicago, Ill.—Leaders who are making political history at the big gathering here are caught by the camera about the Convention Hall. Several women are prominent among the Western delegates.

Brooklyn, N. Y.—American Liberty Day is celebrated at Sheepshead Bay, a feature of which is the giant living flag, formed by many children.

San Francisco, Cal.—Ten tons of eggs recently imported from China are destroyed in a big bonfire here.

Poughkeepsie, N. Y.—Cornell's varsity eight in practices on Hudson for the coming Poughkeepsie Regatta.

Chicago, Ill.—Mayor Thompson, together with thousands of spectators, reviews monster parade, demanding that the United States be prepared.

Manchester, Mass.—Remarkable craft, with 200 sculptured figures on its sides and bow, is christened by Miss Belle Cairns, daughter of the noted sculptor, Hugh Cairns.

Annapolis.—President Wilson and Secretary Daniels are guests at the graduation exercises of the Naval Academy.

Cambridge, Mass.—Girls of an Eastern private school go on an outing and enjoy an exciting time.

San Francisco.—Impressive Memorial ceremonies are held on board the U. S. S. Oregon.

Portland, Me.—Men, women and children turn painters for a day, and make merry painting their newly built church.

Staten Island, N. Y.—Bluecoats get real war training at their camp on Staten Island, leading the life of regular military men to increase their efficiency.

Boston, Mass.—Boston Red Sox raise the American League pennant which they won last year, after defeating Washington, 1 to 0.

Brooklyn, N. Y.—Nearly two thousand Brooklyn orphans have the time of their lives, at the 20th annual dinner and outing to Coney Island.

Boston, Mass.—The Ancient and Honorable Artillery Company celebrates the anniversary of the organization's birth.

ACCORDING TO THE CODE (Essanay—Five Parts—July 10).—The cast: Basil Breckenridge, formerly Capt. Knighton (Lewis S. Stone); Mrs. Knighton, at 20 years (Marguerite Clayton); Mrs. Andrews, formerly Mrs. Knighton, at 65 years (Florence Oberle); Judge Andrews (E. H. Calvert); John Andrews, his son (Sydney Ainsworth). Directed by E. H. Calvert.

Basil Breckenridge, a broken old man on the verge of starvation, but concealing it because of his proud southern ancestry, is set upon by young ruffians on the street. The old man becomes infuriated and gives the young leader a shaking. His father, Ald. Connors, the city's political boss, happens along and attacks the old man, who strikes at him with his cane. The sword blade inside falls out and the police arrest him on the charge of assualt with intent to kill.

Col. Wright, attorney for the friendless, takes his case. It comes up before Judge Andrews. John Andrews, protege of Boss Connors, has just been made assistant district attorney, and is there to prosecute. The aged defendant sees the scar on the judge's forehead and hears his name. He sees the two as rival captains in the Civil war, the Confederate picking up the wounded Union officer and taking him to his home. He recalls that when he was believed dead the Northerner took his young wife and baby home with him. Both are near him now, the first time he has been either for decades. His wife sits behind him, his son is prosecuting him. The scar on the judge's forehead is the mark of their secret duel.

A sword, awarded Capt. Knighton for gallantry, and pawned by the aged defendant the day before, is introduced at the trial but the defendant disclaims ownership. Recognition comes on the part of Judge and Mrs. Andrews and in chambers they plead with Connors and their son, but to no avail. The prisoner's head sinks to his breast when the jury returns. He does not rise when bidden. "Your honor," says Col. Wright, after a pause, "The defendant has taken his case to a higher court." Reverently, Judge Andrews and his wife place the historic sword in the still hands of the late defendant as they are the only persons in the crowded courtroom knowing to whom it rightfully belonged.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 49 (June 20).

Portland, Ore.—Millions of roses are used to decorate floats that appear in the annual Rose Festival at Portland. Pretty girls and small children take part in the pageant of gorgeous blossoms.

War Section.—Turkish Infantry go into action against foe, fighting among the picturesque mountains. Many of the soldiers return wounded and are cared for by Red Crescent nurses.

Scenic Feature.—In southern Utah, 50,000 acres of magnificent red-stone cliffs tower, miles above the sea-level.

San Francisco.—Two disastrous fires visit this city, one sweeping the State pier and destroying thousands of bales of cotton, and the other destroying an enormous warehouse with a loss of $150,000. Several firemen are overcome fighting the warehouse blaze.

Fashion Section.—The latest decrees of Dame Fashion are pictured in out-door settings, which show to the best advantage the most recent creations of America's most up-to-date modistes.

Chicago.—Children of the North Side public schools take possession of National League Baseball Park to demonstrate to their parents and a large gathering of others the results of their physical training.

Salisbury Beach, Mass.—The schooner Virginia, caught in a gale on the Atlantic, is tossed ashore near here, to be whipped to pieces by wind and wave.

The entire National Guard of every state in the United States is called into readiness for duty along the Mexican border. General John F. O'Ryan is ready with 15,000 men to entrain the minute Brigadier-General Frederick Funston issues the command.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 50 (June 23).

San Francisco.—The yacht Mah-Pe wins the Lupton Cup Race on San Francisco Bay with the Presto finishing close behind.

War Section.—British soldiers fighting near Salonika, use anti-aircraft guns mounted on motor trucks, to clear the sky of hostile aeroplanes.

Educational Feature.—Delicious cantaloupe are cultivated by thousands in the Imperial Valley of California, and special trains bear the most select of the melons across the continent to eastern markets.

New London, Conn.—Yale and Harvard coaches send their eight-oar crews through hard workouts in preparation for the annual New London regatta.

Fashion Section.—Miss Society appears garbed in the latest Paul Poiret evening gown of gold and silver metallic brocade. Another latest creation is the boudoir robe of cloth of gold shown in a wonderfully beautiful fireside setting.

Cambridge, Mass.—Huge war balloon sails above this university city and the Hearst-International News Pictorial cameraman obtains some remarkable pictures of Boston and Cambridge from the basket of the gas-bag.

In War-Swept Mexico.—United States troops continue to operate below the border in spite of the Mexican demand that they withdraw. Col. Sibley, Major Langhorne, General Funston and General Carranza are pictured in this release of the Hearst-International News Pictorial, together with intimate views of the troopers of the 10th U. S. Cavalry, who clashed with Carranza's soldiers ninety miles south of Juarez.

New York.—Enormous crowds flock to see the departure of State militiamen for Camp Beekman, where they will await orders to proceed to the Mexican border. Inspiring scene of weeping and cheering attends the entraining of the Fighting Sixty-Ninth. Similar scenes are enacted at Paterson, N. J. A night scene in Camp Beekman, where the youthful national guardsmen are gathered around the camp-fire.

THE MYSTERIES OF MYRA (Episode No. 9—Two Parts. "The Invisible Destroyer." June 19).—Led by Arthur Varney, the Black Lodge busies itself with a series of mysterious operations. The order is in full session. Suspended

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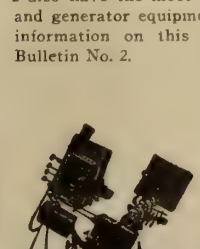

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from the ceiling is the model of a human heart. As it swings back and forth the members open and close their hands so as to represent the beating of a heart and repeat the words, "Slower, slower, slower."

The Maynard household are worried about Myra's illness. The symptoms are such that the family physician is unable to diagnose the malady. Dr. Alden examines her and remarks that her illness is not altogether natural. He also tells her that he is testing a machine invented by a Dr. Abrams of San Francisco. At this point Varney calls and Alden departs. Varney registers anger and remarks to Myra, "You have promised to marry me and you are allowing Alden to come between us." Myra tears Varney's engagement ring from her finger and offers it to him. He refuses to take it and says that he, too, has delved into the occult and a fearful thing has happened to him. He describes to Myra how, one night, a bright star seemed to come from his forehead and float away. This, he says, was a part of his soul which only marriage with a woman like Myra could bring back. He says he is now what is known as an "elemental" and without Myra's love his soul must die when his body dies. Myra is sorry and replaces the ring. Varney departs.

Dr. Alden is in his laboratory testing Dr. Abrams' gyrograph for registering thought energy, but is interrupted by the entrance of a Miss Stowe, who comes with a letter of introduction from Professor Bert Reese. Dr. Alden tests her physical powers by means of the gyrograph and is pleased with the result. He receives a telephone message from the Maynard home which informs him that Myra has had another fainting spell. While his workmen hastily take the machine apart he calls a taxi and departs with his instruments and the young woman for the Maynard home. Meanwhile Varney again appeals to the Master for Myra's life to be spared in order that she may marry him. The Master answers, "Only if I fail, and in the end I never fail."

Arriving at the Maynard home, Dr. Alden introduces Miss Stowe to Myra and her mother and remarks that Miss Stowe may be able to relieve Myra of much psychic work. He proceeds to set up the gyrograph and seats Miss Stowe before the machine, telling her to try not to think of anything as he desires to obtain the thought influence of someone else. The mechanical arrangement of the machine makes several photographs. Alden remarks that these photographs represent words but that he is unable to interpret what they mean. Myra, meanwhile, is watching with growing jealousy the young woman whom Alden has brought with him. During this scene the workmen have been unpacking one of the other boxes and Myra catches sight of a planchette board, which she immediately wants to try. Alden is agreeable and the machine spells out the word S-L-O-W. Alden watches her closely as the planchette board starts anew and spells out the following sentence: "Your heart must beat slower-slower-slower." Myra falls back, exhausted. Alden crosses quickly to her, makes one or two hypnotic passes and says, "No, your heart must beat faster-faster-faster." This completed, he proceeds to set up an invention of his own for the condensation of thought waves. It is called the electroscope. He shows Myra the delicate electroscope with its gold leaves close together. He circles the room holding this instrument in his hand and at a certain spot the gold leaves suddenly dilate, showing that he has found the direction of the desired thought waves. He then explains that he is going to collect these waves. He shows them a Leyden jar and tells them they must take great care not to touch it.

During all this, the members of the Black Order are continuing their incantations before the swinging heart.

That evening Arthur Varney calls upon Myra, and she tells him of Alden's discovery that somebody willed that her heart beat slower and slower. Varney is startled, but controls himself. Myra says that Alden has invented a machine that will fix the person who is doing it. She takes him to her bed chamber in order to show him Alden's machine. Accidentally Varney touches the Leyden jar, and receives a terrific electric shock. Myra telephones to Alden and tells him Varney has received a shock from his instrument. Alden says he is coming right over.

Meanwhile Varney departs, goes directly to the Master and informs him that Alden has collected his thought energy and intends to hurl it back at him. Alden arrives at Myra's home and has her gaze into a crystal ball in hopes that she may see the person who is willing her destruction. She catches a glimpse of the Master, which disappears. The Master retires into his lead-lined chamber, where he is unable to find his Black Crystal and opens the door of his hiding place in order to look for it. Again Myra exclaims, "There he is!" At this point Alden touches the strange machine. There appears a bright light and electric sparks seem to fly out from the instrument.

The Master, just stepping out of the doorway of his hiding place, recoils as if from a blow, presses his hands over his heart and falls on the floor. Again Alden's science has outwitted the Black Arts.

THE MYSTERIES OF MYRA (Episode No. 10—"Levitation"—Two Parts—July 26).—Realizing that astral bodies of the Black Lodge members have lately disturbed Myra's sleep, Dr. Payson Alden arranges an astral alarm. In Myra's boudoir, he places a screen made of sulphite of calcium near her bed, which he connects by a system of wiring to a selenium cell. By its chemical properties this cell will not allow electricity to pass through it in the dark, but will in the light.

Mrs. Maynard asks Dr. Alden what it has to do with the screen. Alden places selenium cell on the floor close to the screen. He then brings two wires from the window and indicates that he is going to connect them with the cell. He explains that if an astral body, by its peculiar qualities, makes the screen glow its light will fall on the selenium and a bell will ring in his laboratory. Having completed the apparatus, Alden departs for his laboratory, where he connects the other ends of the wires to an electric bell and an electric torch which he has rigged on the wall over his bed. While these preparations are in progress the Master of the Black Order is instructing Varney and other members in the occult art of levitation in the secret chamber.

He commands one of the members to stretch full length on the floor while he hypnotizes four other members and compels their astrals to leave their natural forms. When everything is in readiness, the Master solemnly commands, Place your astral hands on the brother's body and will that it be levitated into the air." This is done, and the body of the fifth member rises. As soon as the form is back upon the ground the Master snaps his fingers in front of the four hypnotized men, their astrals return to their real bodies and they awake. The Master then gives Varney instructions.

That night Myra gives a dance, and during the course of the evening Arthur Varney steals away and clogs the telephone bells in order that the Master's scheme might have a greater chance of success. Returning to the Black Lodge, he informs the Master that everything is in readiness. The Master, in turn, commands him to guard his body and proceeds to hypnotize himself, sending his astral body into Myra's room in order that he may see for himself how the land lays. Returning, he assumes his natural form. He then gives final instructions to Varney, who departs with two members. The Master had not taken into consideration Alden's science, for, during the time at which his astral body had been in Myra's room, he had stepped in front of the calcium screen. The presence of this astral body had caused the screen to glow, the selenium had caught the disturbance and Alden had been aroused by the bell and the light in his room. Realizing that something is wrong, Alden rushes from the house at the time when Varney and the two members are approaching their destination—the Maynard home.

In accordance with the Master's instructions Varney halts the machine in which he and the two members are driving a short distance from the house. He proceeds to hypnotize his companions, extracts their astral bodies and compels these spirits to go to Myra's bodroom and will that she be levitated out of the window. Varney, the chauffeur and another member sneak up to the house where they await the result. He commands the member to wait in a clump of bushes and tells him he will carry Myra's body to him.

A strange phenomena happens in Myra's room, the astrals of the two members slowly cause Myra's body to rise from the bed and in the stillness of the night to float out of the window, where it starts to descend slowly to the ground. Varney is waiting, and quickly gathers the girl into his arms. He hurries to the bush where he left his companion and turns the form of Myra over to his supposed accomplice. He then returns quickly to the awaiting automobile, where he proceeds to bring back the astrals to their natural forms. At this point he makes the discovery that his companion has not returned with Myra and feels that something is wrong. They hurry back towards the Maynard house. Alden was the person to whom Varney had unwittingly turned over the form of Myra. Alden carries her to the door of her home, where she awakens. In response to his ring the butler and Mrs. Maynard appear. Alden starts to explain but is interrupted by the shot of a revolver. He hastily pushes Myra into the house, slams the door and, hiding behind a pillar, starts firing in return. Varney and his companions retreat to the car and drive off. Alden starts to pursue, but his pistol is empty and the chase hopeless

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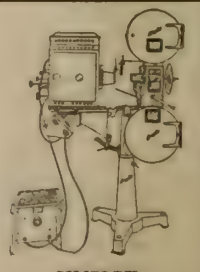
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200 SELECT—Feature films like "The Range Rider," "The Indian," "The Stampede" and "Custer's Last Fight." In fact if you want to buy anything in films, I have it, or will buy anything in films or machines. H. Davis, 79 S. Washington St., Wilkes-Barre, Pa.

CHAPLINS—Large stock on hand for sale cheap. New copies. "Charlie the Heart Thief" in 2 reels, featuring Charlie Chaplin. King Komedy Film Co., 729 7th Ave., N. Y. City.

SIX HUNDRED REELS FOR SALE—Including posters at $3.50 each; consisting of Essanay Chaplins, Keystone Chaplins, Biograph reissues, Keystones, dramas, comedies, scenics and educationals. No picking, must be sold as a whole for cash only. We are retiring from the exchange business. Globe Film Exchange, 935 Market St., San Francisco, Cal.

FOR SALE—Two and three reel features in good condition; also three hundred single reels. Write for list. Garrick Films, 64 W. Randolph St., Chicago, Ill.

THREE REEL—Indian picture never released. Will sell reasonable. E. W. Logan, 508 Prospect Ave., Syracuse, N. Y.

CONSULT—The Largest Feature Dealers in America—We carry an enormous stock, new and second hand features. 20th Century Film Co., 220 West 42d St., N. Y. City.

FOR SALE—500 reels. 1-2-3-4 reel subjects, in good condition; plenty of paper. B. F., care M. P. World, N. Y. City.

MILLION FEET OF FILMS—For sale. Single reels to serials. All makes, send for list; best condition guaranteed. Albion Cinema Supplies, 915 Brokaw Bldg., N. Y. City, and 6 Dansey Yard, London, W., England.

MISCELLANEOUS.

AMATEURS—Let us do your developing and printing, send your negative, prices, workmanship right. Standard Motion Picture Co., 1620 Mallers Bldg., Chicago, Ill.

SYNOPSES REWRITTEN—Scenarios built from synopses, scenarios, manuscripts typed, ten cents per page. Marjorie Homes Jones, 322 Monadnock Block, Chicago, Ill.

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LOUIS H. FRANK
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 288, 290.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 12—The Spirit Awakened (Drama) (Biograph—Reissue No. 55).
June 14—Liberty Belles (Three parts—Comedy—Drama).
June 19—A Misunderstood Boy (Drama) (Biograph-Reissue No. 56).
June 20—The Reformers (Two parts—Drama) Biograph—Reissue No. 57).
June 26—The Unwelcome Guest (Drama) (Biograph Reissue No. 58).
June 28—A Fair Rebel (Three parts—Drama) (Biograph Reissue No. 59).
July 3—The Blue or the Gray (Drama) (Biograph Reissue No. 60).
July 4—His Trust and His Trust Fulfilled (Two parts—Drama (Biograph Reissue No. 61).
July 10—The Squaw's Love (Drama) (Biograph—Reissue No. 62).
July 12—Men and Women (Three parts—Dr.). (Biograph—Reissue No. 63).

EDISON.

May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).
June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

June 3—Our People (Three parts—Drama).
June 6—Orphan Joyce (Two parts—Drama).
June 7—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy).
A Scenic Subject on the same reel.
June 10—Fool's Gold (Three parts—Drama)
June 13—Putting It Over (Two parts—Com.).
June 14—Canimated Nooz Pictorial No. 11 (Cartoon—Com.).
—A scenic subject on the same reel.
June 17—The Promise Land (Three parts—Drama).
June 20—The Girl at the Curtain (Two parts—Drama) (Reissue).
June 21—The Fable of "The Undecided Brunette" (Comedy).
June 24—A Traitor to Art (Three parts—Dr.).
June 27—The Voice in the Wilderness (Two parts—Drama) (Reissue).
June 28—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon—Comedy).
—A scenic subject on the same reel.
July 1—The Regeneration of Margaret (Three parts—Drama).
July 4—The Fable of "The Fearsome Feud Between the First Families" (Two parts—Comedy).
July 5—Canimated Nooz Pictorial, No. 12 (Cartoon).
—A scenic subject on the same reel.
July 8—Power (Three parts—Drama).
July 11—The Private Officer (Two parts—Dr.). (Reissue).
July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).

KALEM.

June 13—The Alaskan Mouse Hound (Comedy).
June 14—The Bachelors' Alliance (Comedy).
June 16—The Stenographer's Strategy (Com.).
June 17—A Race Through the Air (No. 84 of the "Hazards of Helen" Railroad Series—Drama).
June 19—In the Service of the State. (No. 13 of the "Social Pirates.") (Two parts—Drama.)
June 20—The Beggar and His Child (Comedy).
June 21—That Lovely Widow (Comedy).
June 23—Her Great Invention (Comedy).
June 24—The Mysterious Cipher (No. 85 of the "Hazards of Helen" Railroad Series—Drama).
June 26—The Music Swindlers (No. 14 of the "Social Pirates"—Two parts—Dr.).
June 27—The Explorer (Comedy).
June 28—The Lotus Woman (Five parts—Dr.).
June 28—When Opportunity Knocked (Com.).
June 30—Setting the Fashion (Comedy).
July 1—The Engineer's Honor (No. 86 of the "Hazards of Helen" Railroad Series—Drama).
July 3—Black Magic (No. 15 of the "Social Pirates"—Two parts—Drama—Last number).
July 4—The Peach Pickers (Comedy).
July 5—Notch Number Nine (Drama).
July 7—The Psychic Phenomenon Comedy).
July 8—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).

LUBIN.

June 5—Otto the Reporter (Comedy).
June 8—The Scapegrace (Three parts—Dr.).
June 10—Two Smiths and a Haff (Comedy).
June 12—Otto the Cobbler (Comedy).
June 13—The Avenger (Two parts—Drama).
June 15—Sons of the Sea (Three parts—Dr.).
June 17—Hubby Puts One Over (Comedy).
June 19—Otto's Legacy (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).
June 26—No Place Like Jail (Comedy).
June 27—Out of the Flotsam (Two parts—Dr.).
June 29—The Return of John Boston (Three parts—Drama).
July 1—Edison Bugg's Invention (Comedy).
—Under a Barrel (Comedy).
July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).

SELIG.

June 10—Going West to Make Good (Western—Drama).
June 12—The Two Orphans (Three parts—Dr.).
June 12—Selig-Tribune, No. 47, 1916 (Topical).
June 15—Selig-Tribune, No. 48, 1916 (Topical).
June 17—The Cowpuncher's Peril (Drama).
June 19—Selig-Tribune, No. 49, 1916 (Topical).
June 19—The Reprisal (Three parts—Drama).
June 22—Selig-Tribune, No. 50, 1916 (Topical).
June 24—Taking a Chance (Drama).
June 26—The Sacrifice (Three parts—Drama).
June 26—Selig-Tribune, No. 51, 1916 (Topical).
June 29—Selig-Tribune, No. 52, 1916 (Topical).
July 1—The Girl of Gold Gulch (Western—Drama).
July 3—The Return (Three parts—Drama).
July 3—The Selig-Tribune No. 53, 1916 (Top.).
July 6—The Selig-Tribune No. 54, 1916 (Top.).
July 8—Some Duel (Western—Comedy).

VIM FEATURE COMEDY.

July 5—Housekeeping (Comedy).
July 12—A Spring Cleaning (Comedy).

VIM.

June 9—A Dollar Down (Comedy).
June 15—Hungry Hearts (Comedy).
June 16—The Raid (Comedy).
June 22—Never Again (Comedy).
June 23—For Better or Worse (Comedy).
June 29—Better Halves (Comedy).
June 30—For Value Received (Comedy).
July 6—A Day at School (Comedy).
July 7—Furnished Rooms (Comedy).
July 13—Spaghetti (Comedy).
July 14—The Great Safe Tangle (Comedy).

VITAGRAPH.

May 29—The Rich Idler (Drama).
June 2—The Lonelies (Comedy—Drama).
June 3—Carew and Son (Three parts—Drama) (Broadway Star Feature).
June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Water of Lethe (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).
June 9—The Stained Pearl (Three parts—Dr.).
June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).

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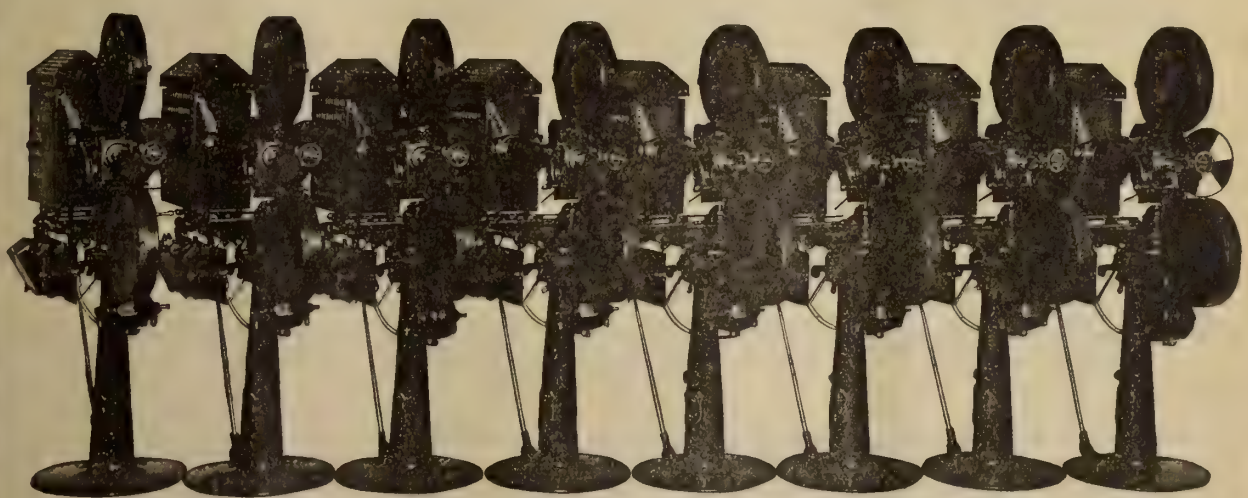

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 288, 290.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 14—Number 24 (Topical).
June 21—Number 25 (Topical).
June 28—Number 26 (Topical).
July 5—Number 27 (Topical).
July 12—Number 28 (Topical).

BIG U.

June 15—Betty's Hobo (Comedy-Drama).
June 20—The Grip of Crime (Drama).
June 22—No release this day.
June 28—God and the Baby (Drama).
June 29—Twice at Once (Comedy).
July 6—The Wishing Lamp (Juvenile-Drama).
July 13—The Three Brave Hunters (Comedy)

BISON.

June 10—The Cage Man (Two parts—Drama).
June 17—A Railroad Bandit (Two parts—Drama).
June 24—The Ghost of the Jungle (Two parts—Drama).
July 1—The Money Lenders (Two parts—Dr.).
July 8—The Committee on Credentials (Three parts—Drama).
July 15—The Human Pendulum (3 parts—Drama).

GOLD SEAL.

June 13—The Melody of Love (Three parts—Drama).
June 20—The False Part (Two parts—Drama).
June 27—Jackals of a Great City (Two parts—Drama).
July 4—They Wouldn't Take Him Seriously (Two parts—Comedy-Drama).
July 11—Nature Incorporated (Two parts—Comedy-Drama).

IMP.

June 16—The Devil's Image (Two parts—Dr.).
June 18—A College Boomerang (Comedy).
June 20—His Picture (Comedy).
June 22—Behind the Secret Panel (Three parts—Drama).
June 23—The Heart Wrecker (Comedy—Dr.).
June 27—Peggy and the Law (Drama).
June 30—Blind Man's Bluff (Two parts—Comedy—Drama).
July 4—The Clever Mrs. Carter (Comedy).
July 6—The Man Across the Street (Two parts—Drama).
July 7—The River Goddess (Comedy-Drama).
July 11—A Stranger in His Own Home (Com.).
July 14—The Little Gray Mouse (Two parts—Drama).
July 16—Two Seats At the Opera (Comedy).

JOKER.

June 10—No release this day.
June 17—Love Quarantined (Comedy).
June 24—The Fall of Deacon Stillwaters (Comedy).
July 1—Bashful Charley's Proposal (Comedy).
July 8—An All-Around Cure (Comedy).
July 15—The Harem Scarem Deacon (Com.).

LAEMMLE.

June 11—The False Gems (Drama).
June 15—Her Soul's Song (Two parts-Dr.).
June 18—Romance at Random (Comedy).
June 25—The Rogue With a Heart (Drama).
June 29—The Human Cactus (Two parts—Dr.).
July 2—Baseball Bill No. 1 (Comedy).
July 9—No release this week.
July 13—No. 16 Martin St. (Two parts—Dr.).
July 16—Baseball Bill, No. 2, "Flirting with Marriage" (Comedy).

L-KO.

June 11—Phony Teeth and False Friends (Comedy).
June 14—How Stars Are Made (Two parts—Comedy).
June 21—The Jailbird's Last Flight (Com.).
June 25—Dirty Work in a Beanery (Comedy).
June 28—Pirates of the Air (Two parts—Com.).
July 2—No release this day.
July 5—A Gambler's Gambol (Comedy).
July 9—Getting the Goods on Gertie (Comedy).
July 12—Ignatz's Icy Injury (Two parts—Comedy).

NESTOR.

June 12—Their Awful Predicament (Comedy).
June 16—Almost a Widow (Comedy).
June 19—Wanted, a Husband (Comedy).
June 23—What Could the Poor Girl Do? (Two parts—Comedy).
June 26—The Browns See the Fair (Comedy).
July 3—No release this week.
July 7—Double-Crossing the Dean (Two parts—Comedy).
July 10—Henry's Little Kid (Comedy).
July 14—No release this day.

POWERS.

June 15—Professor Wiseguy's Trip to the Moon (Comedy-Cartoon).
—Little Journeys in Scenic Japan (Educational).
June 17—No release this day.
June 22—The Young Sleuths (Comedy).
June 24—No release this day.
June 29—Sammy Johnsin, Magician (Comedy—Cartoon).
—The Children's Paradise (Educa.).
June 30—Such Is Life in China—Hy Mayer Travelaugh (Comedy).
July 6—The Janitor (Comedy).
July 8—"Sports of the Rajah in Mysterious India," as revealed by the Famous Dr. Dorsey Expedition (Educational).
July 13—Sammy Johnsin Gets a Job (Com—Cartoon).
—Mexican National History (Ditmars Educational).
July 15—No release this day.

RED FEATHER PHOTOPLAYS.

June 12—What Love Can Do (Five parts—Drama).
June 19—The Man from Nowhere (Five parts—Drama).
June 26—It Happened in Honolulu (Five parts—Drama).
July 3—The Way of the World (Five parts—Drama).
July 10—The Heart of a Child (Five parts—Drama).

REX.

June 9—The Code of His Ancestors (Drama).
June 11—The Sheriff of Pine Mountain (Two parts—Drama).
June 13—No release this day.
June 14—When the Wolf Howls (Drama).
June 18—The Finer Metal (Two parts—Dr.).
June 23—The Rosary (Drama).
June 25—The Fool (Two parts—Drama).
June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).

VICTOR.

June 16—The Golden Boot (Comedy).
June 21—The Scarlet Mark (Two parts—Dr.).
June 30—Muggins (Drama).
July 5—Behind the Veil (Two parts—Drama).
July 7—Any Youth (Drama).
July 12—A Conflicting Conscience (Drama).
July 14—Little Boy Blue (Drama).

UNIVERSAL SPECIAL FEATURE.

June 12—The Adventures of Peg O' the Ring, No. 7, "The Wreck" (Two parts—Drama).
June 19—The Adventures of Peg o' the Ring No. 8, "Outwitted" (Two parts—Drama).
June 26—The Adventures of Peg o' the Ring No. 9, "The Leap" (Two parts—Drama).
July 3—The Adventures of Peg o' the Ring No. 10, "In the Hands of the Enemy" (Two parts—Drama).
July 10—The Adventures of Peg o' the Ring, No. 11, "The Stampede" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

June 1—The Trail of the Thief (Three parts—Drama).
June 5—Jealousy's First Wife (Two parts—Drama).
June 12—Convicted for Murder (Two parts—Drama).
June 19—The Gentle Conspiracy (Two parts—Drama).
June 26—The Fate of the Dolphin (Two parts—Drama).
June 29—Tangled Skeins (Three parts—Dr.).
July 3—Killed by Whom? (Two parts—Dr.).

BEAUTY.

June 4—Ima Knutt Gets a Bite (Comedy).
June 7—Billy Van Deusen's Operation (Com.).
June 11—Thinim Stout (Comedy).
June 14—Billy Van Deusen's Eggspensive Adventure (Comedy).
June 18—Pedigrees, Pups and Pussies (Com.).
June 21—The House on Hokum Hill (Com.).
June 25—The Day's Work (Comedy).
June 28—When Adam Had 'Em (Comedy).
July 2—The Gink from Kankakee (Comedy).
July 5—Billy Van Deusen Masquerader (Com.).
July 9—The Gink Lands Again (Comedy).

CENTAUR.

June 3—Clouds in Sunshine Valley (Two parts—Drama).
June 10—The Lion's Nemesis (Two parts—Drama).
June 17—The Star of India (Two parts—Dr.).
June 24—A Siren of the Jungle (Two parts—Drama).
July 1—A King o' Make Believe (Two parts—Drama).
July 8—The Good-for-Nothing Brat (Two part—Drama).

CUB.

June 9—Jerry's Big Lark (Comedy).
June 16—Jerry and the Moonshiners (Comedy).
June 23—Jerry's Elopement (Comedy).
June 30—Jerry's Big Haul (Comedy).
July 7—A Merry Mix-up (Comedy).

GAUMONT.

June 7—See America First No. 39, "Montgomery, Ala." (Scenic).
—Kartoon Komics (Cartoon).
June 8—The Flames of Vengeance (Three parts—Drama).
June 11—Reel Life—Contains a Million Dollar Concrete Bridge, Raising Terrapin, The Beaver (Mutual Film Magazine).
June 14—See America First, No. 40, "Yellowstone National Park" (Scenic).
—Kartoon Komics (Cartoon).
June 18—Reel Life (Mutual Magazine).
June 21—See America First No. 41, "Birmingham, Ala." (Scenic).
—The Bell of the Village Green (Shadowgraph.)
June 22—The Criminal's Thumb (Three parts—Drama).
June 28—See America First No. 42, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 2—Reel Life (Mutual Magazine).
July 5—See America First, No. 43, "Mobile, Ala." (Scenic).
—Kartoon Komics (Cartoon).
July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life (Mutual Film Magazine).

MUSTANG.

June 2—A Man's Friends (Two parts—Dr.).
June 9—The Pilgrim (Two parts—Drama).
June 16—The Sheriff of Plumas (Western—Drama).
June 23—A Modern Knight (Two parts—Dr.).
June 30—The Demon of Fear (Two parts—Drama).
July 7—The Taming of Wild Bill (Two parts—Drama).

MUTUAL WEEKLY.

June 7—Number 75 (Topical).
June 14—Number 76 (Topical).
June 21—Number 77 (Topical).
June 28—Number 78 (Topical).
July 5—Number 79 (Topical).

THANHOUSER.

June 6—John Brewster's Wife (Two parts—Drama).
June 13—Brothers Equal (Two parts—Drama).

(*Mutual Releases continued on page* 318.)

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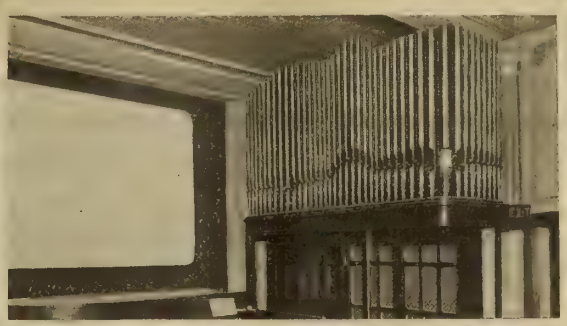

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278

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 288, 290.)

(*Mutual Releases continued from page* 316.)

MUTUAL MASTERPICTURES DE LUXE.

June 19—The Wasted Years (Centaur—Five parts—Drama) No. 111).
June 26—The Sign of the Spade (American—Five parts—Drama) (No. 113).
June 29—The Decoy (Five parts—Drama) (No. 114).

MUTUAL SPECIAL FEATURE.

June 19—The Secret of the Submarine, No. 5 Two parts—Drama).
June 26—The Secret of the Submarine, No. 6 Two parts—Drama).
July 3—The Secret of the Submarine, No. 7 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 22—Far From the Madding Crowd (Turner Five parts—Drama) (No. 112).
July 3—Medicine Bend (Signal—Five parts—Drama) (No. 115).
July 6—The Highest Bid (American—Five parts—Drama) (No. 116).

VOGUE.

June 25—The Iron Mitt (Comedy).
June 27—A Safe Loss (Comedy).
July 2—Just for a Kid (Comedy).
July 4—The Chaser Chased (Comedy).
July 9—Hired and Fired (Comedy).

Pathe Exchange, Inc.

ARROW.

June 19—Who's Guilty? No. 7, "Truth Crushed to Earth" (Two parts—Drama).
June 26—Who's Guilty? No. 8 "Beyond Recall" (Two parts—Drama).
July 3—Who's Guilty? No. 9, "The Weaker Strain" (Two parts—Drama).
July 10—Who's Guilty? No. 10, "A Trial of Souls" (Two parts—Drama).

FEATURE.

June 19—The Iron Claw, No. 17, "The Vanishing Faker" (Two parts—Drama).
June 26—The Iron Claw, No. 18, "The Green-Eyed God" (Two parts—Drama).
July 3—The Iron Claw, No. 19, "The Cave of Despair" (Two parts—Drama).
July 10—The Iron Claw, No. 20, "The Triumph of the Laughing Mask" (Two parts—Drama).

GOLD ROOSTER PLAYS.

June 19—A Matrimonial Martyr (Five parts—Drama).

MITTHENTAL.

June 12—An Awful Romance (Comedy).

PATHE.

June 19—From Kitchen Mechanic to Movie Star; or, Achieving Success via the Noodle Route (Cartoon).
—Japan's Ancient Capital — Nara (Scenic).
June 26—Our Lobster Supply (Educational).
—Perak—The Protected (Educational).
July 3—Nutty News (Cartoon).
—The Porcupine (Educational).
July 3—Across the Malay Archipelago (Scenic).
—The Kinkajou (Educational).
July 10—The Bang Miu Gold Mines (Industrial).
—Some Ports in Catalonia (Scenic).

PATHE NEWS.

June 28—Number 52, 1916 (Topical).
July 1—Number 53, 1916 (Topical).
July 5—Number 54, 1916 (Topical).
July 8—Number 55, 1916 (Topical).
July 12—Number 56, 1916 (Topical).
July 15—Number 57, 1916 (Topical).

ROLIN.

June 26—Luke's Society Mix-Up (Comedy).
July 3—Luke's Washful Waiting (Comedy).
July 10—Luke Rides Roughshod (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

Jun. 26—Shoes (Five parts—Drama).
July 3—Broken Fetters (Five parts—Drama).
July 10—The Love Girl (Five parts—Drama).
July 17—The Grasp of Greed (Five parts—Drama).

EMERALD M. P. CO.

June 26—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

June 19—A Woman's Honor (Five parts—Dr.).
June 26—The Man from Bitter Roots (Five parts—Drama).
July 3—Ambition (Five parts—Drama).
July 10—A Tortured Heart (Five parts—Dr.).
July 17—Caprice of the Mountains (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

June 12—The Mysteries of Myra, No. 8 (Two parts—Drama).
June 12—Hearst-International News Pictorial, No. 47, 1916 (Topical).
June 16—Hearst-International News Pictorial, No. 48, 1916 (Topical).
June 19—Hearst-International News Pictorial, No. 49, 1916 (Topcial).
June 19—The Mysteries of Myra, No. 9, "The Invisible Destroyer" (Two parts—Drama).
June 23—Hearst-International News Pictorial, No. 50, 1916 (Topical).
June 26—The Mysteries of Myra, No. 10, "Levitation" (Two parts—Drama).
June 26—Hearst-International News Pictorial No. 51, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).

METRO PICTURES CORPORATION.

June 12—The Masked Rider (Balshofer—Five Parts—Drama).
June 19—The Purple Lady (Rolfe—Five parts—Drama).
June 26—The Flower of No Man's Land (Columbia—Five parts—Drama).
July 3—The Eternal Question (Popular Plays & Players—Five parts—Drama).
July 3—A Virginia Romance (Quality—Two parts—Drama) (Special release).

PARAMOUNT PICTURES CORPORATION.

June 26—The World's Great Snare (Famous Players—Five parts—Dr.).
June 29—The American Beauty (Pallas—Five parts—Drama).
July 3—The Dupe (Lasky—Five parts—Dr.).
July 6—The Smugglers (Famous Players—Five parts—Drama).
July 10—The Selfish Woman (Lasky—Five parts—Drama).
July 13—Davy Crockett (Pallas—Five parts—Drama).
July 17—The Dream Girl (Lasky—Five parts—Drama).
July 20—Under Cover (Famous Players—Five parts—Drama).
July 24—An International Marriage (Morosco Five parts—Drama).
July 27—Little Lady Eileen (Famous Players—Five parts—Drama).
July 31—Hula, of Holland (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

June 15—Kid Casey, the Champion (Cartoon—Comedy).
June 22—Colonel Heeza Liar and the Bandits (Cartoon—Comedy).
June 29—Bobby Bumps Fly Swatter (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

July 10—Beautiful Bavaria (Scenic).
July 17—Down the Danube to Vienna (Scenic).
July 24—The Real Bohemia (Scenic).
July 31—Picturesque Prague (Scenic).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy at the Bat (Comedy).
June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

June 28—Casey in a Pawnshop (Comedy).
July 5—Casey, the Millionaire (Comedy).
July 12—Casey the Detective (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of July 2:
Casey at the Bat (Fine Arts—Five parts—Drama).
The Phantom (Ince—Five parts—Drama).
Release for week of July 9:
Flirting With Fate (Fine Arts—Five parts—Drama).
The Deserter (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Ninth Week.*)

June 19—A Squaw's Loyalty (Western—Dr.).
June 19—Little Grains of Rice (Gayety—Com.).
June 19—The Two Waifs (Supreme—Drama).
June 20—The Brand of Fear (Sunset—Two parts—Drama).
June 20—General Mixup (Jockey—Comedy).
June 21—The Measure of Man (Buffalo—Two parts—Western—Drama).
June 21—Wife's Dilemma (Hippo—Comedy).
June 22—His Brother's Sin (Lily—Two parts—Drama).
June 22—The Village Flirt (Hippo—Comedy).
June 23—The New Maid (Jockey—Comedy).
June 23—From Out of the Past (Rancho—Western—Drama).
June 23—The Eternal Truth (Supreme—Dr.).
June 24—The Barrier of Race (Buffalo—Two parts—Western—Drama).
June 24—A Circumstantial Hero, and The Live Wire (Hippo—Comedy).
June 25—A Message from the Hills (Buffalo—Two parts—Western—Drama).
June 25—The Nobler Love (Supreme—Drama).

(*Releases for the Tenth Week.*)

June 26—The New Prospector (Hiawatha—Western—Drama).
June 26—Clarence the Cowboy (Jockey—Com.).
June 26—His False Friend (Puritan—Drama).
June 27—The Indian Trail (Utah—Western—Drama).
June 27—The Inner Mind (Lily—Drama).
June 27—A Bald Lie (Jockey—Comedy).
June 28—The Strength of the Weak (Buffalo—Two parts—Western—Drama).
June 28—The Recoil (Puritan—Drama).
June 29—The Bandit's Bride (Utah—Western—Drama).
June 29—Fires of Fate (Sunset—Drama).
June 29—Family Troubles (Hippo—Comedy).
June 30—The Slums of Humanity (Puritan—Two parts—Drama).
June 30—A Resourceful Lover (Judy—Com.).
July 1—A Deserter's Courage (Buffalo—Two parts—Western—Drama).
July 1—The Derelict (Lily—Drama).
July 2—The Fortune Hunter (Puritan—Two parts—Drama).
July 2—The Lure of the City (Gayety—Com.).

WORLD-EQUITABLE.

June 26—What Happened at 22 (Brady Made—Five parts—Drama).
July 3—The Crucial Test (Brady-Made—Five parts—Drama).
July 10—The Story of Susan (Five Parts—Dr.).
July 17—Friday the 13th (Five parts—Dr.).
July 24—The Weakness of Man (Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 288, 290.)

(*Continued from page* 318)

V-L-S-E, INC.

June 12—The Redemption of Dave Darcey (Vitagraph—Five parts—Drama).
June 12—Kernel Nutt's Musical Shirt (Vitagraph—Comedy).
June 19—Kernel Nutt Flirts with Wife (Vitagraph—Comedy).
June 19—The Man Behind the Curtain (Vitagraph—Five Parts—Drama).
June 26—Winifred, the Shop Girl (Vitagraph—Five Parts—Drama).
June 26—The Valiants of Virginia (Selig—Five parts—Drama).
June 26—Kernel Nutt in Mexico (Vitagraph—Comedy).
July 3—The Light at Dusk (Lubin—Five parts—Drama).
July 3—The Conflict (Vitagraph—Five parts—Drama).
July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

June 12—Gloria's Romance, No. 4, "The Social Vortex" (Drama).
June 19—Gloria's Romance, No. 5, "The Gathering Storm (Drama).
June 26—Gloria's Romance, No. 6, Hidden Fires" (Drama).
July 3—Gloria's Romance, No. 7, "The Harvest of Sin" (Two parts—Drama).
July 10—Gloria's Romance, No. 8 (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

ESKAY HARRIS FEATURE FILM CO

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical)

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

RAVER FILM CO.

Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

UNITY SALES CORPORATION.

June 12—The Pursuing Vengeance (Five parts—Drama).
June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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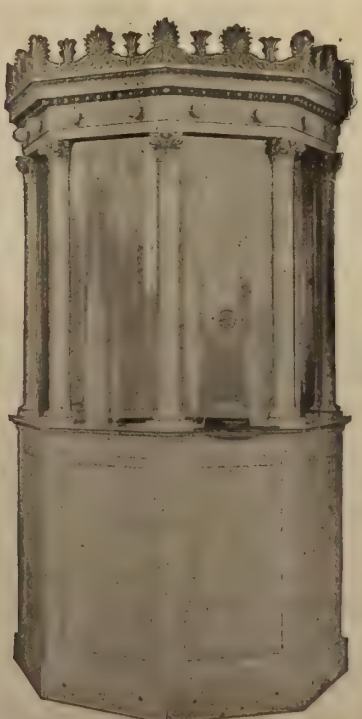

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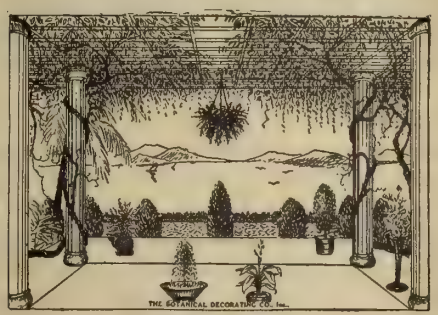

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	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913
Argentine	$94,677,644	$56,274,246	$25,575,667	$52,883,035	$27,127,958	$54,980,415
Bolivia*	35,000	172	398	980,000	805,876	852,459
Brazil	120,099,305	95,000,622	100,947,735	84,883,540	23,275,894	39,901,203
Chili	87,284,043	24,238,713	29,553,823	17,800,611	13,627,618	16,616,912
Colombia*	19,615,000	17,647,987	15,714,447	17,213,000	5,784,275	7,647,165
Ecuador*	5,290,000	3,355,916	3,462,567	3,277,000	2,504,014	2,821,646
Guiana, British*	260,000	222,969	98,045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	825,000	1,034,508	818,825	594,000	655,244	731,806
Guiana, French*	49,000	.....	31,821	553,000	282,430	818,793
Paraguay*	63,000	61,198	67,220	61,000	83,595	215,058
Peru*	15,455,000	11,269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	8,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10,916,934	9,308,761	7,398,000	5,023,532	5,462,441
Total	$322,282,189	$229,520,375	$198,259,005	$145,338,862	$91,013,389	$146,514,688

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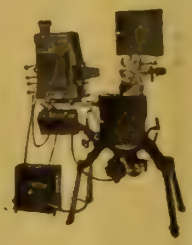

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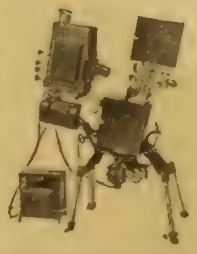

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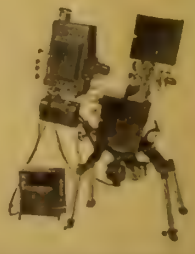

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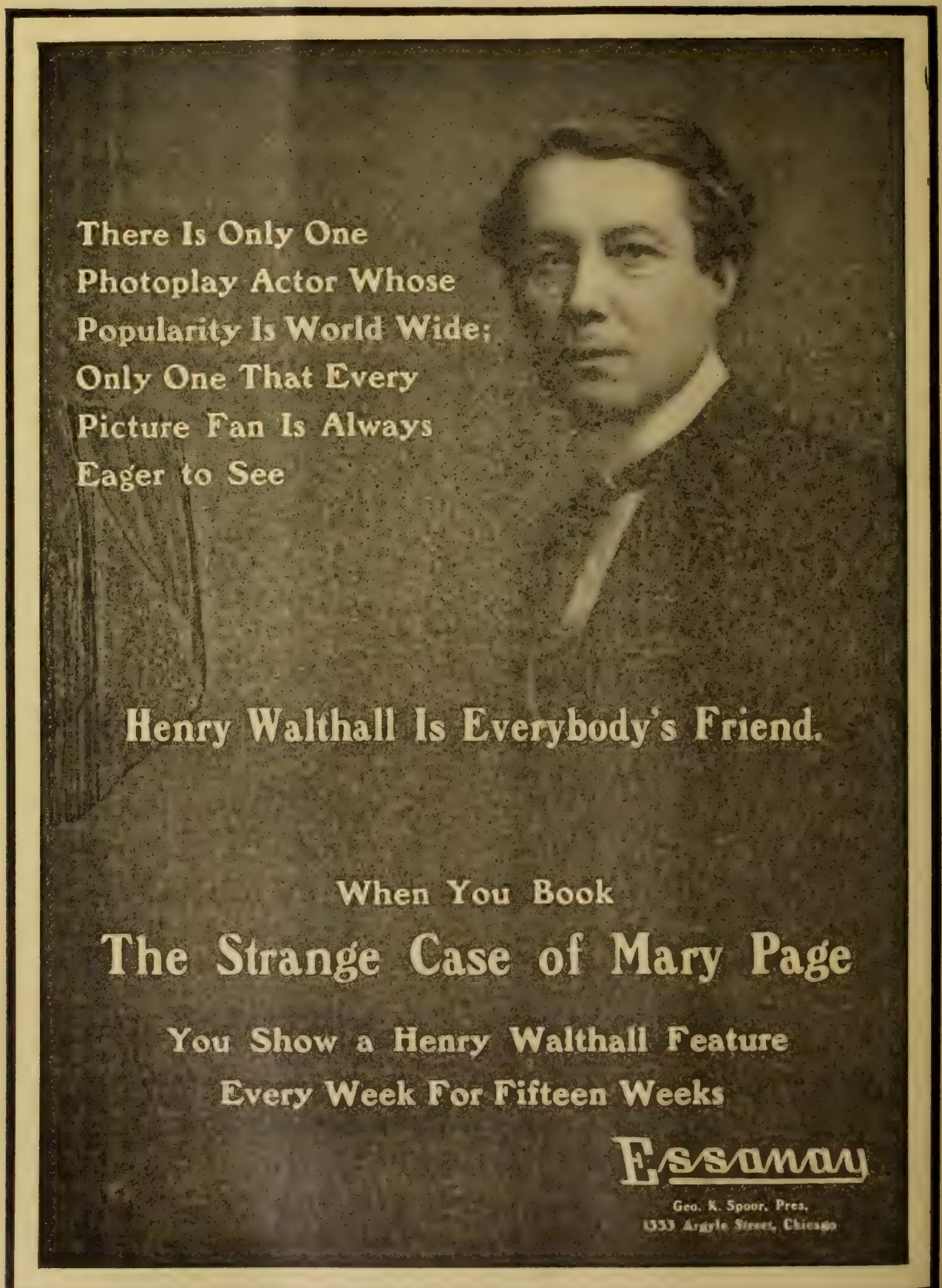
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Here is one of the list of unequalled subjects that will clearly show you the superior standard of *Unicorn Film Service*—

The Rise of A Nation

2 PART DRAMA

Full of thrills and intense situations — no padding.

A vivid history of the deeds of bravery of the American nation in three wars. Realistic in its truth and portrayal of the horrors of war, this film expresses the spirit of patriotism that has set the country aflame to-day. It revives the Revolutionary War with the War of the Rebellion in splendrous fashion and furnishes, in the third war, a sensational departure from pictures of battle. Without doubt, this film runs the gamut of human emotions in an unparelleled manner.

CAST:
Frederick Truesdell
Alec Francis
Guy Hedlund
Barbara Tennant
Muriel Ostriche
Julia Stuart

USE UNICORN SERVICE AND MAKE MONEY

There is an Exchange in your district, all you need to do is to write, wire or phone. Do it now—don't let your competitor beat you to it. If you do not know where our Exchange nearest to you is, write direct to New York Office.

UNICORN FILM SERVICE CORPORATION

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

POPULAR PLAYS & PLAYERS PRESENT

Mme. PETROVA

in a *new* METRO wonderplay

THE ETERNAL QUESTION

Five fascinating acts of sublime drama-*Directed by* Burton L. King.

Released on the Metro Program July 3rd

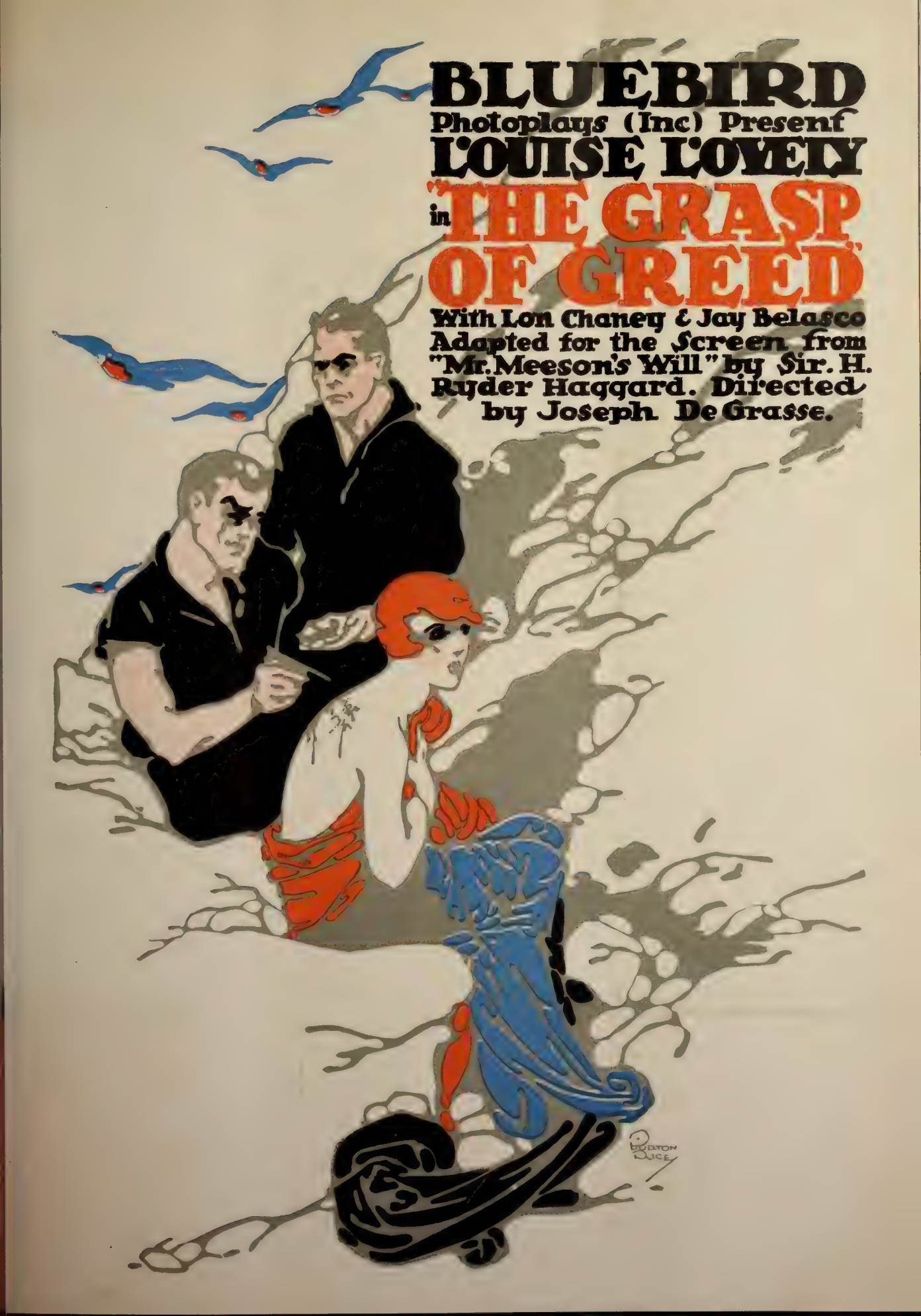
WONDERFUL

MABEL TALIAFERRO

APPEARS EXCLUSIVELY IN GREAT METRO WONDERPLAYS

News Note

HIS GREAT TRIUMPH (COLUMBIA)
starring *William Nigh* and
Marguerite Snow played to
capacity business all week
May 23, to June 3, at the
BROADWAY Theatre
New York


BLUEBIRD
Photoplays (Inc) Presenf
LOUISE LOVELY
in "THE GRASP OF GREED"
With Lon Chaney & Jay Belasco
Adapted for the Screen from
"Mr. Meeson's Will" by Sir. H.
Ryder Haggard. Directed
by Joseph De Grasse.
BUTTON RICE

BLUEBIRD PHOTOPLAYS INC!

ALTHO' the BLUEBIRD Photoplay is but a few months old it has come to be known as "The Photoplay of Distinction," having earned this recognition on merit alone.

BLUEBIRD Photoplays are distinctive because they are built on the lasting policy of "The Play's The Thing," a policy that Time will strengthen.

Cost is not considered in the production of a BLUEBIRD. Quality alone governs the making of each play.

Theatres which cater to that particular type of playgoers who differentiate and appreciate the sharp contrast between ordinary features and the perfect BLUEBIRD Plays, are daily increasing the already large list of progressive successful picture houses.

Book thru your local BLUEBIRD offices or thru the Executive Office of

BLUEBIRD PHOTOPLAYS (Inc.)

1600 Broadway, New York

The Box Office Magnet

BERT WILLIAMS

AMERICA'S GREATEST COMEDIAN

Now being released in a series of

TWO REEL COMEDIES

Produced by Biograph Company

First Release July 24th

A NATURAL BORN GAMBLER

Booked through all
General Film Exchanges

Albert E. Smith and J. Stuart Blackton present

Robert Edeson

with Naomi Childers

in "Fathers of Men"

By JAMES OLVIER CURWOOD

Author of "God's Country and the Woman," "The Destroyers," etc.

Produced under the direction of William Humphrey

A six-part drama of the Northwest, vivid in its portrayal of elemental passions, splendid scenically, and produced by an exceptionally strong cast.

Released Monday, July 10th through V-L-S-E

VITAGRAPH

Blue Ribbon Feature

The Faded Flower

WRITTEN AND DIRECTED BY IVAN ABRAMSON

¶ The first Ivan All-Star Cast 100% story production which inaugurates our new policy of producing features with a cast each member of which would ordinarily be starred alone, in a drama by one of the most noted of Photo-dramatists, marks an epoch in filmdom.

¶ This is a GOLDEN OPPORTUNITY for live-wire exchange owners to secure options on expiring franchises to become exclusive distributors of Ivan All-Star Cast 100 per cent. story productions—the only company releasing a REAL feature each month on the open market policy. Write or wire NOW!

IVAN FILM PRODUCTIONS
126 West 46th Street NEW YORK CITY

Chicago, Ill., June 26, 1916.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company,
Chicago, Ill.

Dear Mr. Spoor:—

I congratulate Essanay on the feature for the opening of the V. L. S. E. theatre in Chicago. William Gillette in "Sherlock Holmes" received the highest commendation from our patrons. So great was its success we felt it necessary to prolong the run. It is seldom we are favored with such a perfect combination of star, play and production as in this instance.

Sincerely yours,
Alfred Hamburger, President.

RELEASED THROUGH V. L. S. E.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

HENRY B. WALTHALL

soon will appear in a new feature

"The Sting of Victory"

J. Charles Haydon, Director

EDNA MAYO

soon will appear in a new feature

"The Return of Eve"

Arthur Berthelet, Director

Released through V. L. S. E.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

BOOK THESE FOR YOUR VARIETY PROGRAM

LILLIAN DREW and SYDNEY AINSWORTH

are presented in

"The Secret of the Night"

3 reel drama, July 10

FRANCIS X. BUSHMAN

is presented in

"The Private Officer"

3 reel drama—Released July 11

GEORGE ADE'S

"Fable of the Small Town Favorite Who Was Ruined By Too Much Competition"

1 reel comedy—July 12

Essanay excellence in all short subjects, with its stars featured, guarantees packed houses. Ask the exhibitor who uses Essanay

GENERAL FILM SERVICE

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

BOOK THIS FOR ANY PROGRAM

1,000 of the theatres which have run the ESSANAY-CHAPLIN comedy "POLICE" have asked for return bookings. Do you realize what this means? When a comedy is breaking all attendance records, as this one is doing, book it quick.

GENERAL FILM SERVICE

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St. Chicago

"SECOND AND THIRD DAYS BETTER THAN THE FIRST"~

That's what all exhibitors say about

CHARLIE CHAPLIN'S "BURLESQUE ON CARMEN"

A LAUGH IN EVERY FOOT

Ideal Amusement Company
COLUMBIA, SOUTH CAROLINA

V. L. S. E. Inc.,
1600 Broadway, New York City

Gentlemen:
On our first day's showing we thought we played to capacity, but imagine our surprise upon the second day, of standing the people up from the opening of the show until the closing at night.

We did one third more business the second day than we did the first.

We are more than pleased with the results and we unhesitatingly recommend any exhibitor two days as there will undoubtedly be more business on the second day than there will be on the first.

Very truly yours,
(Signed) George C. Warner, Gen'l Mgr.

Released through
VITAGRAPH
THE BIG 4 LUBIN
THE BIG 4 SELIG
ESSANAY INC.

Essanay
GEORGE K. SPOOR, PRESIDENT

CONFIDENCE—

THE V-L-S-E believes in the superiority of its pictures.

It proves this by permitting its exhibitors to select those which suit them best. Only features of high general average could stand such a test.

Exhibitors believe in the superiority of V-L-S-E pictures.

They have proven this by giving to V-L-S-E an avalanche of business without being forced by contracts or deposits to "stick" to it.

The public believes in the superiority of V-L-S-E pictures.

It has proven this by the "extra" support it gives exhibitors on "Big Four" nights.

The exhibitor who believes that "confidence" is the greatest asset which any business organization can possess, would do well to give these facts the consideration which they deserve.

V.L.S.E. Inc.

"FATHERS OF MEN"

A Vitagraph Blue Ribbon SUPER Picture

Featuring

ROBERT EDESON

With

NAOMI CHILDERS

A pulsating drama of the snow-lined woods of the Northwest, where men love deep, hate long, and the code is, honor—or the gun. Full of red-blooded, dramatic action, strong-hearted interest and a climax of unusual power.

Written by

JAMES
OLIVER
CURWOOD

THE VITAGRAPH COMPANY OF AMERICA

Released through V.L.S.E. *Inc.*

LUBIN

"THE LIGHT AT DUSK"

A Lubin Sovereign Play in Five Parts

Written by

ANTHONY P. KELLY

Directed by

EDGAR LEWIS

Featuring

ORRIN JOHNSON

PICTURING the rise of an immigrant from poverty to power—

His abandonment of the memories of his own hardships, the ties and customs of his people and the love of his peasant wife for the false gods of luxury, wealth and position—

And his final awakening through "the light" of a reborn conscience to life's real values.

LUBIN FEATURE

Released through V.L.S.E. Inc.

KATHLYN WILLIAMS *in*

Hallie Erminie Rives' Greatest Romance of the Southland

"THE VALIANTS OF VIRGINIA"

Scores the Greatest Triumph of Her Artistic Career According to Film Reviewers.—A Smashing Drama in Five Soul-stirring Parts, Teeming With Passionate Love Interest and Exciting Situations—A Selig Red Seal Play Carrying the Appealing Atmosphere of Old Virginia.

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U.S PAT OFF

Warda Howard

Supported by

Duncan McRae
Ernest Maupain
and
John Lorenz

Is presented in

"That Sort"

In 5 acts

By Basil McDonald Hastings
Directed by Charles J. Brabin

William Gillette

Is presented in

"Sherlock Holmes"

In 7 acts

Arthur Berthelet, Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT
Released through V.L.S.E. Inc.

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1433 Champa St.

Detroit
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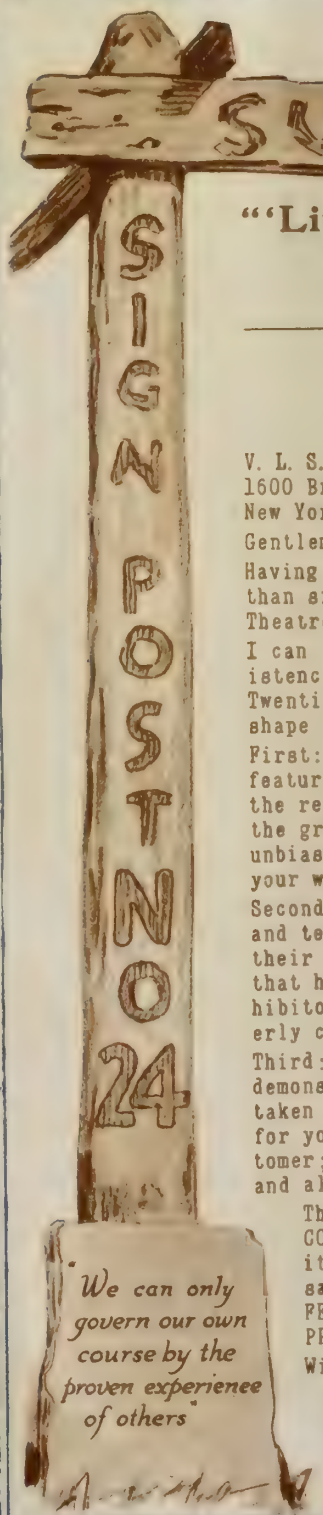
Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway



"'Live and Let Live' Policy of V. L. S. E., Boon to all Exhibitors," Says Big Western Manager

O'Klare Theatre

EAU CLAIRE, WISCONSIN

HOME OF GOOD PICTURES, SANITATION AND PURE AIR

HOUSE OF ALL FEATURES AND STRONGEST ATTRACTIONS

V. L. S. E. Inc.,
1600 Broadway,
New York.

Gentlemen:

Having been one of the BIG FOUR FAMILY for a period covering more than six months, I feel it my duty, in behalf of the O'Klare Theatre to express to you what we think of V-L-S-E service.

I can frankly say that I do not know of any film service in existence that is better equipped to meet the demands of the Twentieth Century "up-to-the-minute-exhibitor" in every way, shape and manner than you people are.

First: Your policy of making a distinction in price of your features; namely, classing them in "A" "B" and "C" order, grading the rentals accordingly, has not only appealed to me as one of the greatest assets for the exhibitor, but I believe I share the unbiased and unanimous opinion of all exhibitors who are using your wonderful service.

Second: Your idea of making larger features; i. e., eight, nine and ten reels for special service, and selling same according to their box office value, will prove one of the greatest stimulants that has ever been accorded any exhibitor, providing said exhibitor has awakened to this fact, and understands how to properly conduct and run large special features

Third: The ever courteous treatment we have received from you, demonstrates that you do business on the square You have not taken issue each time some opposition house has offered you more for your service and made life miserable for your present customer; but that on the contrary you stick to your customers and allow them to breathe and live with you.

This is one point upon which I cannot give the BIG FOUR FILM CORPORATION too much credit and I believe thousands of exhibitors in different parts of the country have met with these same conditions and if they are looking for HIGH GRADE FEATURES, SQUARE TREATMENT, together with "LIVE AND LET LIVE" PRICES, they can surely find relief by joining your FAMILY.

With best wishes for your continued success, I beg to remain

Very truly,

H. W. Schwalm

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av.

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Salt Lake City
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St. Louis
3630 Olive St.

Seattle
415 Olive St.

Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
204 St. Catherine St.

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

S HUMANITY IN
THE GRIP OF EVIL
?
PATHÉ

The Grip *of* Evil

A MASTER PLOT
IN 14 CHAPTERS

Released July 17th

Pathe is proud of the world's greatest serial, "THE IRON CLAW"
Here is its worthy successor

"The Grip *of* Evil" is founded on the views of the nation's leaders—Governors, Senators, Mayors, who have answered the question

Is Humanity in The Grip of Evil?

This is the theme, so big and daring that the opinions of the country's greatest thinkers clash in considering it.

Pictures that are startling, thrilling, filled with love, mystery and suspense, advertised by a $100,000 Campaign to pack your house, Mr. Exhibitor

FEATURING JACKIE SAUNDERS
AND ROLAND BOTTOMLEY

PRODUCED BY BALBOA

Booking Now! *Don't Wait!*

PATHE

10,000,000 people are reading the story of PATHÉ'S GREATEST SERIES

WHO'S GUILTY?

in the newspapers

¶ - The best papers everywhere are publishing the story.

¶ - That means big business for the Exhibitor.

¶ - There's a newspaper in your town that will be glad to print this story, thus greatly increasing your receipts.

¶ - This greatest of all series, produced by Arrow, has been novelized by Mrs. Wilson Woodrow one of the famous writers of the day

¶ - Speak to the Manager of the Pathé Exchange serving you - he will show you how.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Pearl White and "The Laughing Mask"
The most popular figures in Filmdom

The audiences of 84 theatres in St. Louis and East St. Louis are wondering "Who is The Laughing Mask"

in

PATHÉ'S GREATEST SERIAL

THE IRON CLAW

"The serial with unnapproachable record"

Produced by Feature Film Corp'n
Edward José, Gen'l Director

The PATHÉ EXCHANGE inc:

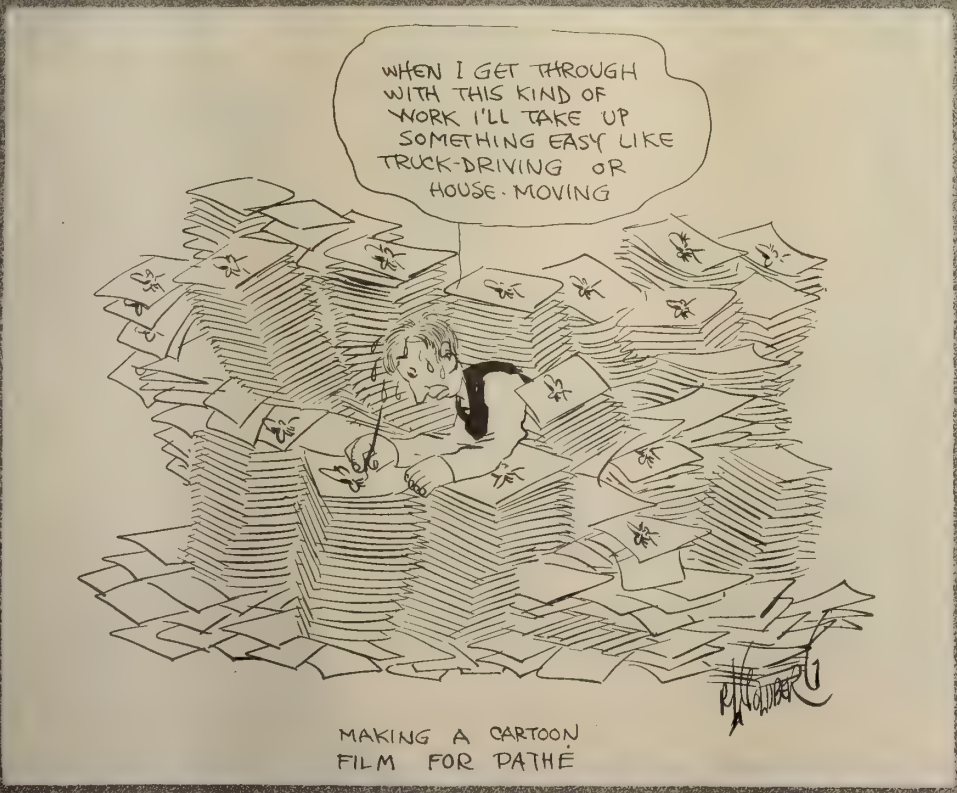
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

IT'S A GOLDBERG

animated cartoon
and it's released by

PATHÉ

the Week of July 3rd
That's all you want to know!



MAKING A CARTOON FILM FOR PATHÉ

Goldberg is GOOD and
the whole world knows it!

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

William A. Brady
in association with
WORLD FILM CORPORATION
Presents
HOLBROOK BLINN
with ALMA HANLON & ELEANOR WOODRUFF
in "The Weakness of Man"
Directed by BARRY O'NEIL

THIS TRADE MARK

WORLD PICTURES

STAMPS A FEATURE BRADY-MADE

The seal that stamps a PICTURE DEPENDABLE

ALICE BRADY	In	"La Vie de Boheme"
	In	"Tangled Fates"
ROBERT WARWICK	In	"Sudden Riches"
ETHEL CLAYTON and CARLYLE BLACKWELL	In	"His Brother's Wife"
MOLLIE KING	In	"Fate's Boomerang"
FRANCES NELSON ARTHUR ASHLEY	In	"What Happened at 22"
CLARA KIMBALL YOUNG	In	"The Feast Of Life"
KITTY GORDON	In	"The Crucial Test"
HOUSE PETERS	In	"The Closed Road"

DOUGLAS FAIRBANKS
in "Flirting With Fate"

AGAIN TRIANGLE exhibitors are offered the opportunity of presenting to their patrons that irresistible star, Douglas Fairbanks For the week of July 9th one of the releases will be "Flirting with Fate" with Douglas Fairbanks as the star. Here he again repeats the success he attained in his previous TRIANGLE PLAYS—"The Habit of Happiness," "His Picture in the Papers," and "Reggie Mixes in."

WHEN this picture was shown at the Rialto Theatre in New York recently New York critics declared it to be one of the best in which Fairbanks had ever appeared.

The popularity of Fairbanks is unquestioned. Many exhibitors have proved that the prominent display of Fairbanks' name will do more to increase box office receipts than almost any other one thing.

That irresistible "pep" and personality of the star, so long famous on Broadway is intensified in motion pictures. So vivid are his pictures that you feel you are right on the screen with Fairbanks during every moment of quick action.

TRIANGLE

"FLIRTING WITH FATE" is far different from any other play in which Fairbanks has ever appeared.

Disheartened and discouraged because the girl he wanted to marry found him practising proposing on another girl and in pique became engaged to another man, he decided life wasn't worth while and hired a professional assassin to end his life.

But when the girl changed her mind Fairbanks discovered that he didn't want to die, but then unaware of the disguise his assassin would adopt he was unable to locate him. His adoption of a disguise of his own, his flight from all apparent danger will keep your audience laughing for a solid 100 minutes.

PICTURES in which Douglas Fairbanks appears are released only by the Triangle Film Corporation. If you are an exhibitor and have not received information regarding the cost of their presentation at your theatre why not use the attached coupon for information? There will be no obligation on your part and it is just possible that you may find a way to secure increased profits. Suppose you mail in the coupon today.

Other TRIANGLE PLAYS to be released at an early date will be

July 16th, Dorothy Gish in "The Little School Ma'am"
July 23d, Bessie Love and DeWolf Hopper in "Stranded"

TRIANGLE FILM CORPORATION, 1459 Broadway, New York City

PLAYS

W
Triangle Film Corp., 1459 Broadway, N. Y. City
Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name .....
Theatre .....
Capacity .....
Address .....

I.F.S.
Uncle Sam on the Mexican Border
¶ The attention of the nation is centered upon Mexico.
¶ For weeks to come your theatre will be crowded with people hoping eagerly to catch a glimpse of the boys on the border.
¶ We are all for America first; but—aside from the spirit of patriotism—many of your patrons will have friends at the front.
The Hearst International
News Pictorial
is the newspaper of the screen. Thousands read the Hearst papers daily for news from the front, and thousands see the corresponding front page pictures in the HEARST INTERNATIONAL NEWS PICTORIAL.
¶ With trained and hustling cameramen at El Paso, Brownsville, Galveston, Columbus and Laredo, backed by the greatest newspaper organization in the world, the Hearst International News Pictorial is in a position to get to you first with the latest and most interesting news pictures.
¶ Don't you think it would be a good idea to get in touch with this world-famous organization—to place before your patrons twice a week a real live news reel?
¶ You can make a hit with your people by giving them the Hearst International News Pictorial.
The International Film Service
no. 2 COLUMBUS CIRCLE,

CREIGHTON HALE

of

THE IRON CLAW

and

THE EXPLOITS OF ELAINE

will be presented with

LINDA A. GRIFFITH

IN A PHOTO DRAMA OF UNIVERSAL APPEAL

DIRECTED BY

FRANK POWELL

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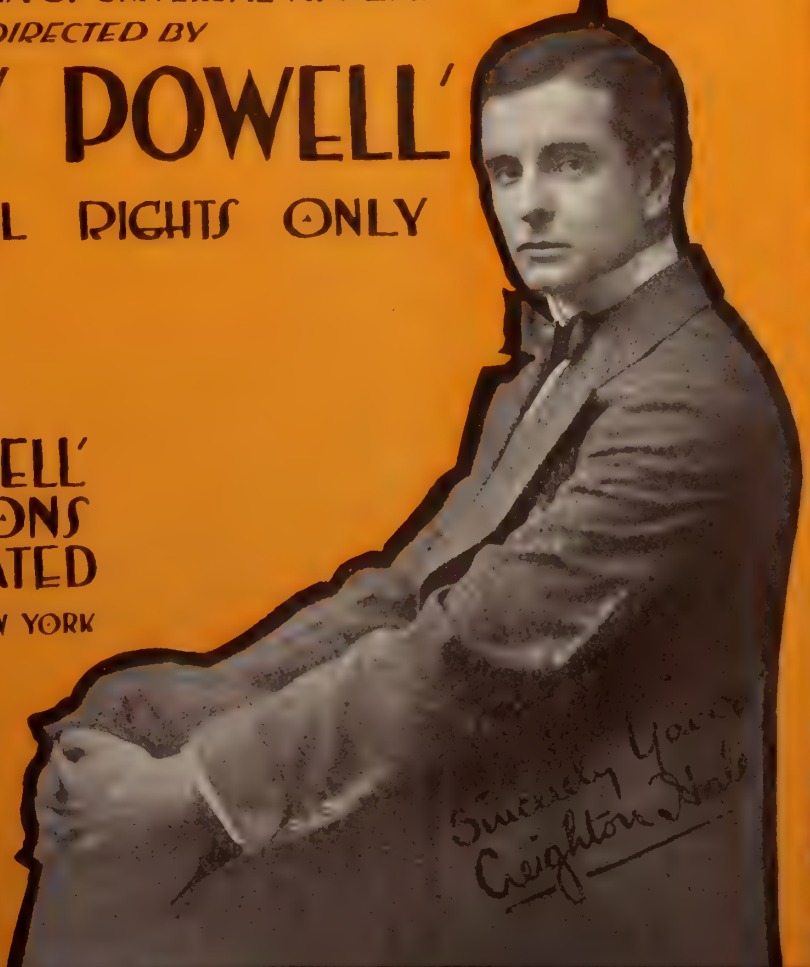

FRANK POWELL PRODUCTIONS INCORPORATED

TIMES BUILDING NEW YORK

MR. FRANK POWELL

DIRECTOR OF

A FOOL THERE WAS
THE CHILDREN OF THE GHETTO
THE WITCH
OFFICER 666
THE FOURTH ESTATE
A WOMAN'S PAST
THE STAIN
PRINCESS ROMANOFF
FROM THE VALLEY OF THE MISSING
THE CHAIN INVISIBLE
THE CORSAIR
THE GHOST
THE TAINT
THE OTHER SISTER
JANE SHORE

WILL PRODUCE

FEATURE PLAYS STARRING

CREIGHTON HALE

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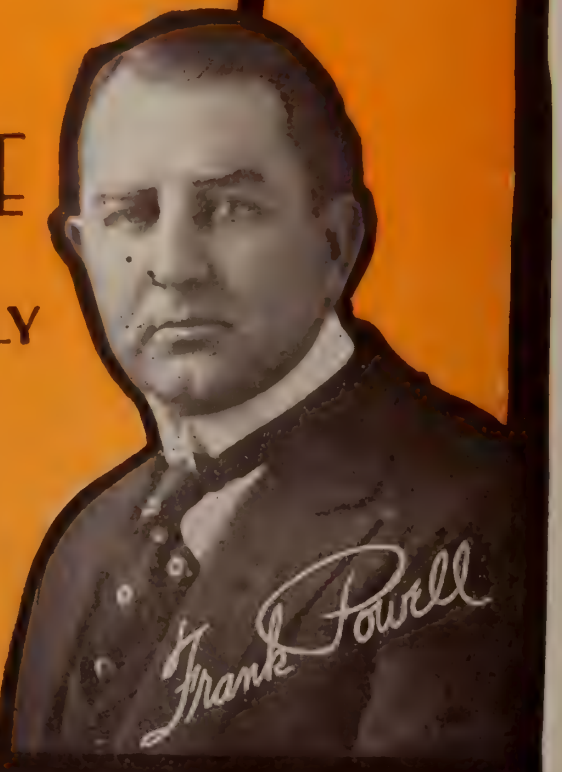


FRANK POWELL
PRODUCTIONS
INCORPORATED

TIMES BUILDING NEW YORK

MUTUAL CHAPLIN SPECIALS

Showing

CHARLIE CHAPLIN

at his best

MUTUAL CHAPLIN

CHARLIE CHAPLIN

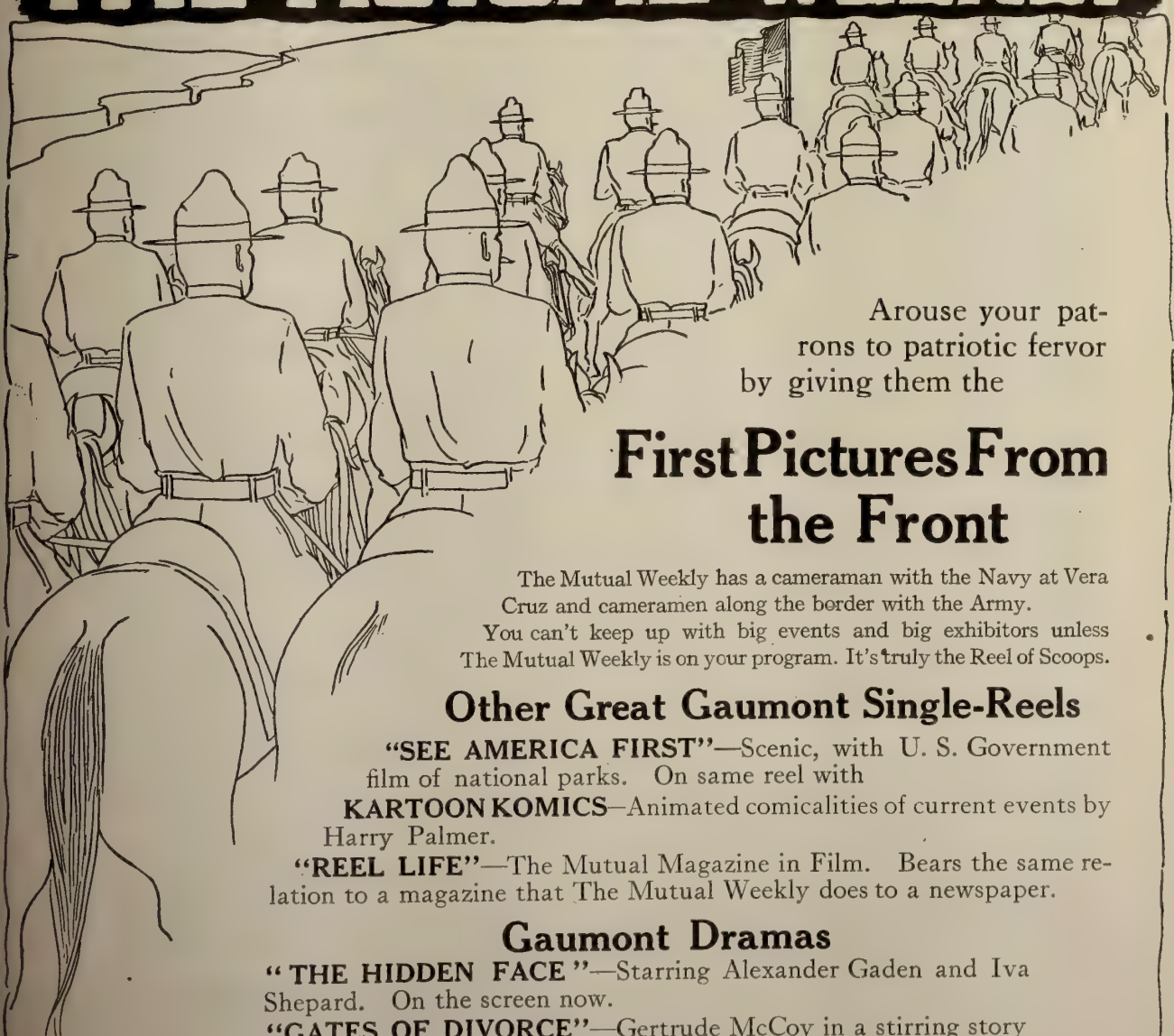
in the Mutual-Chaplin Series has a new value. In each of the years you have known him he has been steadily adding to his popularity until to-day he is the best known and most followed man in all the world. But, while he was building up reputation he was also gaining in skill. Each succeeding season found him a better actor—a surer comedian.

This year under the Mutual environment he has acquired UNCTION—that indefinable something which marks the difference between the bread worker and the true artist.

To-day a hundred million people will agree that Charlie Chaplin as he appears in the Mutual-Chaplin pictures, "The Floor Walker," "The Fireman," "The Vagabond," and the other nine still to come, is, beyond all comparison, the greatest laugh maker that ever lived.

MUTUAL PICTURES

FOLLOW THE FLAG WITH THE MUTUAL WEEKLY



Arouse your patrons to patriotic fervor by giving them the

First Pictures From the Front

The Mutual Weekly has a cameraman with the Navy at Vera Cruz and cameramen along the border with the Army.
You can't keep up with big events and big exhibitors unless The Mutual Weekly is on your program. It's truly the Reel of Scoops.

Other Great Gaumont Single-Reels

"SEE AMERICA FIRST"—Scenic, with U. S. Government film of national parks. On same reel with
KARTOON KOMICS—Animated comicalities of current events by Harry Palmer.
"REEL LIFE"—The Mutual Magazine in Film. Bears the same relation to a magazine that The Mutual Weekly does to a newspaper.

Gaumont Dramas

"THE HIDDEN FACE"—Starring Alexander Gaden and Iva Shepard. On the screen now.
"GATES OF DIVORCE"—Gertrude McCoy in a stirring story of society and its wolves in New York City. Released July 20.

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

ARE YOU IN ON THE

Now Booking

FLORENCE TURNER
IN FAR FROM THE MADDING CROWD

NUMBER 1
OF THE SPECIAL
Florence Turner
PRODUCTIONS
FAR FROM THE MADDING CROWD
IN 5 ACTS
A Magnificent Dramatization of the Celebrated Novel by the Dean of English Literature, Thomas Hardy, O.M.

AUGUST 17
A WELSH SINGER
SEPTEMBER 14
The FIRST SETTLER'S STORY

ARRANGE WITH YOUR MUTUAL
SET OF SIX FLORENCE

Produced by the
TURNER FILM COMPANY

FLORENCE TURNER MONEY !!

NUMBER 2
OF THE SPECIAL
Florence Turner
PRODUCTIONS

DOORSTEPS
IN 5 ACTS

Henry Edward's Great Comedy-Drama Stage Success presenting the Famous Star in Four Marvelous Characterizations

OCTOBER 12
SHOP GIRLS
NOVEMBER 9
REDEEMED

Released July 20th

FLORENCE TURNER
IN
DOORSTEPS

EXCHANGE FOR THE COMPLETE
TURNER FEATURES

MUTUAL STAR PRODUCTIONS

MUTUAL S
Gigantic

AL FEATURE

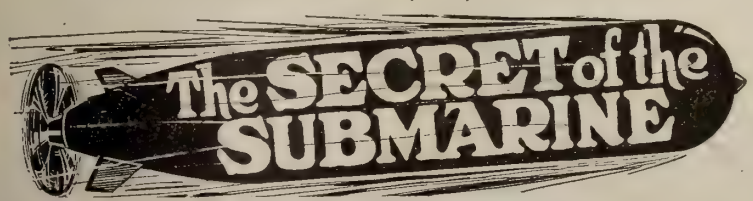
Climaxes!

Electrifying events punctuate every powerful chapter of "The Secret of the Submarine." Thomas Chatterton and Juanita Hansen, the popular co-stars, stampede audiences with remarkable deeds of daring! Mine explosions, storms, wrecks are pictured with tremendous photographic effects of fascinating fury! In Chapter Eight, released July 10th, Hope rescues Cleo from a terrific railroad tunnel smash-up — then both are caught in the collapse of a building demolished by an earthquake. These are gigantic climaxes that ***bring big crowds!!***

Read Exhibitors' Enthusiastic Letters!

Here's a ***proved success*** — a ***record-breaking*** success! Why not get the same big profits these keen film judges are making?

American Film Co., Inc., Presents



Directed by George Sargent ***The Film Novel of the Hour!***

BOOK This Great Crowd-Winning Attraction TODAY!!

Boost your business — boom your theatre — bulge your box-office receipts. Make your dull night the busiest. Smile in bad weather. Here are ***sure profits*** — fifteen weeks of them — one smashing two-act chapter released each week. ***RUSH your reservation to us at once. Get started now!***

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President Chicago, Ill.

Special! ***Over 1000 of the country's representative newspapers*** are publishing for ***millions*** of readers E. Alexander Powell's absorbing, thrilling novelization of "The Secret of the Submarine."

New York World — Boston Herald — Baltimore American
Buffalo Courier — Pittsburgh Gazette-Times — Cleveland Leader
Chicago Herald — Indianapolis Star — Milwaukee Journal
St. Louis Times — New Orleans Item — Dallas Journal — Omaha Bee
Salt Lake Telegram — San Francisco Chronicle — Los Angeles Record

AND 1000 OTHERS

A Winner!

NORTH END AMUSEMENT COMPANY

Evansville, Ind., June 22, 1916.
Mutual Film Corporation,
Indianapolis, Ind.
Gentlemen:

At the time of the showing of the first three chapters of "The Secret of the Submarine to the local exhibitors, I remarked that it undoubtedly would prove a winner. A look at our box office statements for the four Tuesdays we have run this serial will prove that I was not mistaken; in fact, I have been very agreeably surprised at the returns the serial is showing and every indication points to it proving one of the best paying as well as most interesting of the many serial subjects we have run.

In conclusion, I wish to add that no exhibitor will make a mistake by booking this wonderful subject as it is of timely interest, splendidly cast, replete with strong dramatic climaxes and, in short, everything that a serial subject should be.

Wishing you every success with "The Secret of the Submarine," I beg to remain.

Respectfully yours,
(Signed) CHAS. SWEETON

Far Superior to Anything Ever Booked!

Omaha, Neb., June 11, 1916.
Mutual Film Corporation,
Omaha, Neb.
Dear Friends:

I am now running "The Secret of the Submarine" picture with greater success than I dared anticipate and causing more comment than any serial I have ever had the pleasure of running.

Taking it from a photoplay standpoint, it is far superior to anything I have ever booked. Adding the educational factor, it is way beyond anything on the market. The teachers, principals and scholars of the schools and high school have taken hold of it as it enlightens the pupils to the inner workings of one of the great wonders of our age, "The Submarine," and I anticipate, with their co-operation, that it will be a record-breaker from a box-office viewpoint.

I thank you for your co-operation in working up the public interest, through newspaper publicity, etc., and beg to remain, Yours respectfully
(Signed) HARRY V. SIDE.

Great Drawing-Card!

NICHOLAS THEATRE

Council Bluffs, Ia., June 19, 1916.
Mr. E. W. Jansen,
"The Secret of the Submarine" Dept.,
Mutual Film Corporation,
Omaha, Neb.
Dear Sir:

In reply to yours of the eleventh in regards to "The Secret of the Submarine" serial, I find it is a great drawing card—not only the children, but older people as well, are taking a wonderful interest in it—personally I have not had a chance to watch a number through.

As to my advertising, all I did was to use a slide in advance and some one-sheets.

Yours very truly,
MRS. NICHOLAS AMAS.
E. G. B.

MUTUAL PICTURES

Nugget Jim's Pardner

This is a virile two-part "Mustang" drama directed by Frank Borzage. Anna Little, Frank Borzage and Dick LaReno portray typical frontier characters in an intensely interesting screen story. Released July 14th.

Love's Bitter Strength

A two-part "Flying A" drama based on the story of a loving wife who loses her memory through injury suffered in an automobile accident, and strays to the home of a farmer who innocently falls in love with her. Edward Coxen, Lizette Thorne and George Field are featured. *Directed by A. Hollingsworth. Released July 10th.*

Quicksands of Deceit

This three-reel "Flying A" drama, featuring Vivian Rich, is one of the best opportunities Miss Rich has had to prove her ability as an actress. A self sacrificing love is the basis of the story, with plot and action exceptionally well carried.
Directed by Frank Borzage. Released July 13th.

Two Slips and a Miss

Carol Halloway and John Sheehan are presented in this laugh-making "Beauty" comedy—a bathing beach story with many sub-plots and laughable episodes.
Directed by Archer McMackin. Released July 12th

The Rummy Act of Omar K. M.

This "Beauty" comedy with Orral Humphrey is a travesty on the poem of the great Omar. "Omar" dreams—but his hatched-faced wife "pours cold water on the warmth of his ardor."
Directed by Orral Humphrey. Released July 16th

These are exceptionally strong offerings, and assure the prosperity of exhibitors who book them. SECURE YOUR BOOKINGS TODAY.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President, CHICAGO, ILL.

MUTUAL PICTURES

Stung, By Gum!

When a farmer has two daughters, one pretty and the other unattractive, strange things are apt to happen. They do happen in this VOGUE comedy in which Rube Miller plays the part of the "Village Constabule", with Madge Kirby as the pretty daughter. Rube's antics as a deep-dyed, plotting "vilyun" will bring uproars of laughter.

Directed by Rube Miller *Released July 11th*

A Deep Sea Liar

Ben Turpin and Paddy McQuire are so well known that it is hardly necessary to any more than announce the fact that they are again destined to make millions laugh at their new and unique comics as filmed in this, their latest VOGUE comedy.

Directed by Jack Dillon *Released July 16th*

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VOGUE comedies are centered in the "spotlight of popularity." The photoplay-going public knows the VOGUE brand of legitimate, laugh-making fun. BOOK YOUR VOGUES TODAY—and PLAY TO PACKED HOUSES.

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By Thomas Dixon and Victor Herbert

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Tabloid Versions of the Music (16 Pieces and 3 Pieces) Now Being Prepared by Victor Herbert.

State Right Buyers and Greater New York Film Exhibitors please communicate with this office immediately

Note

THE FALL OF A NATION is timed to the present crisis in world affairs. The very National Guardsmen who manned the guns and dared the wild cavalry rides in the picture are now at the Mexican front resisting the onslaughts of bandits and guerillas. IT RINGS WITH SINCERITY AND TRUTH. Book it immediately, as it will arouse the old-fashioned Star-Spangled Enthusiasm in Your Audiences.

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This combination of the two greatest feature producing companies assures a bigger and better

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The new corporation's roster of stars includes the greatest aggregation of stage and screen favorites ever assembled in the history of the photoplay art—

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Paramount takes pleasure in joining in this announcement of the merger of two of the four great producing companies, Famous Players, Lasky, Morosco and Pallas, which provide its program. The announcement is as important to you as it is to Paramount.

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"The trademark of the highest and most consistent quality of photoplay production."

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The announcements on the preceding pages guarantee to you:

1. That the great producers who have made the names of "Famous Players" and "Lasky" criterions of the feature film will remain permanently on the Paramount Program, under a combination of circumstances peculiarly favorable.

2. The perfection of photoplay productions which will be possible with the union under one artistic management of this wonderful aggregation of favorites of stage and screen, and—

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PRESENTS

MYRTLE STEDMAN

IN

"THE AMERICAN BEAUTY"

RELEASED JUNE 29th

ON THE PARAMOUNT PROGRAM

PALLAS PICTURES *are Paramount*

The Oliver Morosco Photoplay Co.

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"AN INTERNATIONAL MARRIAGE"

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Released July 24th.

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LENORE ULRICH

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"THE INTRIGUE"

Release date to be announced.

EDNA GOODRICH

(Star of "The Making of Maddalena")

in

"BODY OR SOUL"

Release date to be announced.

RELEASED ON THE PARAMOUNT PROGRAM.

PARAMOUNT PICTURES

Paramount Pictures

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Specially arranged music for each feature beginning with release of April 3, 1916, is available at a small rental. Whether you have a full orchestra or only a piano, this specially arranged music will add greatly to the effectiveness of each feature.

Ask our exchange.

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Supported by HENRY KOLKER

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ONE OF THE LARGEST AND MOST COMFORTABLE GROUND FLOOR THEATRES IN THE WEST. SEATING CAPACITY 2180.

DETROIT, MICH., June 21, 1916.

George Kleine,
166 North State St.,
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Gentlemen:-

As per agreement with Mr Smith, we are pleased to enclose statement of daily receipts of this theatre starting Sunday, May 21st and ending Saturday, June 17th.

We are pleased to state that this wonderful star has greatly improved our patronage. With the exception of two days we have played to capacity and besides turning hundreds away. It is not only the extra money that this feature has earned us that pleases us so much; it is the many thousands of new customers that she has brought us.

With best wishes for the deserved success of this great feature, "Gloria's Romance", we remain

Yours truly
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F. A. Wesbrook
VICE-PRESIDENT

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TEN MILLION PEOPLE HAVE READ THIS GREAT NOVEL

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TWENTY MILLION WILL WANT TO SEE THE STORY ON THE SCREEN

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EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

The Social Pirates

If you would know "series satisfaction"—the joy of showing a series that hasn't a single disappointing episode, book "The Social Pirates" at your General Film Exchange today. There isn't a weak link in "The Social Pirates" chain of fifteen two-reel episodes—each is a smashing feature in stars, stories and production—each a sure-fire independent hit.

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MARIN SAIS *and* OLLIE KIRKBY

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A Line of Publicity Aids That Will Delight You With Its Completeness

KALEM COMPANY

235-239 WEST TWENTY-THIRD ST., NEW YORK CITY, N. Y.

Moving Picture World

Vol. 29, No. 3. Convention Number July 15, 1916

The Evolution of Exhibiting

Stories of the Early Days of Picture Shows Gathered by Moving Picture World Correspondents; Told by Men Who Entered the New Field of Amusements in America at the Beginning of Things from Tents and Stores to Magnificently Appointed Theaters--Humble Starts Made by Those Who Are Now Leaders in Fifth Important Industry of the United States.

AUTHORITIES differ as to the exact time when the first motion picture theater was opened, as to where it was located and who was the owner thereof; but then authorities are not agreed upon many other and more important events of this world's history, so why should they not differ on this question? At any rate, the writer is not going to quarrel with the "authorities," and has, for the purposes of this Convention issue of the Moving Picture World, accepted every story submitted at face value with full knowledge of the well-known fact that showmen are given to "drawing the long bow," or, to use a modern term, "shooting the bull."

For the most part the stories of the early beginnings of motion picture exhibiting have been collected by the Moving Picture World's corps of correspondents, gathered first hand from the men who took part in those beginnings in the several localities regarding which they speak. Some have been written by the men themselves, but the incidents related are largely from recollection and the dates are not, in all cases, supplied with accuracy. From the data at hand the exhibition of motion pictures did not receive serious attention by our amusement promoters much longer ago than twenty years. Desultory attempts were made, undoubtedly, a year or two prior—1894—but the degree of perfection of the apparatus used for projecting a picture was not sufficient to make the effort satisfactory to the public or to the promoter of the enterprise. With the development of the projecting machine and the electric light objectionable features were overcome, obstacles were surmounted and the business progressed to its present remarkable proportions. Exhibitors have evolved from the peregrinating showman to motion picture theater magnates—business men of the first rank of ability and of wide interests.

It is interesting to note the various steps of this development. Motion pictures were at first a vaudeville "headliner"—a world's wonder that drew the curious by thousands; but it quickly degenerated into the "chaser"—the last number on the bill, a position which none wanted, and used to drive the people out of the house. The light was uniformly bad in those days and the film was almost uniformly "rainy" and indistinct, a condition which compelled the audience to get out as a measure of self-protection.

From the vaudeville house the picture went mainly into tent shows and the "black top"—a tent of which the top canvas was dyed black to keep out the daylight—came into vogue. The black-top picture show followed fairs and carnivals, was set up in amusement parks or traveled from town to town independently. This period was in the early 1900's and continued until 1908. There were thousands of "black-tops" all over the country, as many as twenty being under one management. One of the most successful "black-top" picture men was Archie Sheppard, who operated principally in Eastern towns and in 1907 opened the Old Manhattan theater on Sixth avenue near 32d street, New York, as a picture theater. Bill Swanson, now owner of some of the biggest and finest picture houses in the world, knows a lot about the "black-top."

The only effort made at this time to put the motion picture on the plane of high class entertainment was made by Lyman Howe, who made week stands in some of the best legitimate theaters of the country and sold admissions at one dollar each. He put on a special program made up of the very best pictures obtainable, accompanied by music, effects and a lecture when the subject required. He is still in business, with head-

quarters at Wilkes-Barre, Pa., but the modern picture theater has cut into his patronage to a considerable extent.

Efforts were made during 1903 and 1904 to establish small picture shows in vacant stores, but the movement in this direction did not gain public favor until the advent of the famous Hale's Tours in 1905. More is said about this device in another column, but it was important because it foreshadowed the present success of motion picture exhibiting. It was the kindergarten of the business in reality, because it interested the public in pictures by the simulation of a trip on a Pullman car in very much the same manner as we interest very young children in their A B C's by the use of lettered blocks and other objects. Thus people were taught to go to the picture show and presently store shows without the Pullman car device as a coaxer sprang up in ever-increasing numbers.

Among the men prominent in the motion picture business today who date their beginning to the "store show" are John R. Freuler, president of the Mutual Film Corporation, who tells of investing $450 in a store show in Milwaukee, Wis., in 1905. Carl Laemmle, president of the Universal Film Company, had a "store show" in Chicago about the same time. Adolph Zukor, of the Famous Players Film Company, located one at an early date on Fourteenth street, near Broadway, New York, and still owns it, we believe.

"Pop" Lubin had a string of picture shows in Philadelphia.

"Store shows" as mentioned here were of a more or less permanent character. The store room was fitted up, elaborately sometimes, with special decorations; the seats were fixed to the floor; a stage or platform was built in and a booth was built for the machine. The front was altered to afford a sort of lobby and was sometimes very elaborate. The seating capacity varied from 150 seats to three and four hundred. The admission price was uniformly five cents.

Probably the first "store show" was opened by William T. Rock, until very recently president of the Vitagraph Company, in New Orleans, La., July 18, 1896; but this event did not presage the big movement in that direction which came later. More is said about Mr. Rock's picture career elsewhere.

Shows in store rooms were conducted by William A. Brady, who had some early fight pictures, and in 1905 Mr. Brady bought the rights for Hale's Tours for the East. Herbert Miles controlled a string of "store shows" in New York and other eastern cities in 1907.

Back in 1904 and 1905 L. M. Crawford of Topeka, Kas., controlled a circuit of theaters in Kansas. To provide an opportunity to do a profitable business in the hot summer months when closed theaters were too warm to be tolerable in his territory Mr. Crawford devised the "airdome," which was a canvas enclosure with an open air stage and auditorium. The idea was quickly adopted for the purpose of exhibiting pictures during the summer months. O. T. Crawford, son of L. M., was associated with his father at the time. Later he engaged in the picture business in St. Louis, and that city became noted for its airdomes. This idea spread quickly to all parts of the United States and the "airdome" is the most popular hot weather picture theater today.

The necessity of providing greater safety for patrons of picture theaters and better sanitary conditions in the theaters themselves has within recent years driven the "store show" out of business. Supplementing the suppression of that type of show has been the building of houses constructed especially for the exhibition of pictures. These temples of the new amusement are so far superior in appointment and suitability to the old "store show" that the public deserted the latter place for the new and better house, being willing to pay the higher prices of admission for the sake of comfort and the more wholesome atmosphere provided.

Probably the first and, at the time the finest exclusive picture theater built, is the Regent Theater in New York. It cost more than half a million dollars. It was at the Regent that S. L. Rothapfel made his reputation as a successful conductor of high class picture theaters. He since opened the Strand in New York and later the Rialto, of which latter house he is now the manager. Many motion picture theaters of this ornate class have since been built throughout the United States. They represent the last word, up to this writing, in the housing of the motion picture.

A little more than twenty years have been required to bring about this condition, the greater part of which has been accomplished in the past ten years. The writer will not say that the last stage of perfection has been reached, but the present average is good. The worst is not to be despised and the best something of which to boast.

Our little symposium of reminiscences is commended to our readers for their entertainment. We have touched only the high spots, since it would be impossible in the space alotted to print the whole story. It doubtless does contain many inaccuracies, yet it will be found interesting. Our readers who may be able to give us more facts or to correct any mistatements of fact are invited to communicate their information for future publication.

The Inception of the "Black Top"

William H. Swanson Relates An Interesting Story of One Phase of Early Motion Picture Exhibition.

IN passing through Crawfordsville, Indiana, in the spring of 1897, I witnessed the Bostock Mighty Midway set up on the streets and it was my first glimpse of a street carnival. The thought immediately entered my mind that if motion pictures could be shown under a tent that they unquestionably would be the sensation of tented street fair attractions.

Being on my way to Chicago, upon arrival there I called on old Mr. Murray, the head of Murray & Company, at that time reputed to be the largest tent makers in the country, and I explained to him that I wanted a tent made with black canvas and lined with black cotton cloth. His reply was, "My boy, you must be crazy. In the first place there is no such thing as black canvas; in the second place you never could darken a tent sufficiently to show moving pictures."

However, after a week or ten days' effort and persuasion and, incidentally, a $100 deposit, I persuaded Mr. Murray to send a sufficient amount of white canvas to Cleveland, Ohio, to be dyed black. Mr. Murray told me I was buying this tent entirely at my own risk; that in order to dye the canvas black it was necessary to use muriatic acid and that the acid would rot the canvas.

Nevertheless we sent it off and the job was done. The opening stand, with the very first black top that was ever put up, was then made at Booneville, Ind., in the month of

July, 1897, at a street carnival promoted by that oldtimer (now deceased), Will S. Heck, of Cincinnati.

I recall distinctly that the show occurred on Monday night and myself and worthy crew of assistants waiting and ready to give the first show in order to take in sufficient money to pay the dray man and visit a nearby lunch counter, having spent my entire bank roll in equipment.

Owing to the extreme difficulty in trying to convince people of the nature of the show or what a moving picture meant, it was fully 9.30 or 10 o'clock before I was enabled to persuade ten or a dozen people to buy tickets. Before the second show was attempted the grand rush was made for the before mentioned lunch counter by the entire crew of the Black Dome, consisting of myself and one other young man, the ticket seller, who likewise was boss canvas man.

Matters proceeded very nicely until the following Thursday. Business took a tremendous boom, when on Thursday afternoon about 2 o'clock there occurred a tremendous rain storm lasting for about an hour, after which the sun came out and in less than an hour my former "Black Dome" loomed up with as brilliant a white as any tent in the aggregation and the gutters were literally flowing with black ink.

William H. Swanson.

That rain storm put a termination to black tents for about four weeks, during which time I visited Goss, the tent maker in Detroit, who agreed to build me a black top in which the color would stick and with which I finished the season.

It may interest you to know the names of some of the pictures shown at that date. Of course there was no such thing as titles and no picture was over forty-three feet in length. I had the "May Irwin and John Rice Kissing Scene," "A Narrow Escape on the B. & O. R. R.," "The Cock Fight," "Fun in a Barnyard," "Coon and a Watermelon," a one-round prize fight and Selig's famous masterpiece at that time, which was considered a screaming comedy, "The Tramp and the Dog," and a few other short subjects, one of which was the concluding picture, "The Bathers of Milan." In reversing the handle of the projector the bathers were made to appear to jump back out of the water on to the springboard. This was one of the marvelous mysteries of the time, in the minds of the spectators, as well as best comedy.

The line up of paintings, which were on a sideshow order, consisted of two 8x14's and a marque for an entrance "and how the patrons did perspire on the interior of the Black Top."

I actually had the entire United States to myself that year and, as will be remembered, the following year being the year of the Spanish War, it truly was a harvest for your humble servant; showing such pictures as Dewey aboard the flagship Olympia, Battle of San Juan Hill (fake, of course), the sinking of a Spanish torpedo boat, the Red Cross nurses at work on the field of battle, the naval battle of San Diego, General Funston's battle with Aguinaldo, the Filipino chieftain. Most of these naval battles took place on a small lake in Wisconsin. As to the location of the land battles, I refer you to "Pop" Lubin, Bill Selig and the Edison forces of that time. You can accept my word for it, however, that none of the pictures depicted were taken within five hundred miles of either Cuba or the Philippines.

It was easy to get money at that time with a string of paintings, five on each side of the doorway in lurid colors, size of paintings, 10x16 feet, showing all the "terrible ravages of destructive warfare?" Of course, the show would not be complete without terminating it with a Hoochie-Coochie dance in pictures made by Edison Company.

The famous outside spieler, Col. Edward (Windy) Hughes was my "talker" and the extent of the requirements was the yelling of "Hi! Hi! Look! Look! War show. Movin' pitchers going on all the time. Buy tickets here. The big feature of all times, 10 cents." Windy could yell this with some degree of lustiness, believe me.

About the middle of this season the wise tent makers began advertising black tents and this was the year that old Jim Sturgis (since deceased) and old Jack Shields, who is still in the Black Top business; Tubby Snyder and Edwin S. Porter (formerly of the Edison Company and later part owner of the Famous Players Film Company, and my present partner in the Photo-Chrome Film Corporation), and J. B. Morris (since deceased), all "broke into" the Black Top business this year and I can recall today with some considerable humor of a certain secretary of the County Fair at Center Lake, Mich., who sold me the exclusive Black Top concession for his County Fair. Imagine my surprise upon arriving at Center Lake to find all of the above enumerated Black Top shows on the grounds, each with an exclusive concession. In reply to my demand on aforesaid secretary for an explanation in the violation of his exclusive concession to me in booking all the other Black Tops in there he explained that he did so because he wanted to see them all in order to see which was the best show for his guidance in booking for the following year. It cost all of us some little money to satisfy his curiosity

This was my last year in the Black Top business, as I figured that as a consequence of the great number of people who were overcome with the heat, particularly in the afternoons, inside the Black Tops, that the following year would be a "bloomer" that the people would not patronize on account of the lack of ventilation. However, in laying around the following winter, waiting for spring to open up, a happy thought struck me of building a tent of red canvas lined with black cloth with properly protected ventilators in the "top" and have for a front four gilded poles with banners painted containing only the words, "The Red Dome," and sewed on to a mesh net. This front was gotten up in this manner for the purpose of allowing the public to see the color of the tent.

My partner in the Red Dome enterprise was William N. Selig, who afterwards sold his interest to Fred Barnes, the booking agent in Chicago, who in turn sold his interest to Henry Hunt, a musical artist of the team of Garden and Hunt, of the Nickel Plate Minstrel Show. At Jackson, Tenn., in October, 1899, I purchased Hunt's half interest for $10,000 for an outfit that originally cost $1,700. The exhibition in the Red Dome consisted of 2,000 feet of motion pictures, the singing of the "Holy City" by an illustrated song singer, poses plastique, fire and serpentine dancing staged with proper electrical effects, electric glass water fountains on each side of the stage, a spray of water from the proscenium on which stereopticon slides were projected, silk rags with electric fans underneath and gelatine red effects thrown on them while they were blown in the air from the stage floor by means of the electrical fans underneath.

Among other carnival show men I was considered rather a chump for giving the public so much show for the price of admission, but it is interesting to me to remember that on Saturday night when everyone else was tearing down the Red Dome side walls were stretched as tight as drum heads, caused by crowds inside, and that I did a gross business of $72,000 in two seasons.

At about this time Ed. Porter put out his famous picture, which was undoubtedly the starting of the present moving picture popularity and the first long motion picture ever produced, "The Great Train Robbery." From that point on, the history of Black Tops is of general knowledge, and in conclusion I will say that without doubt the efforts of the early Black Top motion picture exhibitors advanced the picture business more rapidly than any other single effort known to the industry.

W. H. SWANSON.

Elevator for Balcony Patrons.

The Willis Wood theater, at Eleventh and Baltimore avenues, is the largest moving picture theater in Kansas City, Mo., and has a distinguishing feature. Consisting of a first floor and two balconies, the seating capacity is 1,650. Its unique feature is an elevator, the only one in a Kansas City theater. The Willis Wood was formerly the home of the highest type of stage dramas, but deteriorated to a burlesque house. After complete alterations and extensive improvements had been made, it was transformed into a moving picture theater, one of the finest in Kansas City.

New York City Holds Record for Earliest Exhibiting

Story of the Introduction of Motion Pictures in America Told by Epes Winthrop Sargent (Chicot).

PROBABLY the first exhibition of pictured motion by means of film in New York City was on the west side of Broadway, just north or south of 28th street. It was to the north, if the writer's memory serves, that there existed a penny arcade with phonographs, stereopticon pictures, battery, lung and weight testing machines, and here were installed, in the winter of 1893, four of the machines that earlier were used in the Columbian Exposition in Chicago.

These were the coin-actuated devices perhaps four feet high and about eighteen or twenty inches square. You dropped in a five-cent piece and applied your eyes to the peep holes to see a dimly lit and sometimes crudely colored photograph. Two of the early films were Minnie Renwood in the serpentine dance that she copied from Loie Fuller, and the Sisters Leigh in their umbrella dance that anticipated the present bare-legged dance craze by a full fifteen years. The film was but slightly magnified and the results in general were not satisfactory. One saw the device once and was contented to pass it by thereafter.

It was in 1895 that there came reports that the films were being adapted to the magic lantern. The always unreliable Talbot gives the date of the first English exhibition as the Robert Paul Theatergraph in the spring of 1896 with the Lumiere second, but if Paul had such a device on exhibition it is evident that the English amusement press was strangely silent in the matter. Because of the theft of some of his files for about that time, this writer cannot speak definitely, but it is his impression that the Lumiere Cinematographe was the first machine to be shown in London, late in 1895 or very early in 1896. Certain it was that the Era and the London Music Hall of those days treated the Cinematographe as an absolutely novelty, and certain it was that mention was made of the Lumiere machine in 1895. It was shown in London by Felicien Trewey, and it undoubtedly was he who first added sound effects to the exhibition, for the first reports of the device dwelt on the oddity of motion without sound and later spoke of the addition of sound effects. Trewey will be remembered by old New Yorkers as a shadowgraphist and novelty entertainer in the days when Koster & Bial had their place on 23d street.

First Show at Keith's Union Square.

According to that same Talbot the Cinematographe was first shown in New York at the Eden Musee in the fall of 1896, but here here is documentary proof of his error, for the first showing was at Keith's Union Square theater on June 29, 1896, and this was the first public showing of a picture machine in New York City. The writer still has his invitation to the press view which is dated Friday, June 26, and reads:

> "The pleasure of your presence is requested at a private exhibition, the first in America, of the famous Lumiere Cinematographe, to be given at this theater tomorrow, Saturday forenoon, at ten-thirty o'clock."

It is signed by J. Austin Fynes, then resident manager and later one of the foremost of the pioneer exhibitors.

This was not the first showing of motion pictures in New York. The Latham and Jenkins-Armat-Edison machines had been shown privately and the Vitascope had already become an exhibition possibility out of town. The Keith Circuit had the Vitascope in its Boston and Philadelphia houses in the spring, but was unable to make a satisfactory deal for the New York rights. The late B. F. Keith, then traveling in Europe, sent over the Lumiere machines and the Vitascope was droped from the circuit. In passing it may be interesting to note that Mr. Keith took a camera with him on his tour of Europe, but brought nothing but several thousand feet of spoiled film.

It is one of the amazing things of the picture business that few of those engaged therein have ever been able to foresee its vast developments. It may be that even now the utmost developments are unforeseen. At the press view at Keith's there were present a handful of reporters and a few who specialized in theatricals. These included Burton, then of the Morning Sun; Maurice E. McLoughlin, then of the Dramatic Mirror; Hill and Whitton, of the Clipper, and this writer for the Dramatic News. At the post mortem that was held in the old Morton House bar following the showing, the best that anyone would say was that it might be an exhibition possibility for a year, and some estimates fell as low as three months—and that was twenty years ago! Later on the same prediction was made of the store show and in turn many viewed with dismay the erection of so many pretentious places of exhibition that followed the store show because they would all be dead waste when the fad had run its course.

The first formal performance of the Cinematographe was June 29, when it came well down on the regular program as benefited the headlined attraction. It was not easy to tell from its reception how it really did appeal to that first audience. Many seemed to regard it as some fake, and others, better informed, viewed with wonder but offered scant applause. The films were not particularly interesting, the best liked being the Dover Pier with a high tide breaking over the wall and a picture of the two Lumiere children; indeed, it was the subjects that later caused the Cinematographe to be dropped in favor of the Biograph. What was wanted then was local views, and the pictures of Dead Man's Curve, where the Broadway cable cars had to make the run from 14th to 15th street without loosening the grip, and the six o'clock rush at Brooklyn Bridge were received with greater favor than European landscapes, the Lumiere employees leaving the factory or glimpses of the Exposition at Geneva, Switzerland.

Close on the heels of the Cinematographe came the Eidoloscope at Koster & Bial's; an effort to trade on the name of Edison. They were then giving the evening performances in the roof garden and this would seem to be the first open air projection of record. In the fall Oscar Hammerstein opened his new amusement enterprise, now the New York, and its variously named sister theater, but then known as the Olympia and the Lyric. Here was first shown the American Biograph, and the star feature there was the showing of a fifty-foot length of William McKinley, then the Republican Presidential candidate, on the lawn of his home at Canton. This was the first use made of the motion picture as a campaign device.

Advent of Biograph.

The Biograph was the first of the "dog" or "beater" type machine. It used a film 2 inches high and 2 11/16 inches wide and was without marginal perforations. The taking camera was an enormous affair and was run by an electric storage battery. This company also owned patents on the Mutoscope, employing enlargements of these films. This was then a five-cent device and some years later the senior Wallace McCutcheon declared that here and not in the projection machines could be found the real sources of profit, and, indeed, at a later date William Rock of the Vitagraph was more heavily interested in coin-operated machines than in projection devices and he owned the franchises for all slot machines at both Dreamland and Luna Parks at Coney Island.

The Biograph later on changed to the standard sized film as its wide film could not be used by others nor could the smaller film be used in its own machines. Even in the early days it was noted for its photography and its picture of the Empire State Express was a classic. Another was a picture of the West Shore Railroad at Haverstraw, N. Y., in which the camera, mounted ahead of the engine on a flat car, was run through a short tunnel; evidently the first of the pictures to be made in this manner. Most of the Biograph subjects, however, were short farces, suited to the Mutoscope and in which Wallace McCutcheon, Jr., now with the Allies in France, was the chief boy comedian, and Thomas and William Jefferson and even Joseph Jefferson himself were other players; indeed, the prevalence of Tom and Willie Jefferson became a newspaper joke—and they got less money than they command today. C. B. Jefferson was interested in the company as a stockholder.

Rock, Smith and Blackton Appear.

Out of town the state-rights men had been busy with the Vitascope, but they were hampered by a lack of subjects for a change. It was the custom then to exchange films that had grown stale in one show, and William Rock, one of the pioneer exhibitors, made his headquarters in his billiard saloon in what was then Hammerstein's Columbus theater, but now is known as Proctor's 125th Street theater. J. Stuart Blackton, then a vaudeville player offering a quick sketching

act, and Albert E. Smith, a magician, used to exchange films with him, and it was their experience in the shortage of films that led them to combine their forces and engage in the manufacture of subjects as the Vitagraph, starting in some small rooms at 140 Nassau street with a platform on the roof for the stage. Blackton, an artist of real ability, painted the scenery, while Smith wrote and acted in most of the plays. Smith was the first to make real trick pictures in this country on the lines of the George Melies product.

Siegmund Lubin, in Philadelphia, was another who undertook to supply subjects, and his "reproductions" of famous prize fights were clean-up material for the picture promoters. He had a number of machines out through the country and later went in heavily for picture theaters whereaver a location could be had and he was probably the first to use pressed steel fronts to make the store fit-ups look more like theaters and give the suggestion of permanency. The Victoria and Palace theaters in Philadelphia, still two of the finest in that city of fine houses, were his, and at one time he had a dozen within reaching distance of his office and others as remote as Richmond, Cincinnati and the Mohawk Valley. So firmly did he believe in good fronts that he broke the lease of the Park theater, Brooklyn, when he was not permitted to make over the entrance.

In the early days the duplication of subjects was so common as to be regarded almost as legitimate. Arthur D. Hotaling tells of a time when he represented the Lubin interests in New York and a man came in to order a print. He was so overanxious to get a good print that Hotaling's suspicions were aroused and he followed the man to the Edison offices. Some days later, when the print was delivered, he again made his way to the Edison office and dropped in on Arthur White, who was examining the print, with the suggestion that any time a print was wanted for duplicating he would see to it that it was an extra good one.

From 1896 to beyond 1900 the pictures were regarded as good only for vaudeville programs and for special traveling exhibitions. Most of the manufacturers in addition to selling film subjects also rented machines to the theaters. The Biograph was the Keith machine and supplied a machine and operator with a couple of new subjects each week for a fixed price, retaining a subject on the program for several weeks, since a program ran from ten to fifteen numbers, all short lengths. Vitagraph was installed in the Williams and other houses, including Hammerstein's, and the Edison machine, in 1898 did a good busines as the Wargraph in the Proctor houses, which had first put in Biographs, but lost them on account of the objection of the Keith management. In those days the Biograph was so standard that it gave its name to pictures as a generic title. Following the war the Edison machine was dropped in favor of the Kalatechnoscope, run by William Paley, who did not manufacture film subjects, but bought in the open market.

First Store Show.

The first store show in New York was a prize fight picture. The exact location is a mystery, but Arthur D. Hotaling believes it to have been at 204 Broadway, and remembers that it was a couple of steps down from the sidewalk. New York did not take kindly to the store show, and little was done in this direction. It was not until 1905 that the store exhibition came back to New York.

In the west the "Biograph theater" had become standard. There on the coast the chief expense of a bill was the transportation of the actors, and managers were quick to see that the films were an acceptable substitute and there came into being a mongrel form of pictures and cheap vaudeville that give rise to the picture-vaudeville house as we know it today. In the east the scheme was less in favor, but about 1905 Hale's Tours came out. This was an adaptation of an old amusement park device which consisted of a condemned street car, mounted on rollers, and a double panorama, one for each side of the car. When the car was filled, the wooden rollers would be started, giving the effect of motion while the patrons looked out on either side to see the fleeting panorama. Hale adopted the car idea with the observation platform for a "front," but replaced the panorama with a screen at the forward end on which were thrown scenics taken from moving trains. Some of these were specially made, but to these were added all the available material from other catalogues. The Keith management, for instance, had a special train at its disposal for a tour of the White Mountains, and the Canadian Pacific gave the free use of a sleeper, diner, baggage and flat car and an engine for three months. A lot of this material had accumulated, but even with the Hale cameras working, the same trouble of frequent change eventually sounded the knell of the Hale device. It is interesting to note that William A. Brady, now head of the World's Film Co., held the New York rights and was otherwise interested in the company. His chief location in New York was on 14th street, just west of Broadway, next the Arcade, which at one time William Rock coveted as a location. It is still occupied as a picture theater.

The picture theater proper was of mushroom growth. Almost over night they seemed to spring up. Two of the early ones were on 14th street between Third and Fourth avenues and Sixth avenue just above 14th. The day the former opened it was visited by William Hammerstein, Percy G. Williams, William Morris, S. Z. Poli and other vaudeville men, none of whom realized then the vast exhibition possibilities of the idea.

The store show in those days was elemental in the extreme. All that was required was a cloth screen, a rented piano and some folding chairs, a machine, a ticket booth and some roll tickets. Generally some music publisher supplied the pianist-singer who boomed that house's songs. In addition to the illustrated songs there were three to five subjects, and these were the old short lengths, running from 50 to 75 feet. Admission was invariably five cents.

Early Owners Did Not Stick.

They seemed scarcely more permanent than the old temporary exhibition, but somehow they stuck and multiplied with the fecundity of the rabbit. One of the leaders was J. Austin Fynes, who had introduced the Cinematographe to New York and who was but lately general manager for the Proctor houses. He had always strongly favored the pictures and now he brought real showmanship to this phase of the business. He leased some regular theaters and planned to build others. As an example of how things were done, he opened one house in Harlem on a Friday and was clear of his investment Monday night. Saturday and Sunday business paid for the alteration and Monday covered the running expenses. But Fynes saw most in the real estate end of the game. He did not keep his theaters, of which he had a dozen at one time, but kept turning his money over, and disposing of the houses as they were established. Not far from the Harlem house already mentioned was the man who was to better realize the possibilities, for then Marcus Loew ran a penny arcade on 125th street. Lubin sold out a majority of his houses to Felix Isman, of Philadelphia, in order to concentrate on his manufacturing, and Isman had also backed the William Morris enterprises, which failed. He turned the later over to Loew. Then came the Fox houses and the rest is not history but current news.

Half a dozen times the apparent stability of the business has been questioned and there are never lacking those who still forsee ruin just around the corner, but always the exhibition of pictures has progressed, and never have those in the business realized in advance the next move. Ten or fifteen years ago Sheppard S. Friedman, of the Morning Telegraph, started to "roast" pictures out of the vaudeville houses. This writer had waged a successful war upon musical acts playing the Miserere, and Friedman, following him as vaudeville critic of the Telegraph, sought for something to replace the "Miserere gag." He pitched upon the pictures and argued that it would be a simple matter to drive them from the bills, and yet the picture advertising today is more profitable to the Telegraph than the vaudeville patronage and the pictures not only still stand in the vaudeville houses, but are more used. It has been the same all along the line. It probably always will happen that a new development will bring out a new angle and a more important position will evolve. EPES WINTHROP SARGENT.

ERNEST WARDE TO DIRECT FOR THANHOUSER.

Ernest C. Warde has made such a success in the direction of "Silas Marner" and "King Lear" with his distinguished father as the star that Edwin Thanhouser has specially engaged him to direct a series of classic features which are to be exploited in a big way. Ernest Warde is a disciplinarian and employs none but experienced actors. The son owes much of his present success in the silent drama to his parent's stern tuition in the spoken drama. Years ago the father directed the son, today the tables are turned and the son directs the father. There are not very many businesses or professions where this could happen.

RYAN MAKING AMATEUR PHOTOPLAYS.

Donald Ryan, formerly of the dance team of Ryan and Laidlaw, known as creators of the "Waltz Amoreux" when the society dance craze was at its height, has gone into pictures as director with the McHenry Film Corporation, of Akron, Ohio. With Frank Bender as cameraman he is working through northwestern Pennsylvania producing amateur photoplay comedies in which the beaus and belles of the different towns are featured.

"Hale's Tours and Scenes of the World"

Novel Device Invented by George Hale that had Much to do with Winning the Public for Motion Pictures--Forerunner of the "Store Show."

IT WAS wonderful what a strenuous means had to be taken to entice people into moving picture shows ten years ago. And it is illuminating to remember that the highest class of attractive adjuncts were the most profitable and had the best influence on the development of the industry.

The "Hale Tours and Scenes of the World" scored the first real success in the moving picture business—and it used more queer devices and provided more ornate and expensive outer dress for the show houses than any of the early enterprises. It performed two distinct services—it "slipped over" the exhibition of moving pictures on the public that didn't know anything about them, thus forcing them to see and so to like moving pictures; and it demonstrated that tasteful and attractive exteriors could maintain a high-priced show, where cheap exteriors and equipment caused the failure of low-cost shows.

Front View of Hale's Tours.

Two Kansas City men, George C. Hale and Fred W. Gifford, saw early the brilliant future of moving pictures; and they realized, too, that the public would have to be educated to them. Those were the days when the popular park entertainments were "rides"—the scenic coaster, the chute the chutes, the Figure 8, the loop the loop. Hale and Gifford tried to hook up the favor of these devices with moving pictures—and they succeeded admirably.

The first essential was that a "ride" be provided. So they invented a complicated device which gave a ride in a Pullman car, the passengers incidentally viewing the scenery as though looking ahead of the train. The "house" was a life-size car roughly resembling a Pullman; the car was open at one end, across which was stretched a curtain, and the pictures were thrown on the screen from the reverse side. The pictures shown had been taken from the front end of a train in motion. The reproduction was "life size," and the track disappeared under the Pullman in a startlingly life-like manner. After the people had seen the picture they were dazed by the novelty of the experience—but the thing that made the memory stick—and caused them to advertise it to their friends—was the "ride" feature.

For the car felt to the passengers as though it were actually traveling on the rails, through the scenes shown on the screen. The car tipped from side to side rounding curves, or seemed to be rising on a grade; its speed was quickened or retarded (an effect secured by the whistling of imitation wind, or the modulation of the rocking of the car); the brakes jolted when the picture showed objects no longer "moving this way." The train bell rang, the locomotive whistle shrieked warnings as crossings were neared, and the air exhaust was plainly heard as the train pulled to a stop. The train thundered along in the shadow of towering mountains, roared over high trestles, through long tunnels, and slid smoothly through great fields of waving grain. On the cog roads up Mt. Pilatus in Switzerland, or Mt. Lowe in California, the grind of the wheels gave a correct impression of the real situation. There was intense realism every moment. It was difficult to realize, after such a ride, that one had not actually been in Switzerland, the illusion was so perfect. It was startling to be shunted from the luxurious Pullman out into a noisy, crowded park or busy street.

An elaborate equipment of levers, pulleys, wheels and sound-making devices was necessary to attain all these results. The first cars built were "operated" by hand—the physical task being extraordinary. Most of the cars built, however, were designed for electrical operation, though there were still dozens of effects that had to be secured by manual work.

The first plant was built at Electric Park in Kansas City. It was a two-car "house," with an ornate stucco front, and cost $7,000, including the projection equipment. Admission was 10 cents; and each car was more or less filled—about 60 passengers—twenty to 75 times a day. The income from the two cars was about $500 a week. Later cars had seating capacity of 65 to 72, or 130 to 144 for two cars. This was in 1905, after a year of experimenting with models, after three years of working out the original idea conceived in 1902.

Immediately, however, the tours "took." John Long installed one at Denver. Others were placed in Portland, Seattle, Spokane, California, Winnipeg, Toronto, Mexico. William A. Brady in 1905 bought the rights for ten Eastern states. In 1906 Ward Gifford, representing the owners, went to Europe to install plants, and thence to Johannesburg, South Africa to South America, and other parts of the world. There were shows in Hong Kong, China. In most cases territorial rights to the use of the invention were sold, and the company supplied men to help installation.

The tours had wonderful success on State street in Chicago. The corner of Fourteenth street and Broadway, New York, was the site of the first tours in the metropolis. Here the police, apprised of weird and awful noises, and noting the mysterious covering of the glass front of a storeroom with paper, made a raid, but left laughing; that was before the ornate front was installed. In New York Wade Mountford and Dick Slater and other Western newspaper men on New York papers got the story of the new enterprise—and played in it the dailies as a sensation. The big stories attracted worldwide attention, and amusement park managers wired for rights. In Boston J. D. Hopkins, owner of the Boston theater there and of the Forest Park Highlands in St. Louis, installed the tours.

There were moving picture shows in London before the tours arrived—but there were no successful ones. There was a show with a cheap front, running at tuppence, on Mile End Road in the shipping district. "They"—amusement men—laughed at the invaders, who were spending a lot of money for a fine building and beautiful entrance, were going to charge six pence—and abolish the class distinctions. "First class won't sit with third class," they said. But the Americans put on the show on the "American" plan—and it "went over" in great style. Costermongers and silk-hatted gentlemen waited in line for a chance to sit together to see this kind of moving picture show. And they paid six pence, or twelve cents in American money, to see it. The tuppeny show quit.

Charles Urban had a strong hand in the London success. He had a part in the establishment of headquarters for films and equipment on Wardour street. They "pulled some real stunts"—they took pictures of the Derby, developed the film on the way back from the races, in a box car, producing them the same night at the Alhambra.

Several other men, in England at that time, were largely responsible for the success of the tours and with laying the

foundation for the permanent success of the industry. Among them were Lacy Downs, F. C. I. S.; J. R. Pakeman, a member of the London county council; Harry E. Le Marchant, George Wishart of Portchester, N. Y., and Fred Whitney, also famous as the producer of the "Chocolate Soldier" and other hits. "Pony" Moore was largely responsible for the success in Paris.

Some moving picture exhibitors think they have enough trouble nowadays over police and fire regulations. They ought to have been with the men who installed the tours in London. The walls had to be made of steel and covered with asbestos; there were extra exits to be provided and dozens of minor things to be done before the show could open.

The greatest trouble in those days—10 years ago!—was to get films. At first Hale and Gifford got a few from Pathe, but most of the pictures were produced to order. Hale and Gifford sold to exhibitors pictures they had bought or produced; and they bought back films after they had been used. Exhibitors exchanged films and sold to each other, being put in communication by Hale and Gifford. The first cost was 15 to 22 cents a foot. It was the practice to run one picture a week. Eventually more than 300 tours were running in the United States alone that the firm had installed, besides perhaps 200 more that the purchasers of state rights had built. They created the substantial demand that made necessary the organization of exchanges.

Hale and Gifford profited greatly by their enterprise. It is said that they were paid $100,000 for the British rights. As the moving picture industry learned its lesson, and took full advantage of the public interest thus artificially aroused, the Hale Tours declined; it was no longer necessary to give the people an excuse for visiting a picture show.

The "lesson" learned was that the moving picture would draw greater attendance from all classes of people if the scene of its exhibition were made attractive and some money spent on "front" and interior. An incident of this lesson was that a 10-cent show under such conditions was more profitable than a 5-cent show under cheap conditions.

George C. Hale is still living in Kansas City. He had already become famous as the great fire chief of Kansas City, who had taken part of his fire-fighting equipment of men, vehicles and horses to London, won international prizes, and had made a tour of the world with them. He is now making fire-fighting apparatus. Mr. Gifford was a leading member of the Missouri bar. His son, Ward Gifford, who installed hundreds of the plants, is a newspaper writer in Kansas City.

B. S. BROWN.

Vancouver, B. C., Started with "Hale's Tours" in 1905

Humble Beginning of J. D. Williams Has Developed to a Business of Considerable Proportions--Some Beautiful Picture Theaters.

THE dawn of the moving picture in British Columbia was much the same as in other parts of the continent, and occasioned the same wonder among those of the inhabitants who were sufficiently curious to pay real money for the privilege of looking upon something which they had never seen before. The first Vancouver entertainment in which films played a part was established on Cordova street in the year 1905, by J. D. Williams, now a leading Australian vaudeville and moving picture magnate, who installed one of the "Hale's Tours," which made their appearance at about that time, and consisted of an imitation railroad passenger coach in which the enchanted patrons sat in regulation car seats, and with eyes and mouths wide open, gazed fixedly at a sheet hung at the forward end. On this were projected scenes taken from the moving trains or street cars, and the effect of actual locomotion was heightened by the activities of a busy attendant who stood outside and joggled the structure at frequent intervals.

James D. Williams.

There was a noticeable tendency on the part of those seated down in front to arise and shout warnings to careless pedestrians who were apparently about to be run down by the cameraman, and they still tell a good story of one depraved individual who became a steady patron in the hope of being present when some such exciting accident should occur, or perhaps even when the well-kown Mr. Hale's tour should be brought to a thrilling close through one of those collisions which always seemed to be on the point of happening.

Run in connection with a Mutascope arcade, the car show was a financial success from the start, and for a time enjoyed a monopoly of the business. Before long, however, small store shows began to make their appearance. Bears & Tripp opened the old Bijou, and the Crystal was started by Mr. Williams. This is the oldest house in town still running, and is now giving six or seven reels for 2½ cents, each purchaser of a ticket at five cents being given a coupon good for a second admission within the week following.

A month later the Royal theater was opened by J. R. Muir, now the president of the Dominion Theater Company, Ltd., and the earliest pioneer among the present-day exhibitors of the city. The Royal, which later was re-named the Rose, was fitted up with four hundred kitchen chairs, and gave programs of from two to three reels, consisting principally of Kleine pictures, for which Mr. Muir had the agency, and some Pathe subjects, which were controlled in this territory by J. A. Schuberg, now a leading Winnipeg exhibitor. The praises of the show were sung continually by a paunchy individual who went to such particular pains to assure passersby that they were just in time to see the entire performance that he eventually came to be known as "Old 'Just in Time,'" and his proper name was lost sight of. This was probably intended in the scheme of things, however, as Mr. Muir is unable to recall anything else in regard to him that was at all proper.

J. R. Muir.
Manager Dominion Theater,

The Star theater on Main street and the Elite on Cordova street were opened about this time, and a little later on, in 1907, J. R. Muir made a considerable advance over anything else established up to that time when he built the Maple Leaf theater on the site of the present Maple Leaf, but occupying a smaller plot of ground. This was the first local moving picture show housed in a building put up for that purpose, and although kitchen chairs still were used in lieu of something better the house was a marked improvement over its predecessors and had a seating capacity of five hundred.

Practically all houses featured illustrated songs at this time, and J. M. Robertson, then the singer at the Maple Leaf and now manager of the Dominion theater in Victoria, was one of the leading entertainers in this line.

In the year following the erection of the Maple Leaf Mr. Muir, in association with J. H. Quan, opened the Majestic, which was the first Vancouver film theater equipped with opera chairs, and gave the natives something to talk about. For some time Mr. Muir retained his interests in the three houses which he had established, and the business done was very heavy. Later he sold out to his partner, Mr. Quan, but continued to manage the houses until Mr. Quan in turn disposed of his interests to William Brown.

W. P. Dewees.
Manager Rex Theater, Vancouver, B. C.

Directly following the opening of the Majestic, W. P. Dewees, the present head of the Rex Theater Company, opened his first local house, called the Royal —the second Vancouver theater to bear that name, and situated on Hastings street, near Abbott. Seating capacity here was 240, and films were secured from the old Kinetograph company and from Pathe. Two reels were shown for ten cents and an orchestra was sometimes engaged for special occasions, although a piano usually furnished what music was required.

Mr. Muir now spent $15,000 in remodeling the Maple Leaf, putting in opera chairs and increasing the capacity of the house to 670, while after seven months in the Royal Mr. Dewees opened the Princess, which marked a still further advance in the type of houses devoted to moving pictures. Independent service was used here, and the Princess developed into one of the most phenomenal money-makers in this section, playing to capacity houses nightly for a long period, and only letting down when other houses increased so rapidly that competition became an important factor in the situation.

In 1909 Douglas Creighton organized the National Amusement Company, and the National theater was erected. During this and the succeeding years a very large business was done with programs comprising pictures and small-time vaudeville at ten cents admission.

W. P. Nichols, the present general manager of the National Amusement Company, also entered the local field at about this time through the purchase of the Bijou theater on Carrall street, but did not enter the National Amusement Company until early in 1914, when he secured the controlling interest and became managing director. In the meantime, however, both Mr. Nichols and Mr. Creighton had secured additional houses in other cities — the former, in North Vancouver, Victoria and Nanaimo, and the latter, houses in Victoria and Nanaimo.

Contemporaneous with the National and Bijou several new store shows sprang up, and many of them soon disappeared. The Savoy and the Province on Hastings street and the Granville on Granville street were in this class,

Rex Theater, Vancouver, B. C.

and several of the earlier houses also dropped out of existence.

Late in the year 1912 J. R. Muir gave Vancouver its first pretentious photoplay house, when he opened the Dominion theater. It is owned by the Dominion Theater Company, Ltd., of which Mr. Muir is president, as well as being the active manager of the house. The Dominion is a beautiful brick and reinforced concrete theater costing in the neighborhood of $70,000, and occupying a position on the edge of the business district, well toward the fashionable West End.

The Rex theater at 25 Hastings street West is owned by the Rex Amusement Company, Ltd., and W. P. Dewees, managing director, is in control of the house and its policy. This theater is the finest yet built in western Canada for the exhibition of moving pictures, and represents the personal ideas of Mr. Dewees as to what a modern photoplay theater should be. Throughout the construction of the building he exercised the functions of a supervising architect, and the result is an imposing tribute to his ability in this direction. The Rex is the newest of the Vancouver houses, having been completed in the fall of 1913 at a cost of $130,000, and the entire arrangement of the house, as well as the quality of its appointments could hardly be improved upon. Mr. Dewees is managing director of the National Film Service, distributors of the Triangle program in western Canada.

Following the opening of the Dominion the next of the fine downtown houses was the Kinemacolor, or as

James Pilling.
Manager Orpheum Theater, Vancouver, B. C.

Dominion Theater, Vancouver, B. C.

Hector Quagliotti.
Manager Colonial Theater, Vancouver, B. C.

it is now known, the Colonial. This theater was financed by a group of local capitalists and, as indicated by its name, was the home of the colored pictures; but after a period of six months a demand for dramatic interest in the films forced the elimination of Kinemacolor, and black and white subjects were gradually substituted. At the end of a year, however, the promotors had lost $92,000, and Hector Quagliotti assumed the management of the house, purchasing the equipment at auction. Under the new management the Colonial became an almost immediate success, and has always kept among the leaders in point of attendance.

At about this time the Columbia theater was built by the National Amusement Company, and became the stand of the shows which had formerly played the National.

The Orpheum theater, the local house of the Meyerfeld & Beck interests, but for the past year devoted to moving pictures, is a magnificent theater with a location second to none and a seating capacity of 1,700, which is considerably in excess of that of any other Vancouver house. The manager is James Pilling, former member of the Bostonians, actor, authority on hokum, past manager of a score of theaters, and a thorough showman with a record of twenty-five years in the amusement business. The Orpheum was erected two years ago on the site of the old Vancouver Opera House, and is one of the very finest theaters in western Canada.

The Globe, now controlled by the National Amusement Company, was at one time under the management of S. B. Taube, who at the same time handled the distribution of the Famous Players product in British Columbia and is now manager of the Universal office in Montreal. The Globe is now in charge of Douglas Creighton and seats about 850.

As regards the future in Vancouver, exhibitors generally are agreed that a readjustment involving the elimination of some of the smaller houses is the only immediate solution of a problem that is becoming increasingly serious. Many thousands of men have left Vancouver for participation in the war, and the families of many of these have proceeded to England to be nearer to their soldiers who are either completing their training in that country, or have gone across to France. The serious financial depression which began here before the war has also been a factor in causing many others to leave the city, so that Vancouver has probably equalled, if not exceeded, the Government's estimate of a 25 per cent. decrease in the population of the province within the past two years. During this period not more than one or two small houses have closed, so that the patronage of theaters is spread out considerably thinner than formerly.

E. C. THOMAS.

Spokane, Wash., Dates Its First House From 1908

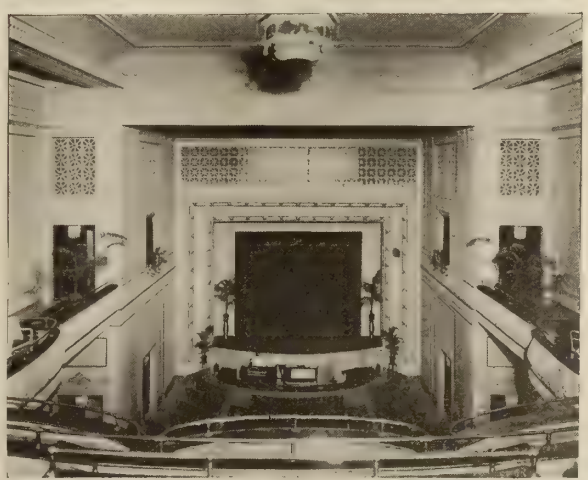
It Was the Empire, Opened by B. W. Copeland--Now Has Several Beautiful and Costly Picture Theaters.

SPOKANE, Washington, has witnessed rapid advancement in the moving picture field since its first straight moving picture house was opened under the name of the Empire in 1908, as a Cineograph house which is now the Rex theater, managed by B. W. Copeland, and from that has grown the present situation with the Clemmer and Liberty elaborately furnished and decorated and with special lighting systems followed by the Casino, Class A, Lyric, Majestic, Best Show, Empress, Unique and the Gem. Added to these may be the Strand, which is mainly a picture house, and the Hippodrome and Pantages also show pictures together with vaudeville acts demonstrating that they are obliged to cater to the picture loving public to aid in attracting the people to their places of amusement. The Cineograph people had another place on First avenue at the same time they had the old Empire, which has since disappeared, according to Mr. Copeland.

**Ralph Ruffner.
Manager Liberty Theater,
Spokane, Wash.**

The Empire was opened August 22, 1908 with receipts for the first night, at 10 cents per person, of $178.70. Mr. Copeland came here from Philadelphia, Pa., in 1912, and took over the Empire after which he remodeled and redecorated the interior and had a nice lobby arranged, then opened it as the Rex, as a five-cent house which it has remained since with one or two exceptions when 10 cents was charged for special pictures. He opened in May, 1912, and on the first night from 6:30 o'clock took in $95 and on the second day took in $154.20.

Probably one of the oldest men engaged in the moving picture line in this section, at least as pertains to years of service in it, is James McConahey, manager of the Best Show, which was formerly the Dreamland. He first engaged in the business 20 year ago showing slides, according to his own statement, later toured the northwest with an outfit showing pictures in halls, store rooms or wherever he could get place for the exhibition. Additional to this he has operated picture studios and more recently has been taking moving pictures in addition to managing the Best Show. He took over the Dreamland in 1912 and re-named it the Best Show.



Liberty Theater, Spokane, Wash.

The Liberty theater which cost $135,000 is owned by the Liberty Amusement Company, of which Frank T. Bailey of Butte, Montana, is president and Ralph Ruffner general manager, was opened January 25, 1915. Manager Ruffner reports that the house has continued to do a good business since it was opened by William Cutts, who superintended the construction and was for the first 16 weeks its general manager. He has since engaged in the real estate business in Montana.

Manager Ruffner is enthusiastic over the midnight matinees he has initiated in Spokane and said, "The prospects for the moving picture business could not be better. We are playing to capacity houses."

The Casino theater was opened in 1907 by the late John H. Clemmer, a pioneer in the moving picture industry in the northwest. Upon his death in 1911, Dr. Howard S. Clemmer, his son, took it over and managed it until last year when he opened the new Clemmer theater. Will T. Reed is now managing the place, which is owned by the Clemmer estate. John H. Clemmer also opened the Clem theater, now the Class A, in 1909. Dr. Clemmer sold it to Lee S. Forbes

of Seattle in January, 1915. C. E. Stilwell took over the place in April of this year and is doing a good business. He also owns the Unique theater.

Dr. Howard S. Clemmer, formerly a dentist and a native of Pennsylvania, opened the present Clemmer theater, February 22, 1915, and although a palace of beauty the cost has never been announced.

Dr. Howard S. Clemmer.
Manager Clemmer Theater,
Spokane, Wash.

C. E. Stilwell, now manager of both the Class A and the Unique, has been in the picture business for the past four years. He bought what was the Fun, a burlesque house at that time and changed it to the Unique as a moving picture house.

A. H. McMillan, manager of the Majestic, has been in the moving picture business about six years. He started in Duluth, Minn., later worked in the Majestic and took it over eighteen months ago. He said: "I attribute my success to honesty with the public and not over advertising anything. I occasionally give a picture which is in reality a high priced picture without making any extra charge to patrons and the price is five cents."

J. W. Allender, who with E. P. Gregory owns the Lyric theater, has been an operator and otherwise engaged in the business for 10 years. He has been in Spokane since 1908, and he and Mr. Gregory took over the Lyric in February, 1915. He reports that the house is paying nicely. It was opened as a moving picture house in 1911.

Competition has continued keen between both the Clemmer and the Liberty since those houses opened. The Liberty has a Hope-Jones unit orchestra installed also a unaphone and occasionally reverts to an orchestra. Both are handsomely decorated inside with pretty rest rooms for women and the Clemmer has a smoking and rest room for men also. The Liberty cost about $135,000, but the cost of the Clemmer has never been made public. The Clemmer has been successful with a special Saturday morning show for children and has run some of the largest productions including "The Birth of a Nation."

Clemmer Theater, Spokane, Wash.

The Liberty is now running a midnight matinee three nights a week and Dr. Clemmer has put out his book the Klemmerklink for children. The Clemmer has a Kendall Organ installed and both have the latest type of ventilating plants, cooling and purifying the air by the water system in the summer, and no dust is taken into either place by this means.

S. C. PATCHIN.

Denver, Colo., One of Our Greatest Picture Towns

Wonderful Development of Motion Picture Business in the Ten Years Since First House Was Opened There.

THE moving picture industry in Denver is ten years old. It was on the twentieth of June, 1906, that the first photoplay was reproduced on a screen in an inconspicuous little theater located on Sixteenth street opposite the post office and known as the Theatorium. The moving picture was a novelty at that time, but it did not create the sensation that might have been expected of it in view of subsequent developments.

The Theatorium was opened by the Moore & Greaves Amusement Company, of which G. H. Greaves was the manager and active head. It seated 400 persons and the accommodations were ample for those who cared to risk a nickel on what was then looked upon merely as a freak of photography.

From an inauspicious start the little theater grew into a thriving business proposition. Its first real rival was the Denver theater, which was opened in 1907 in the same block on Seventeenth street, one square east. The Denver seated only 240 persons. It was owned and operated by S. L. Baxter.

Both Greaves and Baxter made money on their ventures, but it came in small dribbles as might be imagined, knowing the capacity of their houses and taking into consideration the fact that they were operating on a five-cent admission basis. They were looked upon as "easy marks" for putting their money into ventures that could do naught but fail. They kept plugging away with their little houses on the side streets, while just around the corner from the moving picture theaters was Curtis street, with its half dozen vaudeville, melodrama and novelty theaters doing a land office business at prices ranging from ten cents to $2.

Finally another year rolled 'round and those who had heretofore sneaked into the moving picture houses, fearful that they would be seen, were found standing in line in front of these same theaters eager to get inside. Inability to take care of his increased business caused Owner Baxter of the Denver to seek larger quarters. He purchased the Novelty theater on Curtis street, then operated as a cheap vaudeville and variety house and having a capacity of 600 seats. This marked the first showing of moving pictures on the thoroughfare that is now known from coast to coast for its many high class photoplay houses and their wonderful illumination.

G. H. Greaves.
Secretary the Greaves & Moore
Amusement Co., Owner of
Princess Theater.

Greaves followed Baxter onto Curtis street in 1910, when he erected the present Princess theater, which has a seating capacity of 1,300. It was the first theater built in Denver for the express purpose of exhibiting moving pictures. A year or so later and Baxter, finding it impossible to accommodate his patrons, took over the Old Curtis Street theater, then the home of melodrama, and converted it into a moving

picture theater. Here he had 1,000 seats. Then in 1913 he completed work on the New Isis at a cost of $115,000, and was able to accommodate 1,800 persons at one performance.

In the meantime the Paris theater, with a capacity of 2,000 seats, had been erected on Curtis street and most of the vaudeville and other show houses had turned to pictures. The popularity of the screen drama also had spread to the residence sections and new theaters were opened in all sections.

J. R. Claypole.
Owner Ozz Theater, Denver.

Today, ten years after the first pictures were shown in the city and less than eight years after they came to be regarded as a legitimate amusement, Denver has forty-five thriving, prosperous photoplay houses.

Within the last two years two large first class houses have been erected on Curtis street, known as "Movie Row," and another is under construction at the present time. In the residence sections two large modern theaters have gone up with the third in the building.

Not the least interesting feature in the history of the motion picture exhibiting industry in Denver is the fact that the two men who were the pioneers, the original pathfinders in the business, are now the owners of the city's two best theaters.

George H. Greaves, of the Moore and Greaves Amusement Company, antedated Samuel L. Baxter by only a few months. Greaves started the first show, but Baxter was first to break in on Curtis street. Greaves was the first to erect a building for the express purpose of exhibiting pictures, but Baxter later put up a larger and more costly structure. From the beginning it has been a friendly race between these two pioneers to see which could make the greater strides in the betterment of the moving picture show. They have been leaders in every forward movement and today are operating theaters in adjoining blocks on Denver's Great White Way and each is enjoying prosperous patronage.

Princess Theater, Denver.

Mr. Baxter has confined his activities to Denver and to one theater, the New Isis. His every effort has been to improve this house and today it is regarded as one of the most comfortable, well ventilated and up-to-date in the United States.

Thompson Theater, Denver.

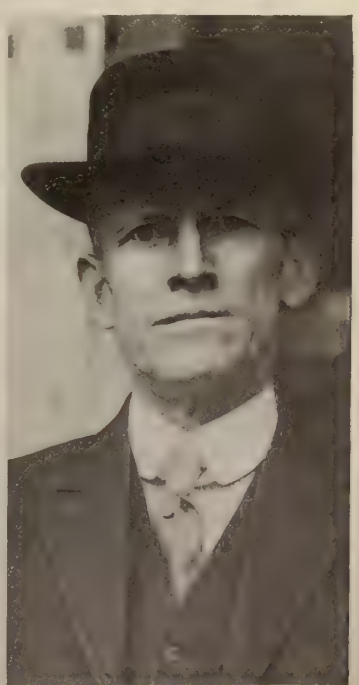
On the other hand Mr. Greaves has divided his attention among a half dozen cities in the Rocky Mountain region. In addition to having opened the first house in Denver he owns the distinction of having been the pioneer exhibitor in Cheyenne, Wyo., Larimie, Wyo., and Colorado Springs, Colo. He opened houses in the two Wyoming houses early in 1906 and in Colorado Springs a year later. He is still operating in these theaters in addition to one in Pueblo. In each of these places he has erected new and modern houses within the last three years.

The Princess theater in Denver is his largest and most important holding. It was opened to the public October 11, 1910, and was the first modern moving picture house erected in Denver. It was operated as a five-cent house, showing various brands of pictures until December, 1914, when it was inaugurated as a Paramount house and the admission prices advanced to ten cents for balcony seats and fifteen cents for the ground floor.

The Princess maintains its high standard of picture productions with music furnished by an augmented orchestra, of which the leader is Signor Raefello Cavallo, regarded as the dean of musical conductors in this section.

The New Isis, owned and managed by Samuel L. Baxter, who with Greaves is Denver's oldest exhibitor, is regarded as Denver's best moving picture theater. It is one of the largest, is strictly fireproof, is equipped with the newest and best ventilating system, is elegantly decorated within and without, has a $40.000 Wurlitzer Hope Jones Unit Orchestra, and with all shows only high class features. The New Isis stands as a monument to the thrift, business ability and far-sightedness of its owner.

Mr. Baxter came to Denver from the East.



Samuel L. Baxter.
Owner Isis Theater.

in 1907. He had been a cattleman and dealt somewhat in lands. He first made a trip to Los Angeles with the intention of settling, but finding no suitable opening finally arrived in Denver. He believed that the amusement business offered a promising field for investment and he decided to risk a portion of his capital of $22,000 in a moving picture theater.

Denver's moving picture row now extends two blocks along Curtis street, the city's main thoroughfare. Beginning at the east end is the Iris; directly across the street is the Paris and on the same side is the New Isis with the Plaza opposite. In the next block is the Strand with the Princess within a few doors. Across the street is the Colonial. Around the corner on Sixteenth street is the Lyric which was built on the site of the Theatorium, Denver's first picture theater. Across Sixteenth street from the Lyric is the Tabor Grand and on Curtis below Sixteenth is the Rialto. There are five other houses in the downtown section on Larimer street—the Joy, the Fun, the Grand and the Annex, all with small seating capacity and five-cent houses.

Denver boasts of a number of very fine neighborhood houses and there are many good houses in the outlying districts.

E. C. DAY.

Where John R. Freuler Got His Start in Pictures

President of the Mutual Was Half Owner of the Comique in Milwaukee--His Initial Investment Was $450.

THE other day John R. Freuler, president of the Mutual Film Corporation, found among old papers a photograph of his first moving picture venture, which was the now dark and forgotten Comique theater on Kinnickinnic avenue in Milwaukee.

The little store front theater opened in the early half of the last decade introduced Mr. Freuler to the motion picture business; then led him into the establishment of the Western Film Exchange of Milwaukee, which grew into a system of exchanges under that name, and which in turn grew into the Mutual Film Corporation. Along with the growth of the distributing interests of Mr. Freuler came the establishment and rapid growth of a number of other important interests, including a number of large motion picture theaters in important centers and big film making concerns. Mr. Freuler is interested in the American Film Company, Inc., of Santa Barbara, the Lone Star Corporation, which makes the Charles Chaplin Mutual specials; Thanhouser Film Corporation, Majestic-Reliance, Vogue Films, Inc., States Film Corporation, North American Film Corporation, Signal Film Corporation and the New York Motion Picture Corporation. In addition, he holds important interests in a number of other concerns in the picture making business.

John R. Freuler.

The development of these various concerns, in so far as the Freuler influence is concerned, may be traced back to his interest in the business created by his connection with the little old Comique on Kinnickinnic avenue, which was opened December 5, 1905.

Mr. Freuler, chatting with a friend, told the story of the Comique with many a smile, recently.

"I was well established in the real estate business in Milwaukee and with no concern at all about the pictures," said Mr. Freuler, "when I got pulled into the film business. It happened just as those things always do, by a chance circumstance.

"A man owed me a small sum of money which he found it difficult to repay. He felt greatly obliged and anxious to do me a good turn. This chap had a friend who was traveling with one of those old fashioned portable picture outfits and a few reels of film. This traveling picture showman wanted to establish a theater. My debtor friend thought it was a chance for me. He introduced the showman to me at my office in Milwaukee one day. I was induced to put up $450 in cash against this showman's equipment—which, by the way, was worth, I expect, about $125 then. So we became partners in a 'theater.' The showman established the theater—a 'store show' and I watched my little investment from afar.

"It was not very important to me and frankly I was not

Comique Theater, Milwaukee, Wis.

exactly proud of my share in the picture business then. I used to motor by the place with my family and always kept my head turned the other way lest the folks discover by my eyes I was interested in the 'Comique'—the 'nickel picture show.' I felt some way that my position as a partner in a picture show would not make a hit in our 'set.' I used to slip down the street and drop my nickel and duck into the theater to see the show at night.

"Of course, the 'Comique' prospered, but my partner always seemed to find enough relatives to put on the payroll to keep the earnings from becoming profits. In the end I had to buy him out to save my $450. Then I had to supervise the running of the theater. I got interested in selecting pictures. That gave me a peek at the exchange business. The man who gave the 'Comique' film service wanted me to go on his bond so he could get more film to distribute on his circuits. I had to investigate the business. That gave me a notion I would like to be in it. From that the Western Film Exchange was born. The rest of the story is more recent history known to everybody.

"I am prouder of the business now than I was the day I became a partner in the 'Comique.'"

TERRY RAMSAYE.

NEW HOUSE AT TUCSON, ARIZ.

Tucson, Ariz., has just acquired a new picture theater. It is on West Congress street and is called the Pima. Many up-to-date features mark the construction and equipment of the new house and the best pictures obtainable will be shown.

Rock, Smith and Blackton Were Pioneer Exhibitors

Founders of the Vitagraph Company of America Really Got Their Start Showing Pictures--Had a Large Circuit of Houses.

ONE of the earliest exhibitors of motion pictures was William T. Rock, better known to the trade as "Pop" Rock, who was for years the president of the Vitagraph Company of America, but who has now retired from active participation in the manufacturing business. It was out at his delightful summer home at Oyster Bay, Long Island, that "Pop" related the story of his beginning in the picture business a few weeks ago to a representative of the Moving Picture World. We relate it here as nearly as possible as he told it:

THE ORIGINAL VITAGRAPHERS,
"Pop" Rock, Albert E. Smith and J. Stuart Blackton.

"My start in the picture business was made in 1896; it was this way; Raff & Gammon, then doing business at 45 West 28th street, New York, had the state rights for the Edison Vitascope machine. I was handling arc lamps at the time and had been called in by them to do some electrical work. They asked me to take some of their Vitascope territory, but the best they had to offer was Louisiana as all the rest had been sold. I took that state for $2,500. The Vitascope, by the way, was the Armat machine which had been perfected by Edison and was then showing at Koster & Bial's old place on West 23d street.

"I took my machine and started for New Orleans. We had the "May Irwin Kiss," and a lot of scenic stuff; the McKinley picture. Bill Reid was my operator. I made a contract with the West End Park for four weeks and we packed them in, renewing my contract and continuing to play the West End for several seasons.

"July 18, 1896, Wainwright and Rock (Walter Wainwright was my partner) took a storeroom in New Orleans at 623 Canal street. We fitted it up as a showroom with chairs and a projection booth. We ran this show from July to October. We also showed pictures in Jake Greenwald's theater. Our profits on the summer's business were about $2,000 for each of us. We were the only state right owners out of about forty who made good with the Vitascope; all the others went broke on the deal. I attributed our success to the fact that I knew something about electricity and Bill Reid knew how to handle film.

"I was always on the lookout for new film which was scarce in those days. I remember getting a lot of pictures from Charles Urban. They were advertised in one of the theatrical papers and I wired Urban to ship them to me. He did. That was just at a time when opposition to my show at the West End was threatened by opposition at another park. But I got the pictures and the other fellow had to close at the end of his first week.

"When we got ready to leave New Orleans in the fall of 1897 I had about 600 subjects. Of these I traded 300 to some people in Texas for a lot of diamonds. Returning to New York we played everything all the way up.

"In New York I had my film in a room back of my billiard and pool room on 125th street. One evening a young fellow wearing a long coat and a high hat came to see me. That was my first introduction to Jimmie Blackton. He wanted to trade some films with me. He and Albert Smith were showing in halls and clubs at the time. After a year or so we pooled our interests and the Vitagraph Company was organized."

For a long time after the forming of this partnership the three Vitagraphers were the leading exhibiting firm of the country. They supplied pictures to a number of vaudeville theaters as well as playing special engagements at clubs and lyceums. The company continued in the exhibiting business until the formation of the Motion Picture Patents Company, and the General having some seventy-five houses on its list for service at the time that branch of the business discontinued and the company went in for straight manufacturing.

"Pop" Rock is one of the very few of the early motion picture men who has profited by his good fortune. He has always been a careful investor and as fast as he took down his profits he put them into good securities or real estate until today he is able to reckon his accumulations away up in the millions of dollars.

The Vitascope, Opened at 623 Canal Street, New Orleans, La., by "Pop" Rock.

Arthur Hotaling Recalls the "Good Old Days"

Tells an Interesting Story of His First Experiences with Motion Pictures-- Recollections of Lubin.

TODAY many of the big producers seem to be breaking into the exhibition end through their productions. I went the other way about and broke into production through the exhibition end, but I started almost before there was production and long before there were producers.

It was in the very late spring of 1896 that I went down to Atlantic City to see what might be doing. I was not so old that it bothered me any, but the year before I had had a living picture show on the Boardwalk and dropped down to look the ground over. It was there I met motion pictures for the first time. I paid my ten cents like the rest to look them over, but the front of the house interested me more than what I saw inside. There was just one strip across the front that called attention to "Edison's latest invention, the Vitascope," and the box office man sat huddled in his little pen indifferent to everything but the occasional demand for a ticket. I spent the rest of the evening in front of the place, lamenting the lack of showmanship, and the next morning I hunted up the owners, two brothers named Kiefaber, who had a butter and egg place for a real business. I told them what poor showmen they were, with all the confidence of my youth and they agreed with me; so it was easy to come to terms and I went to work for them.

Arthur D. Hotaling.

As a showman one of my best assets was an ability to handle a brush, and the first thing I did was to plaster the front with banners. The two star films were Cissy Fitzgerald in her dance and the John C. Rice-MayIrwin kiss, and I decorated the front with these in vivid color. Then I fixed the entrance so that the curtain could be drawn back to display the screen. If we saw any one in the crowd getting interested we would drop the curtain and he would have to pay his dime to see the rest. Generally, though, we would show part of the Fitzgerald picture and I would make a "spiel" about the kiss picture, which was from "The Widow Jones," then a recent Broadway hit. Business picked up.

The Kiefabers called themselves the National Edison Vitascope Co., with Dr. S. Ridgway Kennedy as general manager, and they had bought from Rath and Gammon the rights for New Jersey, Massachusetts, Maryland and Illinois. Rath and Gammon had an office next door to the New York Clipper in those days, I remember. In Boston they were showing in the Keith theater, but presently this machine was taken out in favor of the Lumiere device. Later on I took it out of storage to a store, but Boston did not want to pay ten cents, when for fifteen more they could get that and the entire Keith vaudeville program. But that is getting ahead of the story.

In Chicago they had a machine in Col. John D. Hopkins' house, and I believe that he paid $250 a week for the machine and operator. It was stipulated that he was to have so many changes a week, by paying for them, but, though this was written into the contract, it was not possible to make good. Subjects were still mighty scarce. I think they had to pay about $20,000 for the four states.

September came and with it the end of the season at the shore. The Kiefabers prepared to put the machine in storage for the winter, but I persuaded them to tour the state, and opened in Newark. It was pretty hard sledding. The public did not know what pictures were and apparently did not care ten cents worth. I did not want to send back for money because I had promised a lot, and for a life saver I fell back on the old familiar device of the County Fair man—the "blow off." Word was passed that at half-past eleven in the evening we would run a show for men only, and the boobs used to begin to gather shortly after ten. It was the old Fatima "cooch" dance, mild enough, but it seemed to satisfy. After a couple of weeks in Newark I opened up Paterson, as well, both shows being store locations. After a while they seemed to take hold better and we began to make some money.

There was a pleasant-faced, well-dressed young chap who used to hang around the Newark place looking for a job. He came of good family and had been educated as a dentist, but he wanted to get into the show business, and when a new ticket seller was needed we put him in. That's how Fred Mace broke into the game. I used to think that a frock coat and a silk hat was the indispensable uniform of the showman. Fred liked silk hats, too, and more than once I had to wait until he brought the hat back before I could go out myself. When these shows were running properly I took a machine over to Jersey City, and from there dropped down to Baltimore.

Siegmund Lubin.

I got back to Baltimore in time to make a deal with a couple of local men—father and son—to open in Meeta Park for the summer, but the early summer was damp and cold and the Sundays worst of all, it seemed. The bankroll could not stand the strain, and I took the machine back to Atlantic City and turned the stuff over to the Kiefabers.

The summer of 1897 was just getting under way and Fred Chaplin had a Kinetescope in a store. This was the second of the exhibition Kinetescopes, the first being practically the same as the Vitascope, except for the name. This was a smaller model, a very light machine. It was called an Edison machine, and it might be added that the Eidoloscope was not an Edison machine. This latter used a different film, and was the only machine I recall that ran the film up instead of down through the head. The Kinetescope was handled about as the Vitascope had been, and I quickly hooked up with Chaplin and made the place over into the semblance of a show shop. I was relief operator, announcer, assistant manager and half a dozen other things. One afternoon Chaplin told me that there was a man with some films he wanted to sell, and I went over and had a look at them. At first glance I saw they were copies and said so. The salesman shrugged his shoulders and said they were all doing it. I told him that the originals were poor enough to run through the machine, let alone dupes, and that there was nothing doing.

He did not argue, but as he turned away he slipped something into my hand with a request to buy a drink when I was not so busy. I looked at a five-dollar bill and called after him to come around next morning when I could look at them more carefully. He came around promptly, and as we needed a change of program we bought some of the best. When the deal was concluded he gave me his card with the remark that he made films and might be able to use me when I should be through at the shore. The card read "S. Lubin." It was my first meeting with the man for whom I worked nearly eighteen years.

When the season ended I looked up the Kiefabers, who had their machines stored in the loft over their dairy. I told Kiefaber I might be able to make some money down in Maryland, and he told me to go ahead. "You may make enough to get along," he said. "If you make more than you want, you might send me a little for rental." That was the way of the exhibiting business in those days.

On my way to Baltimore I stopped in to see Mr. Lubin, but he had nothing at the moment, though he took my Baltimore address, and promised to keep me in mind. I did not have the money with which to fit up a store in Baltimore, so tried to make a deal with some theater, and had almost closed a deal with the Auditorium, but I wanted a contract for at least four weeks and they would sign no contract. While we were still arguing I got a wire to come to Philadelphia. I shipped the machine to Kiefaber and went back to Philadelphia, where I was sent to Louisville to run a machine in the Bijou, then the home of a stock company run by a lot of inexperienced men. My salary was to be $30 a week. I had asked $25, expecting to be beaten down to $20, or perhaps $18, but instead Mr. Lubin promised me $30.

At the end of the first week the management told me they had sent the check to Philadelphia. It was rather embarrassing to me, but I could tide over to the next week, but when the next Saturday came and the same mistake was made I went around to the bank and found that there were no funds. I wired back to pay no attention to checks, attached the box office, and sat in the chair and sold tickets until three hundred dollars came in. Then I wrote in what I had done and sent in a draft, less my three weeks' salary. I got a letter from Philadelphia approving my action, and I was all swelled up. At the end of the week I took the machine and headed for home.

I hung around there a couple of days, expecting to be told to do something. Then a man came in to buy a machine. Mr. Lubin looked around and his eyes fell on me. "How long have you been here?" he asked. I told him two days. He turned to the customer. "Here is a man who has been here two days," he commented, "but you will see that he runs the machine well. It is so simple a child can run it. Come; I will show you."

I followed them downstairs with no small misgivings. It was almost impossible in those days to hold a film on the sprockets without the use of glue. I ran down about fifteen feet and off it went. I threaded up again and it took an encore and another. That was the finish. I was sent upstairs in disgrace, and the last I heard was Mr. Lubin telling the prospect that I must be a certain specified sort of a fool, since a child could run the machine, and would he come upstairs and look at the catalogue.

He had sold the machine and was standing by the door as I headed out to look for a new job. I was hot clear through. After the flattering letter to Louisville, the names he had called me were too much. "Where are you going?" he demanded. "Out," was my brief reply. "You don't want such a fool to work for you." He smiled and put his arm about my shoulders. "My boy," he said, "it was the man who was a fool. He could not understand if I told him the film would come off. What does he know about such things? I take him downstairs. If the film stays on I sell him the machine. If it comes off I tell him you are a fool—and I sell him from the catalogue." That put the matter in another light, and before the machine was perfected we had worked up a really artistic little sketch and always I was the new boy who had only been there a couple of days.

As a matter of fact, people of all sorts bought machines in those days, and it was impossible to make most of them understand that perfection had not yet been attained. A man would come off the farm to make his fortune as an exhibitor, and he did not have to sell the farm, either. For $75 he could get a head and a lamp, a handful of carbons, four or five fifty-foot films, a sheet, some tickets and a few lantern slides. All he needed was the location. That was the upset price, but more film would sometimes run the equipment up to three or four hundred dollars, and more than once it would be offered back for fifty or sixty dollars a few weeks later, when the purchaser found that exhibiting offered its own problems. Smaller machines like the Optigraph were cheaper. The Optigraph was so small that when I was representing Lubin in Chicago in 1900 I used to have one for a paper weight, and would pick up the tiny projector to show a prospect what a small machine really was if he objected to the size of ours.

After the Louisville experience I stopped the active exhibiting, though every little while I would be sent somewhere to look after a machine for the company. I remember one summer I put in at Ocean City. The show was on a pier and business was not very good because the manager was not good, either. As the season progressed he got into the habit of handing out bad checks now and then. I was told to stick along and get what I could, but those bad checks sat heavy on my mind. As the season neared an end I told the manager that, as a sort of farewell offering, we would let him have a print of the reproduction of the Corbett-Fitzsimmons fight free of extra cost for one night. I even threw in several dollars' worth of paper to post the boards, and about the whole town packed onto the pier. It came time for the show, but I was still busy in the candy concession I had at the entrance, and the films were under the counter. The manager urged me to hurry in, but I waited until the audience got good and impatient and some had begun to cry fake. When they were all wrought up I showed him the bad checks and demanded that they be made good before I took the film to the booth. It certainly hurt that man to buy dead horse, but the owner of the pier was his partner and knew that if he did not show the fight there would be no pier for next season, so he gave in with as good a grace as he could. It still left him money, but he never thanked me for my "gift," and he did not kiss me good-bye.

My last essay at exhibiting was about 1906, when Mr. Lubin took over the Park theater, Brooklyn. They would not allow him to change the front to the familiar stamped metal, and so the lease was given up and my exhibition days ended. I had had one season with a circus and a black top, and a lot of excursions about the country, filling in between as salesman, laboratory worker, operator and demonstrator, but now I settled down to producing. The business was getting better organized and in more expert hands. For some years I would go out now and then with some films for a church or club show, but there were no more week stands. I had two years of the very first of the exhibiting, and it was no joke. We worked a lot harder for the dimes in those days than we have to now, and we did not have the tools to work with, either. ARTHUR HOTALING.

Kansas City, Missouri, First Theater Still Running

Also Claims to Have Smallest Motion Picture Theater in United States-- Home of Hale's Tours.

THE oldest theater in Kansas City is the first theater in Kansas City. With the unusual development and reconstruction that has gone on in the last decade in Kansas City the fact that the same building is being used for the same purpose is rather remarkable. This house has changed hands but once, the first proprietor selling to the present owner, Harry Fogel.

In 1898 Carl Mincing brought an old Edison moving picture to Kansas City and, on the second floor over a penny arcade he owned, established the Arcade theater, at 720 Main street. The equipment was not extensive, consisting of a machine, a very poor screen, a platform for the machine, 200 ordinary folding chairs, and an orchestra organ, the first of its kind in this section.

One reel per show was the extent of each performance, the length varying from 50 to 300 feet. Generally the shows lasted fifteen minutes, with a similar intermission so as to allow the operator time to rewind the film. About fifteen shows per day were given, which were attended to by the same force of helpers. In the beginning each picture was shown until the film wore out, but as the industry became more active changes came oftener, and for some time one week was the limit for a single picture.

The admission charged was five cents, and each performance found the house packed. The theater was a money-maker from the first day, but the past several months has seen a loss. More competitors each month increased rental of films, and a change in the division of the city have all been felt by the Arcade. It will close its doors very soon, but in its day it was the attraction spot of the city.

Sapphire Theater, Kansas City, Mo.
The Smallest Motion Picture Theater in That City.

The Arcade, Kansas City, Mo.
The Oldest Motion Picture House in That City.

The oldest exhibitors in Kansas City are father and son—O. P. Rose and O. D. Rose. Beginning at 12th and Grand avenue, about 1906, with the Electric theater, these two men have been in the moving picture business continually, with the exception of two years, and now own the Warwick, one of the highest-class suburban theaters.

The career of father and son in the moving picture industry would in itself make a good story for a scenario. In just six months after opening for business, with a seating capacity of 130, it was necessary to enlarge; and for seven years the Roses controlled the Electric, retiring for other business. They were not out of the game long, and in 1914 purchased the Warwick, at which place they are now located.

An interesting story of the beginning of the motion picture in Kansas City is told by the young Mr. Rose. "We gave one reel a day, generally about 450 feet long. As soon as we would show it the operator would have to start to rewind by hand, as the film fell on the floor under the machine, necessitating a long intermission. We made but one change a week, and worked the same shift every day from 10 A. M. to 11 P. M. We played to 500,000 persons each year. We were sure of this, because the tickets were purchased in lots of one million and ran out every two years. Our advertising was done by means of a phonograph in front of the theater, used as a "bally-hoo." Many were the funny experiences we had with people who believed we were endeavoring to swindle them. Our music consisted of a five-piece orchestra, sometimes larger, and generally four singers who sang illustrated songs.

"I never expect to do the business now that was done then. To do so it would be necessary to have a downtown house of two or three thousand seats. Additional expense would also cut down revenue."

In addition to their property at the Warwick, the Messrs. Rose conduct the Central Motion Picture Company, doing the developing for several producing companies in this section. They have their own laboratory, screen and cameramen and, in fact, one of the best equipped plants in the west.

The smallest moving picture house in Kansas City is in the heart of the business district and has as competitors the newest house in the city and two others, all of which are located in the same block. The theater is the Sapphire, at 107 East 12th street, which seats 185 people. The house has been in its present location since 1908, but A. E. Elliott, present manager and owner, did not get hold of it until October, 1913. The Sapphire is a success without any possible doubt. So much confidence did the owner of the ground have in Mr. Elliott and the Sapphire that, without one dollar security, Mr. Elliott was able to obtain a 99-year lease on the property. So it looks as if Kansas City will have its midget showhouse for some time to come.

As many as 3,000 people per day have witnessed shows in this little theater, making nearly eighteen performances per day necessary. Regular patronage is assured by this house, which makes a specialty of showing serials, and which has had first downtown run on every large Universal serial ever released. Here is another remarkable fact: Five cents is the admission fee most of the time. Special pictures and features bring an increase. Taking it all in consideration, it looks as if some larger houses might well adopt some of the policies of this little playhouse, if they are after real success.

Wonderful strides, far exceeding the most optimistic expectations of the pioneers, have taken place in the moving picture industry in Kansas City territory. And every step has been for the good.

When motion pictures were first introduced to Kansas City near the year 1898 people were at first sceptical regarding them. But after the novelty wore off, regular patrons came, such as now patronize the houses. More theaters sprang into existence; exchanges began selling film, and other advancements made soon proved for the betterment of the film world.

In Kansas City the idea was originated by George Hale and F. W. Gifford, who took the Hale Tours and Scenes Cars over the entire world after showing them at Electric Park here. The first theater was opened up here in 1898 by Carl Mincing. Following his early career, the observer finds the name of A. D. Flintom very prominent. Mr. Flintom soon purchased this house from Mr. Mincing, and shortly afterwards organized the first exchange in this city. From that time on the trade has picked up until Kansas City is now one of the most important distributing points in the United States.

It is estimated that there are nearly 100 houses in Kansas City, the largest seating nearly 2,000, the smallest but 185. Exchanges total to 22 and supply houses to 10.

B. S. BROWN.

ARDMORE, OKLA., TO HAVE NEW HOUSE.

Helback & Cox, proprietors of the Theatorium and Majestic theaters of Ardmore, Okla., have secured the location for a new picture theater in that city to be erected at the corner of West Main and B streets. Plans now being prepared provide for a seating capacity of 1,200 persons. It is hoped to have the house ready for opening in October.

Baltimore Has Long List of Motion Picture Pioneers

One of the First Towns in the United States to Open "Store Show"--Pearce and Scheck had an Humble Beginning--Other Leaders.

STRANGE as it may seem to the many exhibitors who will read this article, still it is true, when I make the assertion that the germ thought for the real original idea for the exhibiting business in Baltimore, which took root, and eventually made such strides, was originally brought forth in Paris, France.

At the time I speak of, no motion picture theaters were yet thought of being built, not only in Baltimore, but also

First Headquarters of Pearce & Scheck, 223 North Calvert Street, in 1905.

in all the United States, and the promulgation of such an idea was frowned upon when at last it was put forth as being impracticable by two of the biggest men now in the industry, Power and Rock.

It came about in this way. Nat Keene, who now manages Pearce & Scheck's Victoria theater, was touring through Europe with his sister in 1902. They stopped over in Paris for awhile and one day Mr. Keene went out for a stroll along the Boulevard Des Italiens. When not far from the hotel he suddenly noticed a large crowd around a building, the lower part of which was used as a sort of arcade. A ballyhoo was gesticulating and shouting at the top of his voice. Approaching nearer he found that the man was advertising the wonderful and marvelous invention of the age; the cinemetograph. Mr. Keene's interest was aroused at one. He approached nearer the crowd and found out that the show was being run by one Robert Houdey and the admission was a demi-franc (ten cents). One of the unique features of the outside show was the showing on a screen of a hand writing out "Admittance, ten cents" in French.

Purchasing a ticket and pushing his way to the front Mr. Keene found that he was not immediately to be rewarded by seeing the pictures; but that the crowd was ushered up a flight of stairs into a large room in which they were held until the crowd in the exhibition room having seen the pictures were dismissed. The exhibition room seated 100 and it took about 20 minutes to see the whole show as there was some magician work also. After the show was over the crowd was ushered to a back stairway where they were dismissed and the crowd in the waiting room took their places. Thus a crowd was always waiting.

Then Mr. Keene figured a little bit. "Why," he thought, "can't I do this same thing in Baltimore, where a show of this kind would be even newer than it is here? This man turns ten dollars to his account every twenty minutes, which figured out as the show is continuous from ten a. m. to eleven p. m., would mean $330 a day."

When Mr. Keene reached the United States, the first people he went to see in regard to the venture he wished to undertake were Nicholas Power, who was then located on Nassau Street in New York City and had just two rooms as his offices and workshop, and Mr. Rock. At this time Mr. Power was selling stereopticons and was experimenting on a patent shutter. Mr. Power discouraged the idea of starting a theater for moving pictures at this time. "Pop" Rock was next interviewed in his Vitagraph offices just across Nassau Street from Mr. Power. The Vitagraph Co. at this time owned quite a number of machines—about twenty. Mr. Rock was a little more encouraging, but although he said he would furnish the machines for the enterprise he would not back the theater proposition.

Philip J. Scheck.

Mr. Lubin was next interviewed but with the same result, and finally Mr. Power introduced Mr. Keene to George Poole and they bought an outfit for $60, consisting of a black tent, a machine and some film. They were to divide evenly on the proceeds and started out as "The Keene and Poole All-Star Act," featuring the "Keeneograph Moving Pictures." They finally broke up in New England with about $1,000 profit.

This then was really the outcome of the first idea to place a moving picture theater in Baltimore. The will power was there and the force to go ahead, but the backing was lacking and so it was not until some years later that the first picture house was opened to the public in Baltimore.

The Pioneers.

The names which lead in the list of the pioneers of the moving picture business in Baltimore are those of M. S. Pearce, Phillip J. Scheck, T. J. Bohannon, Harry Lewy, J. Howard Bennett, William Fait and C. E. Whitehurst.

M. S. Pearce.

Nat. Keene.

T. J. Bohannon.

J. Howard Bennett.

All of these men are still in the business, with the exception of J. Howard Bennett, and he has just sold his large theater, the New Pickwick, because he will in the future be obliged to give his full time to the pottery business of his father.

I will have to take them separately in order to show just how the business made such headway. It seems that Bohannon & Lewy and Pearce & Scheck started out in the same way and finally, seeing what a scope the future would take in, took it up as a business.

Pearce and Scheck.

Philip J. Scheck was a church singer and a machinist by trade. The partner with whom he finally cast lots and has never had cause to regret it was Marion S. Pearce, who was an electrician by trade. Pearce had a machine for showing moving pictures and six sets of song slides and Scheck furnished the capital, which was $200, for a half interest in the project. The first year after they had become associated they booked eleven shows. This was in 1903. These shows were mainly given in the churches and lodges of Baltimore. Then they branched out and the next year, 1904, one hundred shows were booked all through the state of Maryland. In the second year of this business the capital invested amounted to $400, and after covering all expenses they had $150 profit. Finally, in the early part of 1905, they became so popular that they booked in one week thirty-six shows at churches and lodges.

William Fait.

M. E. Fuld.

The projection machine was run entirely by gas, and they used to use a bag to catch the film, instead of a magazine. One evening they were just about to commence the performance at a lodge when the building inspector of Baltimore, who was present, asked them where their magazine was. They answered that they had none. The inspector said they could not go on with the show, and so, even though they had been running for some years without a magazine, they were forced to give up the entertainment for that night. It was a severe lesson in preparedness.

The First Theater.

In the place where Lubin's theater now stands at about this time there was situated a penny arcade. This arcade took up one-half of the ground floor and on the other half a Mr. Brown fitted up a moving picture parlor with 35 seats, which had been bought from the old Y. M. C. A. On the opening day, before any of the show had begun, a fire broke out in the operating room and the place was closed. This affair was what originally caused the frame building law in regard to moving pictures to be enacted.

After the fire, Mr. Brown was practically a bankrupt, owing to the fact that he had no capital with which to continue the business. Pearce & Scheck were approached at their headquarters on North Calvert street, and, realizing the worth of the proposition that Mr. Brown offered them, they bought out the place, refitted it and started into the exhibiting business in good order.

They rented most of their film from P. L. Waters, of New York. The cost for this service was $25 a week. Two reels were furnished and the changes were made on Mondays and Wednesdays. The admission was five cents. The number of employes consisted of one doorman, two operators, one usher, one ticket seller, and the total expenses weekly were $125, including rent.

A unique arrangement in this theater was that the audience was admitted by the front door and then they left by a back door which admitted them to the penny arcade in the next room. The theater was managed by Pearce & Scheck.

Wizard Theater, Baltimore, Md.

J. Howard Bennett.

J. Howard Bennett was originally in the pottery business with his father, who was one of the pioneer potters of America. In the year 1906 he was attracted to the moving picture business and started in to exhibit pictures in a room where the Little Pickwick theater now stands. His partner at this time was a Mr. Baum, and the firm name was Bennett & Baum. One of Mr. Bennett's strongest principles has been to think for himself and never copy after others; he blazed his own trail as an exhibitor in Baltimore.

He took a special course in light and optics and is considered an expert in the work. For a long time he operated a moving picture camera for taking local scenes of interest, developing the films himself, as he possessed a complete equipment for this work. He holds an operator's license and is a master electrician.

Harry Lewy.

The Second Theater.

The second theater to be built in Baltimore was erected by Mr. Bennett where he first began showing pictures. It was called the Little Pickwick and was built in 1907. Before this theater was built I will give an idea of how the show was run in the room Mr. Bennett had leased.

The service consisted of one reel a day from the Chicago Film Exchange at a cost of $4 per day. He ran the reel off in twenty minutes on days except Saturday and on this day he allowed twelve minutes to the reel. On Saturdays he would exhibit to six and seven thousand people. He had no music and employed one doorman, one cashier, one operator, not licensed, and used a phonograph. The seating capacity was 112 and the weekly expense was less than $100.

Bohannan, Lewy and Fuld.

While M. E. Fuld did not become actively associated with T. J. Bohannan and Harry Lewy, when they first branched out into the exhibiting business, still he has been very closely related to the enterprises of these men.

As I have stated, the entrance of Bohannan & Lewy into the business is very similar to that of Pearce & Scheck. T. J. Bohannan was employed as a superintendent in the Chloride of Silver Dry Cell Battery & Voltamp Electric Company in 1901. M. E. Fuld was, at this time, and still is, the president and general manager of this company. They were located on Eutaw street, and directly opposite them Harry Lewy had an electrical supply store.

One day Mr. Bohannan, knowing that Mr. Lewy was something of an expert in the photography line, approached him on the subject of combining their efforts to give moving picture exhibitions in the churches and lodges of Baltimore and its suburbs.

The plan looked plausible to Mr. Lewy for he knew Mr. Bohannan to be an expert electrician. So they obtained an Edison projection machine and several reels of pictures ranging from eight to ten short subjects of 50 and 100 foot lengths, to the reel. The partnership was formed and they were to divide evenly.

Great success was attendant upon this entertainment work, which they carried on supplementary to their other employment and only on one occasion did they have the least trouble with their projection and this was caused by a leaky gas tank.

In the year 1905 Mr. Bohannan and Mr. Lewy took up the retail end of the electrical novelty business and it was during this year that he and Mr. Lewy built the first moving picture camera that was ever used in this city and they were the first local moving picture camera men in the city. This camera was built in such an expert way that it was in active use until a few years ago.

They continued the church and lodge work until 1906, when they examined the field to find a suitable place to locate a moving picture theater. They were finally able to negotiate the renting of part of a vacant store on North Eutaw Street above Mulberry, and their intention was to rebuild it as a theater. The plans were drawn up, but they found that on account of not having the proper rear exits required by the law they had to abandon this project. Before another place could be found by them, two other theaters, already mentioned, had been started. However, a site was finally located and they built the Wizard theater and this theater was the first one in Baltimore to be given a name. Also Bohannan and Lewy were the first people to use sound effects and talking behind the screen.

In 1909, when Great Wizard was built on West Lexington Street, Mr. Fuld joined the firm as an active member. Only on one occasion have they had the slightest trouble in regard to censorship and this was caused by some people making a complaint against a picture which, after it had been viewed by representatives from the police department, was passed as O. K. They have always upheld clean pictures and would not allow any other than first class productions in any of their theaters.

The film they exhibited at their first theater was secured from New York, Chicago and Philadelphia; from the Vitagraph, Edison, Lubin, Pathe and Selig Companies. Two changes were made a week, on Mondays and Wednesdays. The rental for this film averaged $50 a week, the people they employed consisted of one doorman, two operators, two cashiers, two ushers, and the total expense including rental was $175 weekly. The seating capacity was sixty-six.

William Fait.

William Fait has been in the exhibiting business for nine years. His reason for entering it came about when Charles L. Hehl, who had built the Liberty theater on North Liberty Street found that it was not a paying proposition. This theater was built in 1906, and after it had been unsuccessfully managed for some months, Mr. Fait took over the management of it. The stock at this time was not worth 20 cents on the dollar. He managed this theater for three years and it was then sold for $8,000, the profit being $4,000. This theater was about the eighth one erected in Baltimore. They employed one doorman, one cashier, one piano player, one operator, one usher and a janitor. The show consisted of two reels a day rented through the exchanges of Pearce & Scheck and Tom Moore of Washington. The seating capacity was 140 and the total expense weekly was $225 including rental.

When Mr. Fait took over the management, he realized that he had to make some inducement to get the people off the main business street, Baltimore Street, so he began showing three and four reels. The crowd began to come and the other exhibitors raised a cry and looked upon him as a blacksheep. They reported him to the General Film Co., thinking this would stop it, but the move fell flat.

He was the first man to start poster work in Baltimore in regard to advertising pictures. The posters he used were hand done and for a time he was the only man used them. Also, at this time he was laughed at by some of the others because he started what is known as "playing the pictures," by having his pianist play suitable selections for the pictures.

At this time the Maryland Exhibitor's League was formed, the members being: T. J. Bohannan, Harry Lewy, J. Howard Bennett, Charles E. Whitehurst and William Fait.

Branching Out.

The accounts that have been given show how the business was begun and the pillars of the industry. From the year 1907 until the present things seemed to have moved with the rapidity of a lightning flash. But the pioneers seemed to foreshadow this and kept pace with the times.

Pearce & Scheck began many operations on a larger scale. Some of the theaters they opened were the Arcade, the Ideal, the Amusea, West branch Y. M. C. A., and a circuit was gradually formed embracing the cities of Hagerstown, Frederick, Salisbury, Winchester, Martinsburg, Laurel, Del. and Washington, D. C. Finally, however, larger theaters were built in Baltimore and the others were sold. Among these are the Leader, the Victoria, the Grand, large interests in the Hippodrome, the new Walbrook, and total owners of the Hartford Avenue enterprise now under construction.

Bohannan & Lewy, after they had operated their first enterprise successfully for some time, built the Wizard on Lexington Street, now the Picture Garden; then the Wizard on Light Street, and a theater in Pork, Pa., known as the Wizard. In June 1909, ground was broken for the erection of the Great Wizard and it was at this time that Mr. Fuld joined the forces and the firm became Bohannan, Lewy and Fuld. The Great Wizard was opened in October 1909.

Charles E. Whitehurst had many enterprises, the first being the Red Moon on West Baltimore Street, and his last being the New and Garden theaters, both companies of which he is president.

The Little Pickwick theater on West Lexington Street, was built by J. Howard Bennett in 1907, and in 1908 work was started on the New Pickwick on North Howard Street. On September 29, 1908, this theater was opened with Cameraphone pictures.

If their ever was a man in the moving picture business who has done his utmost to help the industry, that man is Mr. Bennett. When the big Moving Picture Ball was held in Baltimore, it was he who was the chief engineer in the arranging of it.

Managers Who Started Early.

Among the managers of motion picture theaters who started in the early days of the business were Lewis A. DeHoff who began with the Red Moon theater as electrician. Later he went to the Carrollton as manager and operator; was for three years branch manager for the General Film Company and finally manager of the New theater.

Arthur B. Price began in a minor position with the Wizard theater in 1907. He is now manager of the Mt. Royal theater.

O. D. Weems began as a singer at the Red Mill theater and managed several theaters before becoming connected with the Mutual exchange which he now represents.

Edwin Powell came into the business with J. Howard Bennett and is now manager of the New Pickwick. Bernard Depkin, Jr., also joined with Mr. Bennett and is now manager of the Parkway.

Benjamin is now manager of the Red Moon theater, 20 West Baltimore Street.

Other managers who may be numbered among the later arrivals in the field are: Wm. Tyler, Lubins; T. Goldberg, Goldberg; G. L. Wonders, Wilson; L. Benesch, Excelsior; H. C. Jorio, Dream; Levin Bros., Little Pickwick; E. Riggs, Purity; C. E. Anderson, Grand theater, Highlandtown.

J. M. SHELLMAN.

Going Up the Musical Scale.

One interesting development in connection with the moving picture industry in Kansas City, Mo., is that of music accompaniment. The first moving picture house in Kansas City, the Arcade, had for the entertainment of its patrons an electric orchestra organ, such as one sees now at a country fair. This was displaced by a piano and traps. When better pictures began to make their appearance, there was also an advance in the quality of music. A violin was added in some theaters. Finally, a five-piece orchestra came into existence. Over a year ago when the Willis Wood theater opened, the people of the city were astounded at the announcement that a large orchestra would play for the benefit of the patrons. The highest perfection of the musical accompaniment was when that theater put on a 30-piece orchestra for "The Battle Cry of Peace" and "The Birth of a Nation."

At present, the Royal and the Regent, each with a ten-piece orchestra, lead. The Gillham and the Apollo, with five musicians each, follow closely. Other houses having orchestra music are the Glory and the Linwood.

Philadelphia, Pa., Lays Claim to an Early Date

Says Dr. Coleman Sellers Invented First Projector in 1858--Lubin, Mastbaum and Others Also Ran.

THERE is no American-born citizen, and comparatively few of foreign birth, in the United States today who does not know in more or less detail the prominent place that the city of Philadelphia occupies in the history of this country. Like unto its inseparable connection with the history of the United States is Philadelphia's relation to the moving picture industry in America.

Besides being among the first centers to exhibit the moving picture, it was in Philadelphia that Dr. Coleman Sellers, a Philadelphian, conceived the ideas for and built the first moving picture machine in 1858, which device, though crude, formed the nucleus around which the moving picture industry of today has been developed.

Stanley V. Mastbaum, Founder of the Stanley Co.

In speaking of the history of the moving picture industry, so far as Philadelphia is concerned, the names of two other men instinctively come to mind. They are those of Sigmund Lubin, who, although today a film manufacturer exclusively, was this city's earliest exhibitor, and Stanley V. Mastbaum, at the present time the king of local exhibitors.

The first public showing of a moving picture on a screen in Philadelphia was made in the old Bijou theater, on Eighth street, below Vine, just fifteen years ago. This demonstration was made as a side attraction at the Bijou theater, then conducted by the B. F. Keith Company as a vaudeville house. The exhibition of this film was accompanied by a lecture given by G. Van Horn, of the firm of Van Horn & Son, famous costumers of this city.

From this showing, men then interested in theaters and like places of amusement realized the possibilities afforded by the moving picture as the means of entertainment; and, shortly following, theaters showing moving picture's exclusively were established. Although the title of moving picture theaters has been used by the writer to describe the first places in which moving pictures were exhibited as a show, it must not be taken that these places of amusement were anything like the palatial moving picture theaters of which Philadelphia now boasts. In fact, they were more or less simply dance halls and renovated store quarters.

It was during this period that Sigmund Lubin, Philadelphia's first large exhibitor, hit upon the idea of raising the standard of the houses in which moving pictures were to be exhibited. The necessity of these improvements dawned upon Mr. Lubin as a result of his being a manufacturer of films at that time.

In order to carry out his idea of what the moving picture theater, as a playhouse, should be, Mr. Lubin erected Philadelphia's first large moving picture theater, which was located on Market street, in the heart of the city's business district, and which was later destroyed by fire. The erection of the first Lubin theater served as an incentive to other exhibitors of the day and the building of many similar houses followed.

The popular admittance fee of five cents prevailed among the local exhibitors for several years. Certain of the smaller exhibitors attempted with varying success to charge ten cents for exclusive moving picture exhibitions. This, however, did not become general at this time with strictly moving picture shows as an attraction. To further hinder the proposition of increasing the admittance to moving picture shows in Philadelphia, the cheap vaudeville house had its inception in the local amusement field at that time. With the idea of cutting into the business of the moving picture exhibitor, these houses began showing, in addition to the vaudeville program, several reels of pictures.

For some time following the establishment of the cheap combined vaudeville and moving picture shows, it was nip and tuck between the real exhibitors of moving pictures and these establishments, for the upper hand. Considering their ordinarily limited means and facilities, the legitimate moving picture exhibitors "stuck bravely to the ship"; but, in view of the previously mentioned handicaps, were making comparatively slow progress in the fight.

Heavy reinforcements were swung to the support of the cause of the exhibitors when Stanley V. Mastbaum and Alexander R. Boyd, with their unlimited financial resources, entered the field in 1912. They had determined that a beautiful modern theater, exhibiting the finest photoplays procurable, and charging an admission of ten and twenty cents, could not only be made to hold its own, but could be developed into a money-making proposition. Many people hooted the idea, and when it was announced that the Regent theater was to be erected at Sixteenth and Market streets Messrs. Boyd and Mastbaum were voted temporarily insane.

That such was not the case has been proven by the wonderful success of this venture. The Regent theater was not merely "put over," but was put over in such a manner as to fairly startle local theatrical circles. Immediately following this achievement, Stanley V. Mastbaum organized the Stanley Company for the purposes of establishing moving picture theaters even superior to the Regent.

Plans were immediately drawn up for the erection of the most modern and beautiful of Philadelphia's moving picture theaters—the Stanley, 1620 Market street. This theater is one of the most handsome and costly structures of its kind in the United States and represents the skill of master mechanics of many trades.

Stanley Theater, Philadelphia.

The policy of the company in operating the Stanley theater is one embodying sound business principles. No seats are reserved, and it is a common sight to see well-known Philadelphians standing in line before the ticket office. The employees are immaculately clad, well paid and are the recipients of a bonus paid yearly from the profits of the company. No employee of the theater is allowed to accept a tip of any description, and anyone visiting the theater is assured of the most courteous treatment.

That photoplays of class are in themselves sufficient to maintain the popularity and continuous success of a modern moving picture theater with no adjunct of vaudeville or other extraneous features has further been substantiated during the past year in the case of the Palace theater, 1214 Market street. Up until this time, a year ago, when Stanley

V. Mastbaum took over this playhouse, a combined bill of vaudeville and film plays was in order, and dire prophecies of disaster were made when Mr. Mastbaum announced his decision to do away with vaudeville as an attraction and make the Palace theater a strictly photoplay house. The prophecies could not have been proven more erroneous, for the theater today is enjoying a patronage and prosperity at least 100 per cent. greater than it was one year ago, while the popularity appears to be constantly growing.

Another moving picture theater of which Philadelphia may well be proud is the Arcadia theater, 1529 Chestnut street, representing an investment of $650,000. This playhouse is operated and owned by the Cecelia Amusement Company, of which Alexander R. Boyd is president, and is claimed to be the finest photoplay theater of its size in the entire world. An examination of the interior of the Arcadia reveals that every device and convenience that human ingenuity could suggest has been incorporated in the building.

As a result of the advancement made by the moving picture exhibitors, both with regards to their theaters and the selection of the films shown, the photoplay houses have not only overcome the problem resulting from the inception of the cheap vaudeville playhouses in Philadelphia, but have made a serious inroad into the profits and trade of the older playhouses, where the best productions are staged. While within the past four to five years the local moving picture theater industry has advanced to a stage of apparent perfection, the consensus of opinion of the foremost members of the exhibiting and film-producing branches of the local trade is that still greater ends will be accomplished by the moving picture interests in the Quaker City during the next few years. Stanley V. Mastbaum, president of the Stanley Company, in speaking to me of the present trend of affairs here, said:

"After a trifle more than two years of uninterrupted success and the patronage of the very highest class of playgoers, after the most careful study and investigation of every detail, and consideration of every suggestion made, I cannot see now where we could have builded better, made any additional improvements or better gauged the wishes of the public."

C. H. CONGDON.

Salt Lake City, Utah, Registers a Few Exhibitors

Florence and Trent & Wilson Were Early Exhibitors--Hodkinson Had Exchange There--Swanson in Largest Deal.

THE exact date on which the first motion picture was shown in Salt Lake, after the first days of exhibiting the "wonderful new invention," cannot be learned. However, as a starting point, in 1905-06, or perhaps earlier, "Pop" Young controlled a chain of small theaters throughout northern Utah and southern Idaho and, in connection with his "variety" bills and repertoire performances, gave short reel exhibitions.

In 1907 the first bona fide motion picture theater was opened in Salt Lake City by Trent & Wilson who, with Max Florence, were the real pioneers of motion picture exhibition in this city. The Trent & Wilson house, called the Electric, was opened in the Brooks Arcade on State street about three or four days before Max Florence opened his "Red Theatorium" on Main near Third South street.

A year or so later, the Empire was opened by William and Charles Minor, though, after indifferent success, it was sold to Harry R. Rand, this transaction marking the advent of "The Rands" into motion picture activities in this section of the country. Harry Rand and his son, Walter, the latter now representative of the Triangle Film Corporation in this territory, later opened the Rand theater on Main street, now called the Jitney.

In 1908-09, minor theaters known as the Gem and the Elite were opened, the former by James Bradbury and the latter by Max Florence.

Trent & Wilson, in the meantime, had started the Trent & Wilson Film Exchange, and their next theater was the Isis, opened in 1910, at that time the most pretentious motion picture theater in this section. In 1909 the Midgleys, later to become the foremost figures in the local exhibition field, opened the Casino theater. This house was equipped with a very ornate copper and brass facade, with the name of the house carried out in big electric letters on a framework arch. It may be mentioned that after the Casino went out of business this front was purchased by an exhibitor in Gunnison, Utah, a town of less than a thousand population. Needless to say, the brasswork, as installed on the front of the house in Gunnison, is the most striking thing about the town and hits the visitor "right in the eye" when yet some distance from the hamlet.

Max Florence, who had been constantly extending his interests, opened the Luna in the meantime and in 1909 figured in the first large motion picture deal consummated in Salt Lake. He purchased the Isis and the exchange business from Trent & Wilson and started the Max Florence Film Exchange. The same year, the Progressive Film Exchange of Oregon, headed by W. W. Hodkinson, ex-president of the Paramount Pictures Corporation, consolidated with the Florence exchange and the concern was purchased by the General Film Company, Mr. Hodkinson coming from Ogden as manager, and Louis Marcus, now president and general manager of the Notable Feature Film Company of Salt Lake and Denver, becoming assistant manager. A short time later, when Mr. Hodkinson went to the Pacific coast, Mr. Marcus became manager. Mr. Marcus, who became identified with Max Florence soon after his arrival in Salt Lake, going to work as an operator, had been manager of the Max Florence Exchange.

The same year, when the Bungalow theater, owned by Max Daniels, was gutted by fire, it was purchased by Florence and opened as a motion picture theater. The Bungalow may be mentioned as one of the most important structures of its sort in this city, as it has passed through an exciting career of three disastrous fires and several hands and is now the beautiful and entirely fireproof Rex theater of the Swanson Circuit. After the second fire, the Bungalow was rebuilt by Daniels for the Rands and was reopened as the Daniels theater. As such, it suffered from a third conflagration and stood idle until purchased by William H. Swanson, who at that time owned the Rex Film Exchange, and was again opened, this time as the Rex. The Bungalow theater was built originally for the John Cort enterprises, but, when that temporarily fell through, became a stock theater and was the house in which Willard Mack first gained popularity as a stock actor and playwright.

Florence passed from motion picture affairs in Salt Lake in 1909-10, but at his height was owner of the Bungalow, Lyric, Luna, Isis and Elite theaters, in addition to the film exchange that formed the nucleus for the local office of the General Film Company.

In 1910 the Midgleys leaped into fame as exhibitors by building the Liberty theater, then the finest house in the West, in which was installed a very small pipe organ. This instrument, however, was a distinct innovation and was the wonder of the city. The big Liberty became one of the display places of the town.

About the time the Liberty was opened, the Mission theater was built for the Sullivan & Considine Circuit. For some reason, the S. & C. Circuit failed to open the house and it became a moving picture theater and continued as such for about two years. A stock company attempted to reopen the house but the deal fell through and the theater remained dark a year or so, when it was reopened as the Broadway, and as such is today one of the most popular houses in the city. It reopened under the management of Ralph Schayer and later was directed by A. J. Davis.

The Photoplay theater is one of the smaller houses of Salt Lake that has enjoyed continued prosperity for several years. It was built by some ranchers and later sold to Mrs. McGrath, its present manager. The Princess, the first neighborhood house in the city, was opened in the suburb of Sugar House about eighteen months ago by John Jimpson. It is now owned and managed by George M. Wood, who purchased the house last year. The Mehesy theater is one of the most prosperous in Salt Lake and is named after its owner and manager, Edward Mehesy. It has one of the best locations in the city and its programs are unsurpassed, though it has little more than the average seating capacity.

The building of the big American theater in 1913 stands out as a distinct feature of exhibition in Salt Lake. The construction of this monster house, which, until a short time ago, stood as the largest and finest motion picture theater in the world and is now in the top rank of luxurious houses, left the exhibitors and magnates in this part of the country

"gasping for breath." To the nerve of the Midgleys is due the fact that the American theater has been for three years one of the proud possessions of Salt Lake. It was the first house to install one of the larger organs and a big orchestra, and by completion of the recent additions to the organ, now has the largest instrument in the city, excepting only the gigantic organ in the "Mormon" tabernacle. Prof. J. J. McClellan, noted organist at the tabernacle, is special concert organist at the American.

Several months after its opening, the American was sold to an Ogden corporation, which now owns the Alhambra theater in Ogden, and Harry A. Sims became the managing director of the American and Liberty, which latter house was included in the sale. A few months ago the largest deal on record in this city brought the American, Rex and Liberty theaters under the ownership of William H. Swanson.

Last February, the Paramount-Empress theater was opened and has been the proverbial "howling success" since its premiere. The Paramount-Empress was originally the Empress theater, playing the Sullivan & Considine vaudeville, later being leased to the Marcus Loew Circuit, and still later used as a stock theater. When Paramount Pictures sought a permanent home in this city, the Empress was purchased and remodeled and opened under the management of Homer E. Ellison, one of the most successful exhibitors in the West. Mr. Ellison came to Salt Lake from Denver, where he was manager of the Princess and the first man to make the higher-priced houses pay in the Colorado metropolis. The Paramount-Empress recently installed a large organ, which is played by Edward P. Kimball, assistant tabernacle organist. The orchestra is under the direction of Willard Weihe, celebrated violinist.

Recent changes in the field of exhibitors are to be noted. A few weeks ago, H. E. Ellison took the general supervision of the Swanson interests and moved his headquarters to the American theater, from which he directs the widespread activities of the circuit. George E. Carpenter succeeded Mr. Ellison as manager of the Paramount-Empress. Mr. Carpenter also is editor of "Real Reels," the house organ of the Notable Feature Film Company. The Liberty, by recent shifts, is now under the management of E. C. Schmidt, who was publicity man for the Swanson theaters, and the Rex is directed by W. M. Tobin. The Isis recently has come under the control of Harry A. Sims. H. W. PICKERING.

Bangor, Maine, Had One of the First Keith Houses

It Was Built in 1906, Called the "Nickel" and Was the Beginning of Much Picture Theater Building in Maine.

BANGOR'S first moving picture theater was The Nickel, opened in August, 1906, in a modern building that had just been completed. The builder, John R. Graham, had made arrangements with the Keith interests for the opening of a moving picture house in the new block and, as a result, the best skill of architects was brought to bear to make a theater that would compare very favorably indeed with any then in existence for showing film productions. So Bangor was particularly fortunate in having a splendid new house for its early motion picture plays—not its first pictures, for they had been shown in the old Opera House on Main street as far back as 1899.

Stephen Bogrett.
Manager Park and Bijou Theaters, Bangor, Me.

To say that the good people of Bangor regarded the venture of establishing a new theater especially devoted to motion pictures as a radical and not altogether prudent step would be mildly to express their sentiments. For 23 years the old Opera House and Norumbega Hall had supplied the amusement needs of Bangor. Another hall, Union theater, had unsuccessfully competed and was finally closed to stage productions and used for boxing exhibitions, bowling alleys and other amusement ventures in succession. And, thought Bangor, the moving picture was only a temporary fad anyway, never having the ghost of a show to compete with the speaking stage, so how could any sane minded capitalist be foolish enough to sink thousands of dollars in a theater that made no provisions for ordinary theatrical productions?

Bangor attended the Nickel first out of curiosity and liked the pictures so much that the new house became a bonanza. The programs were short; people could come in any hour of the afternoon and evening and see the beginning of a picture showing people chasing a miscreant colliding with a policeman. There were no dramas at first—mostly scenes of upsetting a convenient pan of flour, etc., also views of scenery taken from the front or rear end of a train. But these captivated the theatergoers and so rapidly did the pictures improve that the people kept on coming and are still to be seen at the local photoplay houses in large numbers.

Despite the wonderful developments in the moving picture world, the greatly increased cost of pictures and the art of the actors, Bangor managers find that even with their steady patronage of today, their profits cannot compare with the pioneer days of moving pictures in this city. With the short program, people were coming in without regard to what the time of day was; they would stay a half an hour or an hour and others would take their places. Now they come when the feature picture is about to start—not so often at other times.

The idea of paying only a nickel for amusement was also very attractive to those who had formerly considered the "ten, twenty and thirty" the limit in cheapness for amusement cost. The novelty and all other factors mentioned combined to keep the Nickel and the other theaters that started up shortly after crowded all the time. The cost of reels to the managers was much less than it is now and the general expenses lower than at present.

A Mr. Howe was the first manager of the Nickel, and he was succeeded by several managers in rapid succession. Early in 1907, James P. Forrest, a Bangor theatrical manager of considerable experience, became manager, and held that position for two years, with credit to himself. In May, 1909, Stephen Bogrett, a manager of experience, came to Bangor to succeed Mr. Forrest as manager of the Nickel. Mr. Forrest took over the management of the Gaiety theater, which was established by the Keith interests in Norumbega hall.

Both the Nickel and the Gaiety, the latter devoted to vaudeville with moving pictures, prospered greatly until a day that will always be remembered in Bangor's history, April 30, 1911. On this day a $3,000,000 conflagration struck Bangor and it wiped the Nickel and the Gaiety out so utterly that nothing but the office safes remained to show that there had been a theater there. This concludes the history of the first Bangor motion picture house.

Inspired by the success of the Nickel, three other houses opened in 1908 and 1909. The Graphic on Exchange street, was opened by Grant & Burns and has been a successful theater since the day it first began operations. The Graphic seats over 800 persons. In 1909, J. C. Herlihy and a Mr. Freeman opened the Gem theater on Exchange street, opposite the Graphic. It seemed to be small, but seated fully 700 persons. Harry Bolton, a manufacturing jeweler, opened the Union theater, on Union street, in 1909.

The Gem had a fairly large patronage, but did not prove to be a permanent success. Later it was leased to Abrams & Green, an amusement syndicate that now controls theaters in Bath, Gardiner and Portland, Maine, and has the New England rights of the Famous Players films. Abrams & Green did not keep the Gem long.

After the fire of 1911, the Gaiety was transferred by the Keith Co. to the Gem, which was renamed the Bijou. With vaudeville and moving pictures, it became such a success that it was rebuilt and greatly enlarged by the Keith interests. It is a copy of the Philadelphia Keith theater. Of concrete and other permanent forms of construction, it is absolutely fireproof and sanitary. There is no better theater in New England than the Bijou of Bangor, Maine. It is now and always has been under the management of Stephen Bogrett, except for a few weeks in the fall of 1915, when Mr. Bogrett exchanged positions with A. P. Bibber of the Lewiston theater for a short time. Bangor people were glad to see Mr. Bogrett back again.

The Union theater, opened by Harry Bolton, later became acquired by the Acker Amusement Company, which controlled small houses at St. John, N. B., Canada, and at Halifax, Nova Scotia. There were several managers, including Messrs. Carroll, Snow, Greene and Blood. It remained under the control of Ackers, showing vaudeville and moving pictures until April 29, 1911.

When the Nickel theater was destroyed in the fire of 1911,

Park Theater, Bangor, Me.

Howard Atkinson was then manager, and he leased the Union theater for the Keith interests, taking possession a few weeks after the fire. The Nickel did a thriving business here until December, 1914, when it was transferred to the Star theater.

Pope D. McKinnon, in 1913, built the Star theater, a brick building in the heart of the city, at the corner of State and Park streets. It seated 1,200 people and was the largest building devoted entirely to moving pictures north of Portland. Opened on Christmas Day, 1913, it was more or less successful under the management of Arthur Allen and others until finally acquired by the Keith company on Nov. 28, 1914.

The Keith company beautified the theater considerably and changed its name to the Park. Since opened under the new management, it has been a success. It is the only Bangor house that charges ten cents admission for adults and five cents for children.

The Palace theater was opened in 1911 by Pope D. McKinnon on Exchange street. At first it had a great vogue and was highly profitable, but in recent years it has not been a great moneymaker. Its seating capacity is 400. It is now under management of the Acme Amusement Co., John Goodwin, treasurer.

No mention has been made of the Bangor Opera House as a moving picture theater, but in the interim between road productions and stock companies, it was formerly used for moving pictures. On January 28, 1914, it was totally destroyed by fire, two firemen losing their lives by falling walls at the time.

At present the moving picture needs of Bangor theatergoers are well supplied, and it may be said without fear of contradiction that there is no demand for another house. Bangor is a commercial city, with few industries and no rapid growth in population. When moving pictures first came to Bangor, people from surrounding towns helped fill the theaters in this city. Now every small town in the vicinity of Bangor has its moving picture house and Bangor no longer draws from its neighboring towns. The combined capacity of the four moving picture houses is now 3,600, which means that at four performances a day, 12,400 people can be accommodated, or 24,800 in two days. As the population of the city is only slightly over 26,000, it can be seen that if every man, woman and child in Bangor desires to attend the shows at the local houses during the two days that programs are on, they can be accommodated.

JOHN FLANNAGAN.

FLINTOM IN ON GROUND FLOOR.

President of Kansas City Feature Film Company Was Part Owner of First Picture House.

NO HISTORY of the birth of the moving picture industry in Kansas City, Mo., could be complete without mention of A. D. Flintom, now president of the Kansas City Feature Film Company. Not only was Mr. Flintom part owner of the first moving picture house in Kansas City, but he was organizer of the first exchange in this territory.

Coming from his birthplace in Lawrence, Kan., to Kansas City, in 1900, Mr. Flintom went to work for a local bank, where he soon became chief clerk. Six months after his arrival he became interested in the Yale Amusement Company, then owned by C. F. and J. F. Mincing, now at Leavenworth, Kan. At that time this company was operating a small penny arcade at 720 Main street, which is still there, and on the second floor of which was located Kansas City's first picture house. Mr. Flintom became financially interested in the company.

A. D. Flintom.
President Kansas City Feature Film Co.

His next step was to help organize the Yale theater, at 706 Main street, seating 450 people, showing vaudeville and moving pictures. This was the first house west of New York City to show combination vaudeville and motion pictures, although shortly afterwards the Orpheum began to close its performances with a short reel of pictures. Mr. Flintom quickly saw the future of this business and with his partners opened a second show at 1116 Main street, also on the second floor, known as the Automat.

About 1906 Mr. Flintom foresaw the need of an exchange in this territory. Previously to this all pictures shown had been released out of Chicago by Eugene Cline. Coincident with this, Mr. Flintom and friends purchased the interest of the Mincings, and in a very short time organized Kansas City's first exchange, calling it the Yale Film Exchange. This was at Eleventh and Main streets. Soon afterwards larger quarters were necessary, and the organization moved to the northwest corner of Seventh and Main streets.

In 1909, 1910 and 1911 the moving picture business was just about to go on the rocks, according to Mr. Flintom, when the exchange men throughout the country organized at Pittsburgh, under the name of the Film Service Association. That was a turning point for the betterment of the trade.

Mr. Flintom eventually sold out to the General Film Company, and acted as manager of their St. Louis and Kansas City offices. All this time the demand from the public was for better quality in pictures. To satisfy this cry Mr. Flintom organized the Kansas City Feature Film Company, which is the largest feature handling firm in this section of the country.

B. S. BROWN.

It Pays to Advertise.

The most daring of the Kansas City, Mo. exhibitors is Joseph Gilday, manager of the Willis Wood theater. As head of the largest picture house in Kansas City, Mr. Gilday is kept busy springing surprises on his competitors and making records. At the present time he is conducting the most extensive advertising campaign for moving pictures ever promoted in this part of the country. He is spending over $20,000 getting publicity for the Billie Burke serial. And he is getting it too, as the crowds at the Willis Wood will indicate. Mr. Gilday is the manager who holds the record of consecutive runs in Kansas City for any production. He made this when he booked "The Battle Cry of Peace" for six weeks and "The Birth of a Nation" for five weeks. He is now putting on "Gloria's Romance," the first serial he ever presented and it is drawing well. Mr. Gilday has been in charge of the Willis Wood since 1914.

Prosperity at Royal.

The most successful downtown theater in Kansas City, Mo., is the Royal, on Main between Tenth and Eleventh streets. This house, which was opened in June, 1914, has a seating capacity of 750, which includes a balcony. The admission price never varies from ten cents. A ten-piece orchestra is a feature. The Royal has been a great success from the opening day and is the admiration of every moving picture theater owner in the Kansas City territory.

Cincinnati's Contribution to Ancient Picture History

Gives the Palm to Ike McMahan as the First Exhibitor in that Region-- He's Still at It.

AS TIME goes, nothing in the moving picture business is old, and this applies to Cincinnati as well as to any other city; but, at the same time, Cincinnati may claim some degree of antiquity, comparatively speaking, as a moving picture center, for the reason that at least one of the now prominent figures in the theatrical world started in the Queen City, where he was, as far as can be learned, the initial exhibitor of moving pictures. And the prominence since achieved by the city as one where there are many prosperous houses dates from that time.

It was something like fifteen years ago that Marcus Loew, the theatrical man referred to, was running a penny arcade on the south side of Fountain Square, where the Star moving picture theater now stands. The penny arcade did an excellent business, it seems, but Mr. Loew, being always on the lookout for some means of making business better and attracting that many more people, one day discovered what struck him as a first-class stunt in this line. It was across the river, in Covington, Ky.—at 521 Madison avenue, to be exact—that he found in full and prosperous operation what seems to have been the very first picture show in or around Cincinnati.

I. W. McMahan.
President McMahan and Jackson, Cincinnati.

"It was literally a one-man house," Mr. Loew has told many times since, recalling his visit to the little house. "A chap was running it single-handed, over the Hackstead arcade, which was the thing first drew my attention to it. If a picture show could thrive over an arcade in Covington, I didn't see why one couldn't do well over mine. At any rate, this exhibitor was his own operator, ticket taker, and, I have no doubt, his own porter. People flocked to see the show, which usually consisted of a single reel, and the idea appealed to me so forcibly that I promptly adopted it at the Fountain Square penny arcade."

And that was one of the very first, if not the first, picture shows in Cincinnati. Incidentally, it may be stated that the Covington enterprise referred to was run, at the time Mr. Loew saw it, and had been founded by "Ike" McMahan, of the theatrical firm of McMahan & Jackson. He freely admits it, and points with pride to the fact that the little show was clearing him forty or fifty dollars a week, which, as he asserts, is something that many a more ambitious enterprise nowadays cannot claim.

In a letter to Marcus Loew referring to an interview in which Mr. Loew recalled the incident, Mr. McMahan corroborated the matter, and said that he started the show after an unsuccessful season with a traveling theatrical company which his firm was running. The moving picture business, then in its infancy, appealed to him as a possible chance to tide over a few months; but it proved so successful, in the rather crude effort which was made, that the firm has been in moving pictures ever since, at one time operating an extensive chain of houses in Cincinnati and other cities in the same section.

At any rate, it is pretty well established that the Loew show over his penny arcade was the first house operated in Cincinnati, although there are some who maintain that a small house on West Fifth street, started by "Ed" Bernardi and Tom Riley, was the first. However, the dates are difficult to establish accurately, and the West Fifth street house in question, it appears, did not last long, although Messrs. Bernardi and Riley have since been and are still prominent and successful figures in Cincinnati moving picture circles.

There was a considerable hiatus between the finish of the Loew arcade and picture show on Fountain Square and the construction on the same site of the present Star theater, so that the operation of a picture house at that place can hardly be said to have been continuous. This leaves to the Gem, 214 West Fifth street, the honor of being the oldest house in Cincinnati in continuous operation. Besides, it was started not long after the Loew show, fifteen years ago or thereabouts, by McMahan & Jackson, the success of the Covington and Loew arcade picture shows having given the firm the idea that there might be more money in the business than anybody had yet discovered.

The house was started as the Ohio, with a seating capacity of 300. It still has the same capacity, and even the same identical chairs which were installed in that prehistoric period. It has always been a good money maker, and while the rising tide of investment in the business has made it possible for other promoters to acquire more centrally located sites, closer to Vine street, the house bids fair to keep on doing business at a profit for some years to come. It was purchased several years ago of McMahan & Jackson by Huss Bros., who are themselves actively interested in several other houses.

Another house, in the same block, started by the same firm, was probably the next house to be placed in the field, and it also is still doing business. It was started as the Orpheum about a year after the Ohio, or Gem, and is now called the Dreamland. It seats 240 people. The Alhambra, on the Fifth street block between Race and Elm streets, was started by McMahan & Jackson about five years ago, being the third of the several handsome houses in that block which are now doing business, the Lubin being the first and the Colonial next. The Alhambra was disposed of to William Gruber, who is still interested in it, with Charles Weigel as the manager in charge.

The Lubin, referred to above, which has from the first been a popular house, made its bow to the public about eight years ago, being built by Hennegan Bros., with whom Sigmund Lubin, from whom the house took its name, was interested. Three years later the Hennegans acquired Mr. Lubin's interest, and have since remained sole owners, through the Lubin Amusement Company. The original seating capacity of the house was 300, and this was increased to 340, the present capacity, which is regularly crowded, the management, in fact, being handicapped here as are others in the same block by the impossibility of securing more space.

I. Libson, for several years one of the leading exhibitors in Cincinnati, came to the city eight years ago from Pittsburgh, and with John P. Harris, of Pittsburgh, with whom he had been associated, and Harry Davis, of the same city, organized the Libson Amusement Company and built the Bijou on Fountain Square. This little house, seating 390 people, is another on the honor roll of those which have done business without interruption ever since starting; and as the location could not be improved upon, indications are that it will continue to do business indefinitely, unless by some means its place is taken by a larger house.

The Family theater, on Vine street, between Fifth and Sixth, was the next house in which Mr. Libson became interested. It was opened about six years ago by the Cincinnati Family Theater Amusement Co., which built it, with Mr. Harris as president. It succeeded, or, more accurately, took the place of the famous, or infamous, music hall operated in the same building by a well-known Cincinnati politician. The music hall was eliminated, and the construction of the Family theater gave the public in its stead clean and wholesome amusement.

The house is much the largest in the downtown section constructed for use as a moving picture, and one of the largest of that class in the city, as it seats 1,200 people. An unusually roomy balcony is responsible for much of its capacity, enabling it to handle the big houses which prevail, especially in the evenings and on Sundays and holidays, without difficulty. The floor of the house is so pitched that a perfect view of the screen is possible from every seat, and the balcony is quite as good as the main floor from this standpoint. An intermediate floor at the front gives space for the manager's office, while retiring rooms downstairs for both sexes, bubbling fountains and up-to-date decorations and equipment make the house one of the cleanest and most attractive in the city. Up to about a year ago the Family

was devoted to the program made up of one- and two-reel subjects, with an admission price of five cents, but since that time has been showing features at the usual charge of ten cents, with conspicuous success.

The Strand theater is another enterprise in which Mr. Libson is interested. It—the house, that is—had an eventful career before reaching its present successful and dignified position as the first-run house for the Paramount program in Cincinnati. It was opened as the Strand in November, 1914, after thorough remodeling, succeeding the Gayety, a variety house which had done business for only a comparatively short time. No hoodoo appeared to attach to the location on Walnut street, however, which is in fact excellent, being in the same block with the B. F. Keith theater, and business has been uniformly good since the Strand was started.

There was another Gayety in Cincinnati a few years back, this being the name first borne by the Star, on Fountain Square, referred to above as standing on the site of the former Loew arcade. The original Gayety was opened seven years ago, a year after the Bijou, its nearest competitor, by Ed. Hart & Co., the name being changed to the Star when the burlesque house was opened under the same name. Like its neighbor, the Bijou, it has always done a big business at its five-cent admission charge.

"We handled as many people at the Bijou during the first few years of its life as any of the big houses do now," declared Mr. Libson. "In those days we gave a show consisting of one reel, running it in twelve minutes, for five cents. This kept people coming, and receipts and attendance ran up into astonishing figures."

The number of suburban houses in and around Cincinnati is legion, and it is a question whether anybody knows just when this or that one was started. One of the most interesting, however, beyond a doubt, is the house now known as the Arcade, in Elmwood place, on Carthage Pike. This house, like a good many others in Cincinnati, was started by McMahan & Jackson, the building being used originally as the Elmwood town hall; and it was about thirteen years ago that it was first used as a theater, being leased by the firm from the fire department of Elmwood, which controlled it. When the property was sold by the department, about ten years ago, McMahan & Jackson lost it, but it has since been operated continuously as a picture theater.

KENNETH CRAIN.

Buffalo, N. Y., Names Mitchell Mark as Favorite Son

Says He is the Man Who Made the Town Famous in Motion Picture History-- Other Old Timers.

BUFFALO has the distinction of being the home of Mitchell H. Mark, whose interests and those of his associates include the Strand theater, New York, the Victoria, Elmwood and Strand theaters, Buffalo, the Strand theater, Syracuse and other houses in this state and in New England.

Mr. Mark's name will always be associated with the early history of moving pictures in Buffalo, because when the industry was in its infancy and had not passed the experimental stage, he conducted a moving picture theater, twelve feet wide and fifty feet deep, in the basement of Ellicott square, this city. Mr. Mark simply "coined money" with the project.

Mitchell H. Mark.

Mr. Mark did not begin life as a poor boy. Henry C. Mark, his father, was a prosperous business man of Greenville, S. C., just after the Civil War. In Mitchell Mark's fifteenth year it was thought that he would "follow in father's footsteps," but the young man had other plans and he told Dad so. His father's country stores, six in number, and his 1,000-acre cotton plantations with alluring possibilities of wealth could not hold the boy. The outcome was that Mr. Mark, Sr., declined to favor his aspiring son's journey along the Great White Way in New York. In 1877, with a five-dollar bill in his pocket, good clothes on his back and hunger in his stomach, he landed in the great metropolis. All day he tramped Broadway in search of a job. Later in the day Mitchell walked into the wholesale hat store of Young Bros. and demanded work. He landed the position and the first week his salary was $4.50.

A Bent for Original Publicity.

Mr. Mark later opened a hat store at 73-77 Seneca street, Buffalo. He cleaned up every spring and fall by throwing what hats were left from the roof of his store to the waiting crowd.

Mitchell Mark was associated in these old Buffalo days, as he is at present, with his younger brother, Moe Mark. The Mark firm advertised with humanitarian methods, feeding the kiddies ice-cream bi-weekly during the summer, and forming a bread and coffee line for the unemployed in the winter. They were the pioneers of freak advertising in Buffalo, and some of their methods, which would pass without comment today, attracted much attention.

In 1893 the ladder of success slipped on the greensward between Niagara Falls and Tonawanda and threw Mitchell H. Mark off. He picked himself up, having dropped every dollar he had in the purchase of a real estate bubble. One day some men wanted to get back to California and offered to sell a store full of phonographs to Mr. Mark. The success of this one small venture set him to thinking along a new line which later made him famous—moving pictures.

Starts His First Picture Show.

The next move was a basement moving picture theater in Ellicott Square, Buffalo, which netted the interesting sum of $18,000 a year in a spot twelve feet wide by fifty feet deep.

In 1907 Mr. Mark opened the Theater Comique of Boston, Mass., one of the first moving picture theaters in the country. Then he was soon known as one of the leading exhibitors of the United States.

The New Victoria theater, Buffalo, one of the handsomest in the country, is Mr. Mark's favorite, although he built the New York Strand and other magnificent theaters. It is his idea, cherished largely by himself, and is up to the minute in equipment and construction. The Victoria is located in a fine West Side residential district. In regard to this house Mr. Mark said, "The people out here were loyal patrons of my little Victoria theater, my former house in this neighborhood, and I decided to give them one of the handsomest theaters that could be built—the New Victoria."

BUFFALO'S FIRST TEN-CENT EXHIBITOR.

"Jim" Wallingford Started With Keith's and Eventually Controlled Eight Theaters.

CLOSELY coupled with the early history of the moving picture business of Buffalo is the name of "Jim" Wallingford, general manager of the Grey Amusement Company, which has a moving picture theater at 263 Main street. Mr. Wallingford has the distinction of having opened the first ten-cent moving picture theater in Buffalo. This was Keith's, located near Mr. Wallingford's present house. His plan to advance the price of admission was soon followed by other local exhibitors. Mr. Wallingford also installed a pipe organ in Keith's. This was the first pipe organ placed in any moving picture theater in New York state. He is no longer connected with Keith's, which is now a five-cent house.

At one time Mr. Wallingford had eight moving picture theaters under his control. He reports that he was the first in the city to see the possibilities of Charlie Chaplin as a film comedian. A few years ago Mr. Chaplin appeared in person at Shea's vaudeville theater, Buffalo. The act was entitled "A Scene in an English Music Hall." Chaplin acted the part of an intoxicated man in a box at the "make-believe" theater.

Jim Wallingford.

Of course his antics caused a storm of laughter and Mr. Wallingford was among those in the audience who were delighted with the turn. Shortly afterward Mr. Chaplin appeared in the Keystone comedies, not as a lead, but playing back of Ford Sterling. Mr. Wallingford recognized on the screen the laughmaker, who had appeared in person in Buffalo, and immediately began "to play up Chaplin for all he was worth." Mr. Wallingford placed in front of his theater several Chaplin banners and had enlargements made from the Chaplin picture as it apeared on the film.

According to Mr. Wallingford, if you educate your patrons to depend on a good show, they will continue their patronage, which will quickly fall away if this condition is reversed. Mr. Wallingford has been a firm believer in the power of novelties. His efforts in this line have been rewarded by steady attendance at his theaters for years.

THE PASSING OF THE BIJOU.

After Ten Years of Prosperity, Buffalo's Popular Little Theater Gives Place to New Building.

ROBERT H. TIFFT, head of the Tifft Theater Corporation, was the last owner of the Bijou Dream, one of the first picture shows in Buffalo, located at Main and North Division streets. Particular interest is attached to this theater, because it was closed permanently on June 3, 1916. The building will be razed and the site and additional space will be used for the location of a handsome structure for the Bank of Buffalo.

Although "bushels and bushels of nickels" have poured into the box office of the Bijou for many years, it was believed the site was too valuable to be used for a theater of small capacity. The Bijou will therefore pass into Buffalo's moving picture history as only a memory.

Robert H. Tifft.
Last Owner Bijou Dream Theater, Buffalo, N. Y.

When Mr. Davis opened the Bijou in 1906, the money spent on the front and interior of the building was a revelation to Buffalonians at that time. The front was a mass of electric lights and the terra cotta and mural decorations aroused great wonder and interest. G. W. Erdmann, who afterwards managed the Elmwood theater, Buffalo, was among the first of the Bijou managers. At that time it was customary to supplement the moving picture programs with singing. Mr. Erdmann, who was a good singer, furnished vocal selections in addition to his managerial efforts. Moving pictures have been the only attraction at the Bijou for the past five years.

J. H. Beaver later took charge of the theater, and in September, 1914, sold it to the Tifft Theater Corporation, headed by Robert H. Tifft. Mr. Tifft reports he increased the receipts 100 per cent. the past year.

"On the advice of John Oishei, manager of the Teck theater, Buffalo, a Shubert house," said Mr. Tifft, "we enlarged the lobby, and replaced the 'circus front' with dignified decorations. Mr. Oishei sent me Harry Byrne, of the Teck theater, and under Mr. Byrne's management the Bijou was put on its feet. We had fourteen shows a day, from 9 o'clock in the morning up to 11 o'clock at night.

Bijou Dream, Buffalo, N. Y.

"We sold tickets up to 10.45 in the evening, and had regular patrons who came at 9 o'clock in the morning. Between that hour and 10 o'clock in the evening we seldom had less than 100 persons in the house. The building is only 25 feet by 70 feet, and no person in the audience could get more than twenty-five feet from an exit. Despite the millions who visited the Bijou, the crowds were always well handled, and I am glad to say no serious mishap ever marred the success of the theater. During the past year the Bijou was known as a Chaplin house because we featured a Chaplin picture every day."

The closing of the Bijou is an emphatic sign of the tendency of the "half million or million dollar moving picture palaces" superseding the smaller five-cent houses in Buffalo.

J. A. McGUIRE.

FRED T. SCOTT, A DIPLOMATIC MANAGER.

One of the best known moving picture theater managers in Kansas City, Mo., is Fred T. Scott, who directs the fortunes of the Apollo theater, 3227 Troost avenue. The Apollo takes its place at the head of the suburban picture houses and one can see in just what place Mr. Scott ranks. He is a hustler in every sense of the word, and in addition to being one of the best known of the managers is also one of the most popular, and there are a lot of moving picture theaters in Kansas City. Every night you go to the Apollo you will find Mr. Scott near the entrance listening to the compliments being showered on this theater, and sometimes he will be soothing an annoyed patron who came about thirty minutes later and could not find an empty seat in the house. But this latter class is just one reason for Mr. Scott's success. He is diplomatic in every sense of the word. And when he talks to you and tells you what a wonderful program will be shown at the Apollo tomorrow night, that genial smile of his and that spirit of friendliness simply carry you away. You hurry to the box office and stand in line to get a glimpse at a picture show in one of Kansas City's best theaters, guided by one of Kansas City's ablest managers.

Fred T. Scott.
Manager Apollo Theater, Kansas City, Mo.

Cleveland, O., Boasts of Some "Pioneer" Picture Men

The Bullocks Were There in 1904 and Are Still Going Some--Megown is "Old Timer."

ONLY about half a dozen of those who were in the motion picture business in the "pioneer" days in Cleveland, are still picture men, others having died, or gone into a less nerve-racking business. Among these "pioneers," in the picture game as early as 1904 or 1905, are Sam Bullock, Louis Becht, Frank M. Kenney, W. J. Slimm, H. A. Rosenberger, George W. Heinbuch and Fred J. Schad.

The first picture theater in Cleveland, the American, was started in November, 1904, by William Bullock, brother of Sam Bullock. The American was located on Superior avenue, near East 6th street, in the heart of the downtown section. It seated 320 persons and was regarded as a marvel of up-to-dateness, as the box office receipts showed nightly.

Frank M. Kenney, Treasurer Northeastern Ohio Motion Picture Exhibitors' League.

Bullock being the son of William Bullock, a veteran magic lantern and dissolving view operator widely known in England, he fitted into the moving picture business as naturally as if he had been born in it. As part of his equipment in the American, Bullock brought with him a few hundred stereopticon slides to supplement the moving picture machine and limited number of reels then obtainable. He also delivered lectures or travel talks with the pictures, and showed many films which he himself had made in Yellowstone Park, the Grand Canyon and other parts of the west. Within a few years, Bullock cleared enough to quit the business and went west where he bought a ranch. Today he is living in Los Angeles.

Within a year after Bullock opened the American, there were about half a dozen picture theaters in Cleveland, principally what were known as "store" shows.

One of the first men to open a "store" show was Frank M. Kenney, treasurer of the Northwestern Ohio Motion Picture Exhibitors' League and Ohio vice-president of the national organization. In 1905, Kenney opened the Clark theater in a store room near Clark avenue and West 46th street. For nearly four year, Kenney operated this theater with only 125 seats, but the place was always crowded and Kenney refers to this period as "those good old days." In 1909, Kenney built a modern 400-seat house opposite his store show, and is still operating this theater, known also as the Clark. His original theater was one of the first to invade the west side.

Sam Bullock Began Early.

While William Bullock was operating the American theater, his brother Sam Bullock was "breaking into the business" with him. When William Bullock left Cleveland for the west, Sam Bullock opened the Temple theater, at West 25th street and Detroit avenue, in September, 1907. Outgrowing this 200 seat house, Bullock then went into partnership with another man and opened the Madison theater, a 200 seat house at West 72nd street and Madison avenue, and the Brookside Airdome opposite Brookside Park. After operating these two houses for a season, Bullock with two other men, now retired from the business, opened two theaters on St. Clair avenue and bought the Grand theater on Lorain avenue, near West 25th street. Later he purchased the Grand from his partners and ran it until 1909, when he sold it to a former partner and opened the Columbia theater, owned by E. Mandelbaum.

Sam Bullock, with Ernest Schwartz, and others, then organized the Erie Amusement Company, and took over the Casino theater at East 71st stret and Kinsman road, the Erie at East 31st street and Woodland avenue and the Columbia. The Columbia was later sold to the Columbia Amusement Company and Bullock retired from the Erie Company. For the past two years he has managed the Columbia and the Boulevard theater at 9904 Lorain avenue.

Louis H. Becht, now owner of the Mall theater, Superior avenue, opened Dreamland, on Euclid avenue, which is the oldest downtown picture theater still in existence, in 1908. He was there two years when he opened the Mall where he now is. At that time the American had ceased to exist.

Becht Building a "Duplex."

Now Becht is spending $100,000 on a new Mall, to be a duplex theater, each auditorium to seat 650 persons and have both entrances from Euclid avenue, which run parallel. This house will be ready for opening about Nov. 1. The present Mall, one of the most popular downtown houses, seats 300 persons.

George W. Heinbuch, now proprietor of the Superior theater, started a store show under the same name at 8607 Superior avenue, April 26, 1906. The seating capacity at first was only 110, but in the four years Heinbuch remained there, the house was enlarged to seat 210 persons. The present Superior theater was opened in 1910. It seats 600. Heinbuch also ran Shadowland at 6410 Superior avenue, for a year, in conjunction with the Superior. Shadowland has ceased to exist.

W. J. Slimm, proprietor of the Marquis theater, 1755 Crawford Road, another "pioneer," started the Hough Avenue theater, 8521 Hough avenue, in 1909. This was a store show with only 200 seats but Slimm is still highly enthusiastic over the success he attained at that time. He remained in the Hough until 1912, when he took over the Marquis, then a new house seating 400. Before he became an exhibitor he was a stock broker.

About the time Kenney, Becht, and Slimm entered the business, H. A. Rosenberger, of the Enjoy-U, West 77th street and Lake avenue; George Heinbuch, of the Superior theater, 8303 Superior avenue; and Fred J. Schad, of the Gordon Park theater, 7115 St. Clair avenue, started houses near their present locations.

Original Theater, Clark Avenue and West 46th Street, Started by Frank M. Kenney in 1905, Cleveland, O.

Though Charles A. Megown, of the Cameraphone theater, is not one of the Cleveland "pioneers," he has been in the moving picture business longer than any Cleveland man and has had many years of experience as a showman.

Megown Is "Old Timer."

As early as 1898, Megown was operating a traveling motion picture show with an old Edison machine and acetylene gas tanks. Megown traveled through Pennsylvania and Ohio with this outfit, showing in schoolhouses and making a good living. Then beginning about 1902, he handled a moving picture outfit with a carnival company, until he opened a store show on Vine street in Cincinnati. After a year in Cincinnati, Megown went to Chicago where he opened the Swanson theater at 39th street and Cottage Grove avenue, and the Roseland theater in Kensington.

In 1911 he came to Cleveland and opened the Camerophone theater at 736 Euclid avenue, which he now runs. Megown is special representative of the Northeastern Ohio Motion Picture Exhibitors' League and one of the hardest workers in that organization.

W. H. Miller, manager of the Olympia and Haltnorth theaters, opened the first picture show in Lorain, O., in 1903. He remained there for three years before coming to Cleveland. The theater in Lorain was a 250 seat house called

Present Clark Theater, Cleveland, Ohio.

the Amuse U. Miller remodeled it twice before he sold the house.

The Standard theater, 813 Prospect avenue, is one of the largest and most popular of the downtown picture theaters in Cleveland. Joseph Grossman, who with his wife operates the theater, opened it just two years ago. The Standard was the first downtown house to charge ten cents admission, and is the only house which runs its entire program for a week. Grossman books Fox first run features with twenty-one days protection, and declares his S. R. O. sign works overtime. The Standard seats 700.

When Grossman opened the Standard, failure was predicted because of the fact that the entrance to the house is one of the longest in the city. Grossman overcame this allegedly objectionable feature by artistic treatment of the entrance. In observance of his second anniversary, he has just had the lobby transformed into a rose bower, by the use of trellis work and thousands of artificial flowers.

One of the largest and prettiest theaters in Cleveland, built originally for pictures, is the Alhambra, at Euclid avenue and East 105th street. The house now seats 1,100 and during the summer a balcony with 400 seats is to be added. The house was built five years ago.

Originates Children's Matinees.

Jack Greenbaum, manager since the Alhambra-Doan Company took over the theater, fourteen months ago, originated the "children's matinee" idea in Cleveland. Special programs for children are shown every Saturday. School teachers aid Greenbaum in the selection of the pictures for the children.

The Knickerbocker Theater, 8315 Euclid avenue, boasts of the most exclusive patronage of any Cleveland picture theater. Emery M. Downs, who manages both the Knickerbocker and the Metropolitan Theater, says high class music and the best obtainable pictures have built up this reputation.

All the ushers in the Knickerbocker, which has 1,100 seats, are college boys, from either Western Reserve University or the Case School of Applied Science.

Morris Spitalney's orchestra provides music with the pictures. The Knickerbocker charges 10, 20 and 35 cents for admission.

The Gordon Square Theater at West 64th street and Detroit avenue, built four years ago, was at that time the largest theater in Cleveland built primarily for pictures. It seats 1,250 people. Harry DuRocher manages both the Gordon Square and the Liberty Theater, the latter built a year ago, seating 1,500 people. Both houses have orchestras.

HUBERT PERSONS.

St. Louis, Missouri, "One of Our Best Picture Towns"

Had 250 Picture Houses in 1909, but Less than Half as Many Picture Theaters With Greater Capacity Today.

A MAN with a droop to the corners of his mouth, a look of pessimism and I-told-you-so plastered all over his countenance, stopped us on the street the other day.

"Look-a-here," he said, "did you know that this moving picture craze is about to pass? In 1909 there were more than two hundred and forty-five theaters in this town, while to-day—" he stopped to allow a shudder to pass over his frame, "to-day, there are only a very few over one hundred."

This pessimist is right, his figures are correct. These chaps usually do have the right totals, but they never get beyond that; their reasoning is all on the surface, and as soon as we got our statistical breath we proceeded to upset him with some figures of our own. We slammed into him with the fact that the one hundred and odd theaters in St. Louis to-day have a greater seating capacity than all of the houses that flourished six years ago combined.

We poked him in the arithmetical ribs and called his attention to the fact that one theater alone, the New Grand Central, cost as much to build and equip as twenty of the shows that went to make up his big total. We thumped him on the chest with the long and bony index finger of a hungry scribe and mentioned the names of twenty-two houses to-day that will hold as many people as one hundred and fifty of his six year ago theaters. We spoke feelingly of the fact that but few of the houses he mentioned had all picture bills, but most of them interpolated bad vaudeville and worse amateur acts between their reels.

We drew a deadly parallel between the equipment of the old time nickel show with its unattractive front and foully ventilated interior, and the luxury, comfort and sanitary condition of the houses of to-day, with their Persian rugs and soft footed and gentlemanly ushers, and the air of refinement and high class that prevails in almost every house in town. We staggered him with a list of names: The King's, the Delmar, the Lindell, the American, the Cinderella, the Pageant, the Shaw, the Knickerbocker, the Lafayette, the Juniata, the Cherokee, the Arsenal, the Mikado, the Mogler, the King Bee, the Plaza, the Majestic, the Cravois, the Webster, the Cabanne, the Strand, the Royal, the Congress, the Lyrics, the Plymouth, the St. Charles, the Arco, and many more, each suggesting the best in modern theaters, and in fact just when we were really getting wound up about right, the Pessimist faded down the street, his coat tails flying signals of defeat.

St. Louis One of "Best Towns."

St. Louis is recognized as one of the best moving picture towns in the country. The growth of the industry has been very rapid. Of course the town passed through the usual period when any vacant store room and a handful of chairs was considered good enough for the exhibition of pictures, but these early exhibitors, who started on shoe-strong capital, saw the possibilities of the pictures and put their earnings right back into the business, and enlarged their houses or built new ones. Men with brains and vision entered the game and the mushroom period soon passed. To-day there are not three closed houses in the city, and new places are going up at the rate of five or six a year.

Many of the men who started out with a small room and a few chairs are the picture magnates of today. Many, too, have fallen by the wayside.

The honor of starting the first show in St. Louis lies between one Goldgrabber, and the Miller brothers, old showmen of the circus type. The establishment of the two houses was almost simultaneous, and both were on Franklin avenue. Goldgrabber did not live up to his name, it seems, at any rate he did not grab enough gold out of the business to make him keep on in it.

His projection machine fell into the hands of John Karzin, who opened a place at 1528 Market street, eleven years ago. Karzin operated the place for a while with a partner, who

afterwards sold out his interest to Karzin and drifted out of the business.

Karzin kept on and is successfully operating as the owner of the Casino, and the Royal, just across the street from one another on Market street, as well as being the president of the McKinley Amusement Company, which controls the Majestic, a big house of the best type at 10th and Franklin avenues.

Gentner a Pioneer and a Fighter.

John Gentner is another pioneer, and one of the first exhibitors in St. Louis. Mr. Gentner acquired an old blacksmith shop at 22nd and Market street, and turned it into a theater, with a hundred seats. The place soon became too small, and had to be considerably enlarged for the increased business that came to it. This house, the Retina, is probably the only theater that has run continuously from the beginning of the establishment of pictures in St. Louis without change of name, ownership or management. Even while the house was being remodeled, the performance was not interrupted, and the audience sat and watched the films to the accompaniment of the carpenters' saws and hammers.

Mr. Gentner was one of the first managers to organize the exhibitors into a protective league, and he is now president of the Theater Managers and Motion Picture Exhibitors Protective Association.

Gentner has also been a fighter against censorship, and as early as four years ago had thousands of booklets printed, giving exhaustive data on the subject, which he distributed to his audience. Gentner has many interesting reminiscences of the early days, and tells of the time when he ran "The James Boys of Missouri," a two reel thriller based on the exploits of Frank and Jesse James, the outlaws. "I gave 27 shows a day and all the time the house was packed and the sidewalk jammed with people waiting to get in. I had a singer who sang a song with each performance. I wonder how she did it, but she came up to the scratch with her 27 songs a day for a whole week, and was just as fresh and in as good a tone at the finish as she was at the start," said Mr. Gentner.

The first show in the down town shopping district opened on Broadway between Market and Walnut streets, and was the evolution of a penny arcade.

E. A. Schwartz, manager of the St. Charles theater at the present time, was the manager of the house, which was called the Scenic, afterwards the Little Hippodrome, then the Sun, and now flourishing as the Dixie.

The Lyceum, on Sixth near Walnut, was opened about the same time by Frank Talbot, of Hippodrome fame. Schwartz used one reel for five cents admission, but his competitor at the Lyceum gave his patrons a smashing big program of two reels and felt justified in collecting a dime for it.

"Most of the films those days contained six and seven subjects to the reel; a little slap stick comedy, a bit of travel, some scenic stuff and maybe a boxing contest or a dog fight. When we got a film with two subjects on it was thought we had a feature," said Mr. Schwartz, in talking of his early managerial experiences. "There were no exchanges; we got our films from O. T. Crawford, who had about fifteen or twenty reels in a small room.

"We just went into Crawford's place and looked over his subjects and took what we wanted. The exchange was as yet unborn."

It is worthy of note that this small room of which Mr. Schwartz speaks afterwards became the Swanson-Crawford Film Exchange, one of the biggest distributing centers in the country.

Theaters began to spring up over night about this time. The Gem was built across the street from the Lyceum. This place was the biggest in town for a while, and proved to be a gold mine for its operators, Crawford and Talbot.

Sievers Had "Talking Pictures.

Then William Sievers opened the Grand Central at the corner of 6th and Market. Mr. Sievers brought the first talking pictures to St. Louis.

"They were very popular for a while," said Sievers, "but the poor actors had a hard time of it. Moving picture players did not speak their lines as much as they do now, and the willing actors behind the curtain were often compelled to remain silent when they might have supplied the most thrilling words to the action if the players had only opened their mouths and said something when the film was made. Motion picture acting in those days ran largely to pantomime and gestures, and when the performers did speak they never said enough or talked long enough to give the "talkologue" people chance to get in really good work."

The writer remembers seeing a talking picture at the Grand Central. There was a thrilling scene where the innocent young man was accused of murder, and at the trial scene where he was charged with the crime, and should have given the talker behind the curtain a chance to say "Not guilty" in ringing tones, he only compressed his lips and shook his head with a look of truth-will-out-some-day expression on his face. But when the heroine rushed in with the "papers," that proved his innocence he turned his back to the audience while he folded her in his arms—and then the actor, bursting with speech back behind the curtain, got his chance and made the most of it.

About this time many big and pretentious houses began to open. J. W. Cornelius built the Lyric, between Pine and Chestnut, on Sixth street. The Lyric seats less than a thousand, but it is splendidly equipped, and has been one of the most successful theaters in the city. Mr. Cornelius also operated the West End Lyric at Delmar and Euclid, and the Royal, a new house on Sixth street, up to the time of his death, which occurred on June 9, at Hot Springs, Ark.

In 1913 Wm. Sievers went out to Grand and Lucas avenues, thirty blocks away from the down town district and began the erection of the New Grand Central theater, a big 2,000 capacity house, to be devoted entirely to pictures. At this time vaudeville was still the rule in nearly all theaters. Many people thought this a daring project, but Sievers had faith in the business begot from his success at the downtown house, and the theater was made one of the show places of the town, at a cost of $175,000, and equipped with every modern appliance known to theater building, including an elaborate cooling, heating, and ventilating system and a huge pipe organ. The place soon became the talk of the town and country for miles around.

Crawford Promoted Many Houses.

O. T. Crawford is another name that has been writ largely in the history of moving picture development of the town. Crawford promoted a number of big houses, among them the Cherokee, the Gravois, the Mikado, the King's, the Delmar, the Novelty, and many others. Mr. Crawford has disposed of his interests and is not now actively engaged in the exhibition of pictures.

During the last year and a half a number of new houses, all of splendid proportions and a credit to the community, have gone up. These include the Pageant, the Shaw, the Webster, the Mogler, the Royal, the King Bee, and several others.

Michael Nash, owner of the King Bee, is another old timer that has helped to build up the business to its present standards. Mr. Nash was one of the very first exhibitors. He operated a small show on Franklin avenue, in the early days, and afterwards established a tent show on the corner of Jefferson and Howard streets. A little over a year ago he built the King Bee, a fine house with a large seating capacity and fully equipped with the latest improvements.

Joe Mogler is another name that is linked with the early days. Mr. Mogler was one of the pioneers, and had shows in various parts of the city. He has been a very successful exhibitor, and now owns the Mogler, a 2,000 seat house at 9th and Bremen avenue, one of the finest neighborhood houses in the city.

St. Louis is noted for the number of its magnificent neighborhood theaters, located thirty and forty and even sixty blocks from the downtown district, all as elegantly finished and equipped as those in the business section, and all are in a flourishing condition.

That the motion picture business has damaged the legitimate houses, is certain. A few years ago there were ten houses devoted to road shows. Now, outside of the Standard and the Gayety, both burlesque houses, there is left only the Olympic and the Shubert. The American went over to pictures a short time ago, and the Olympic, the old war horse of thirty years standing, while it is still running legitimate attractions, no doubt made more money on the "Birth of a Nation" films—which broke all records for long runs in the city—than it made on many a road show.

The Garrick, another legitimate house, is dark, and only opens its doors to a state rights film now and then.

The Columbia and the Grand and the Empress still do a nice business with vaudeville, but right now the Columbia is keeping its doors open in the otherwise closed season with films.

Much might be written about the whimsical side of the St. Louis film history. Mike Nash, John Gentner, Joe Mogler, William Sievers, E. A. Schwartz, John Karzin, Pohlmann and Zimmerman, and many others of the pioneers are rich with reminiscences.

A. H. GIEBLER.

Louisville, Kentucky, History Covers but Ten Years

Claims Second House in Country to Have Regular Moving Picture House Front-- Has Fine Theatres Now.

LOOKING back over a period of ten years, both lean and fat ones, the growth of the motion picture industry in Louisville has been truly remarkable, or, using a stronger adjective, wonderful may be given the preference. The motion picture industry, formerly commonly referred to as the "movies," has leaped forward in leaps and bounds, until it has developed into one of the greatest industries of the entire country. In place of one or two insignificant storerooms, the industry now controls about thirty-five photoplay houses in Louisville alone, many of which cost in excess of $50,000 to build. In fact, to the pioneers may be applied the quotation, "They Builded Better Than They Knew."

It has been within the last few years—within the memory of those among us who are still young—that the moving picture, or the "acting picture," was announced for its initial appearance at the old Masonic Temple theater, located at that time at Fourth and Jefferson streets, but long since dismantled. The new wonder was there demonstrated between the acts played by the Meffert Stock Company, of which Oscar Eagle, now a prominent man and World Film producer, was leading man. It was also at this theater that D. W. Griffith first broke into theatrical circles, starting as a supe. Among the first photoplays seen, if not the first, was a spectacular one entitled "The Great Train Robbery," which was unusually popular because of the realism it presented in melodrama, and melodrama was at its height in those days. Closely followed "The Female Dispatcher," another lauded production made by the old Biograph Company.

The First Moving Picture Theaters.

The moving picture industry took up its first home in Louisville at Fifth and Market streets, in the Dreamland theater, opening April 6, 1904. This theater is said to have been the second in the country with a regular moving picture front. A small storeroom was converted, the front painted white, and many incandescent lights installed. It was operated by Irvin Simons, Sam Lorch and Alex Kraemer. It probably seated about 150 people. In 1906 the Columbia, later known as the Bijou, was opened on Fourth, near Market, by William Riechmann, then manager and press agent for Hopkins theater, and Fountaine Ferry Park. This theater seated about 250 people, had a very elaborate front, and was the last word in moving picture construction of the day. One or more barkers were always on the job to allure loose dimes into the amusement house.

Judge W. Allen Kinney.

The largest photoplay house in the world in those days fell to this city when Hopkins theater was opened with photoplays in 1908, after having run as a vaudeville house for years. It was operated by O. T. Crawford, of St. Louis, who was interested in some smaller theaters and a local film exchange, and J. D. Tippet. The house had a seating capacity of 2,400 on the first floor, balcony and two galleries. After a successful run of several months the house was taken over by an Eastern concern, which controlled the lease. Later, under the management of Edward V. Dustin, now with the International Film Company, this house cleared $20,000 during a run of nine months; the news leaked out and small concerns began springing up everywhere. The theater continued to operate successfully until destroyed by fire less than two years ago.

Shortly after the Dreamland was opened a concern leased a building on Fourth street, near Walnut, and painted up an entrance representing two passenger cars. Travel scenes were shown on the inside of the theater, and, while of a great educational value, did not prove profitable. A similar show was given at Fountaine Ferry Park for one season.

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The first theater in the residential district was opened in 1907 by the Broadway Amusement Company with a capital stock of $700. The original house cost less than $1,000. The first year's dividends were so stupendous that every one began looking for chances to take stock or open new houses. The Broadway theater of today cost $75,000 to build, was completed about a year or more ago, and the original stockholders are at the head of the Broadway Amusement Enterprises, a concern which controls eight houses in Louisville and others out in the state, representing a real estate value of over a quarter of a million dollars.

Judge W. Allen Kinney and Irving Simons obtained control of the Dreamland shortly after that house was opened. Later the Princess Amusement Company was organized and operated the Dreamland, the Bijou-Dream, and built the Casino, at Fourth and Green. The latter house is still in operation. The company also took over the Marvel theater, at Fourth and Jefferson streets, later known as the Princess. The Marvel ran the "Passion Play" for one solid month and did nicely. The Princess endeavored to show talking pictures, with a phonograph attachment, which proved a flat failure. Later the Princess was dismantled and the Orpheum built. The Princess Amusement Company today operates the Casino and Orpheum, and Judge Kinney is also at the head of the Star Amusement Company, which operates the Star theater, at Fourth and Jefferson streets.

In 1908 Louis J. Dittmar, salesman for a Cincinnati shoe house and resident of Louisville, started the Majestic Amusement Company, which is today one of the leading theaters of the Central West. At the time the theater was started the pictures were shown from behind the screen, and many people claimed that it would not be a success. However, it proved successful, and the house was twice remodeled to its present seating capacity of 1,200. In the early days there was a great deal of rivalry, knocking, etc., and trouble in getting films.

From one house in Louisville with a daily attendance of probably one hundred, its seating capacity, the industry has grown until the combined attendances at the various houses oftentimes amount to over 50,000 admissions in a single day. It is estimated that about 250,000 people out of a population of about 265,000 favor the theaters weekly.

Among the most experienced moving picture exhibitors of Louisville, and the ones who have done much toward giving the public a good run for its money, are Judge W. Allen Kinney, of the Princess Amusement Co.; Louis Dittmar, of the Majestic Amusement Co.; Joe Steurle, Louis Steurle and Fred J. Dolle, of the Broadway Amusement Enterprises; M. J. Switow, of the Switow Amusement Co., and Max L. Simons, connected with the Olympic, Hippodrome and Aristo theaters.

Louis J. Dittmar.

The Broadway Amusement Enterprises was organized about a year ago to facilitate handling the many interests controlled by the original Broadway Company. This concern handles all of the affairs of the company's string of theaters at its offices over the Alamo theater, owned by the Fourth Street Amusement Co. All film bookings, contracts, etc., are made through the Enterprises company, which is in reality a sort of booking office, ably managed by Fred J. Dolle. The company controls the largest and finest string of theaters in the South, among which are the Alamo, seating 1,100; the East Broadway, 1,300; the Ideal, 1,200; the West Broadway, 700; the Rex, 450; the Crown, 700; the Baxter, 450, and with an airdome seating 1,500; and the Walnut, with a seating capacity of 1,000. Films which are booked for showing at the downtown houses in many cases are later run in the outskirts houses. The Walnut, Alamo and Rex represent the downtown theaters.

M. J. Switow, head of the Switow Amusement Company, for several years has been a leader and a very interesting figure in moving picture circles. Mr. Switow, so the story goes, at one time operated a small restaurant in southern Indiana. Becoming interested in moving pictures, he installed a machine, placed a screen at the rear of the restaurant and at night converted the place into a small picture house, which did fairly well. He decided that if he could make money with a small one-horse show he could do well in a larger city. One night after the show was over, and following a hard day, he dropped asleep in the restaurant, and had a dream in which he fancied he saw a large moving picture house, seating hundreds of people. Later, when the Switow Amusement Company, of Louisville, began building houses, Mr. Switow began naming his theaters "Switow's Dream." The company has built and operated many theaters in Kentucky and southern Indiana, and Mr. Switow promoted the Alamo theater and also the Strand, of Lexington, one of the largest theaters in the state.

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According to the opinion of the leading exhibitors, Louisville at this time has about as many moving picture theaters as the city can support, and there is not much room for enlargement at this time. The Strand theater, with a large seating capacity, recently closed its doors, as the business was not to be had, and a great deal of the best film service is sowed up.

G. D. CRAIN, JR.

Detroit, Michigan, the Home of the Famous "Duplex"

Unique Development in Motion Picture Architecture--Many Pioneers Started in Business There.

THE history of the moving picture industry of this city is unusually interesting for more reasons than one. In the first place, one of the leading exhibitors of this country had his real start in the city of Detroit, that was Mitchell Mark, who controls the Strand theater in New York, and other moving picture houses throughout the east.

The first moving picture theater in Detroit was opened by the late Arthur Caille on Monroe avenue and was known as the Casino; associated with Mr. Caille in this enterprise was John H. Kunsky, who now controls a chain of eight motion picture houses in this city. About the same time that the Casino opened, Wililam F. Klatt opened the Bijou theater also on Monroe avenue; on the first floor he operated a penny arcade while the theater proper was upstairs. Both houses ran continuous from 9 o'clock A. M. to 11 o'clock P. M., with a five-cent admission price. Not long thereafter the Princess was opened by the Princess Amusement company, of which Mitchell Mark was the "whole thing." This is the only pioneer moving picture theater that is still in operation, both the Casino and the Bijou having discontinued business about a year ago.

After the opening of the Casino, Messrs. Cahille and Kunsky branched out and opened other houses. About three years ago Mr. Kunsky bought out the interests of Mr. Caille, which included the Casino, the Empress, the Majestic and the Columbia. Mr. Kunsky after getting the full control of these houses continued to expand until at the present time he controls the Empress, Columbia, Garden, Liberty, Washington, Alhambra, Royal and Strand theaters. For a number of years he also conducted a film exchange, releasing all Paramount Pictures, but he has practically given up the exchange department for the present in order to give more time to his other interests, and particularly his latest enterprise, the Madison theater, which he is erecting at the corner of Broadway and Grand Circus Park, will seat about 3,000 people and will be his finest house. It will be ready about the first of November and will be exclusively

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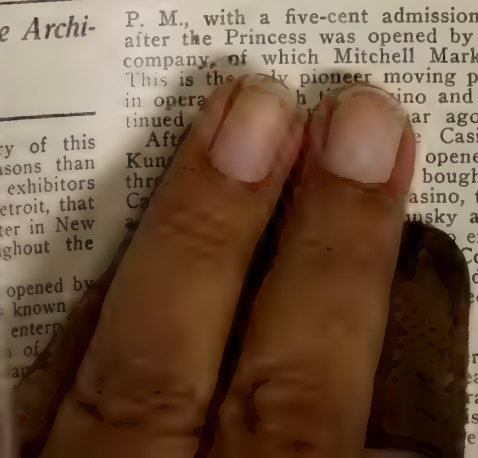

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for motion pictures. Associated with Mr. Kunsky in the conduct of these enterprises is George W. Trendle, who has been an important factor in the success of Mr. Kunsky; he has guided him at all times legally and otherwise, and the combination of two men of the Kunsky and Trendle type is "hard to beat."

William F. Klatt has been an extensive operator in the moving picture business. After the Bijou opened he branched out and started houses throughout the city. At the present time he operates the Vendome on Grand River, the Gratiot on Gratiot avenue, and the Rosedale on Woodward avenue. He is also building the Regent theater at Woodward and Horton avenues, which will accommodate about 3,000 people and which will be the largest outskirt theater in Detroit.

A. J. Gilligham.

Detroit is proud of having two of the most unique theaters in the United States—other cities may have similar houses by this time, but Detroit takes the credit for having them first. We refer to the Majestic, an amphitheater at Woodward and Willis avenues, and the Duplex, at Woodward avenue and the Grand Boulevard. The Majestic seats about 2,000 people and was erected through the efforts of the late Arthur Caille. It has been called by "men who ought to know" as the finest moving picture theater in the United States. It is certainly the most popular theater in Detroit. The present officers are: Frederic G. Austin, president; Frank A. Westbrook, vice-president, and Henry J. Guthard, treasurer. The house manager is M. W. McGee, formerly of New York City, and right here a word of praise to Manager McGee, who certainly knows what his patrons want. Although located about one mile and a half from the downtown district, the Majestic draws its patronage from every part of Detroit and suburbs.

The Duplex theater is exactly as its name implies—a theater with two auditoriums. The object of the Duplex is that people may see all features from the beginning. When the feature once starts, the doors are closed and no further admissions are allowed. While the feature is being shown in No. 1 auditorium, the comedies and other pictures are on the screen of No. 2 auditorium. Just as soon as the feature finishes in No. 1 auditorium, it is transferred to No. 2 auditorium and the doors are likewise closed there. In this way there are no interruptions while the feature is being shown in either auditorium. The idea is an excellent one and seems to be working out very satisfactorily at the Duplex, where the business is getting better each week. The manager of the Duplex is Charles W. Porter, an old-time showman, who for some three years was manager of the Miles vaudeville theater in Detroit and who originated the idea of giving two hours of motion pictures gratis preceding the afternoon shows on week days.

Another pioneer in the moving picture industry is A. J. Gilligham, of Detroit, who operates the Empire theater on Woodward avenue, and who is also president and general manager of the Gilligham & Smith Enterprises in Grand Rapids, Mich., operating six houses in that city. Mr. Gilligham was, until recently, manager of the Detroit office of the General Film Company. Before engaging in the exhibiting end of the motion picture business, Mr. Gilligham was for many years connected with circuses and road shows. He has accumulated vast interests in Detroit and Grand Rapids during the past ten years, and it is to these interests that he will devote more of his time in the future. He has just opened offices on the third floor of the Empire theater building.

And just a few more words about the Princess theater, on Woodward avenue, between Congress and Larned streets. It is now operated by the Princess Amusement Company, of which J. E. Thomas is president. The theater is in charge of L. A. Chapeton, who formerly was operator at the same house. The Princess was erected in about 1907 and was the first strictly motion picture theater in the city—that is showing pictures exclusively, both the Casino and Bijou showing pictures and a little vaudeville. The Princess seats 316 and the original embellishments are still there, although each year or two they are done over. The Princess was the first house to put in Universal service, and it has been a Universal patron continuously ever since the beginning.

Another pioneer is Art Blankmeyer, who operates the Grand Circus theater, 301 Woodward avenue. Art has been dabbling in both the exchange and the theater end of the business. Phil Gleichman and W. H. Goodfellow were also pioneers in the moving picture business in Detroit.

Henry J. Guthard, treasurer of the Majestic theater, has become quite a factor in the theater end of the industry in the past two years. He is also operating the Fine Arts and the Norwood theaters in Detroit, and the Marx and Majestic theaters in Wyandotte. With the late Arthur Caille, he had extensive plans for the future that would have materially increased his list of theaters, but these plans have been dropped at least for the present.

A word of commendation is justly due to Harry I. Garson,

Princess Theater, Detroit, Mich.

managing director of the Broadway-Strand theater, on Broadway near Gratiot avenue. Up to the time Mr. Garson leased this house, about eighteen months ago, the Broadway-Strand had been a complete failure under the lease of about a half dozen good showmen. The owner was having plans drawn for tearing down the structure or remodeling the same into stores and offices, when Mr. Garson came to town in search of a theater. He was able to convince the owner that under the proper management the Broadway-Strand could be made successful. The owner said, "Go ahead and see what you can do." Mr. Garson made good from the very start. He installed a twenty-four-piece orchestra, a huge Wurlitzer pipe organ, and gave a varied program, with big features as the main attraction, each week. He announced that all attractions would run for a full week. Many people predicted that Mr. Garson would never "put it over," but he certainly proved that there was a way to make the Broadway-Strand successful; it has been successful ever since, and is now considered one of the leading theaters of Detroit.

The remark has often been made by outsiders that Detroit is the best motion picture town in the United States and that it has more fine, large theaters in the outskirts than any town in the country, for its size. JACOB SMITH.

A Progressive Exhibitor.

Frank L. Newman, the owner of the two newest downtown moving picture theaters, heads the list of exhibitors in Kansas City, Mo. Mr. Newman installed features in his Royal theater, opened two years ago, and has made it a show spot of the city. On March 25 last, he opened the Regent, on East 12th street, having erected a handsome building. He is in the front of every progressive movement for the betterment of the industry and is recognized among the exchanges as one of the most successful exhibitors in the history of Kansas City.

San Francisco, Cal., Dates Back to the Year 1894

Peter Bacigalupi was First Dealer--Greatest Development Has Come Since the Earthquake and Fire of 1906

ONE of the pioneers in the moving picture business on the Pacific Coast is Peter Bacigalupi, of the firm of Peter Bacigalupi & Sons, 908 Market street, San Francisco, now handling phonographs and automatic musical instruments. Mr. Bacigalupi was interested in the moving picture industry from 1894, when the first machines were brought here, until the great fire of 1906, when he turned his attention to other lines. His memory is clear on the early days of the industry and he has some interesting relics to show of the pioneer days. Among these are business cards he had made shortly after the first films were brought to the Coast. Whenever a film became torn or badly worn it would be cut up and a section pasted over a hole cut in a business card, making a souvenir that was in much demand in those days. One of the most interesting relics in his possession, however, is a card establishing the date when moving pictures were first shown here. This reads as follows:

San Francisco, June first, 1894.

This is to certify that Captain John F. Ryan, United States Government Diver (a Christian), was the first man who paid to see the Edison Kinetoscope west of Chicago.

(Signed) HOLLAND BROS.

This was written in the back of a business card bearing the following wording:

Edison Kinetoscope,
Holland Bros.,
Ottawa, Canada.
Foreign Agents.
Represented by A. Holland.

"When Holland Bros. brought the Edison Kinetoscope to the Pacific Coast," said Mr. Bacigalupi, "I closed a deal at once for the five machines they had, paying $2,500 for them. These were set up in a store in the Chronicle Building at Market and Kearney streets and people stood in line to see the pictures, paying a fee of 10 cents. This was before a screen was used, one person monopolizing a machine during the run of the film, which was, of course, very short. Backed by himself and others E. H. Amet of Waukegan, Ill., commenced the manufacture of a machine called the Magniscope, but only a few were made.

Peter Bacigalupi, San Francisco, Cal.

"Walter Furst was the first man to have a five-cent show here, his house being located on Market street about where the Odeon theater now is, this being known as the Cinegraph. At first vaudeville was given upstairs and when the performance here was over the audience would go to a room below where moving pictures were shown, everyone standing to see them, there being no seats. At first ten cents was charged, but later the vaudeville was eliminated and straight pictures were shown at five cents.

"One of the first attempts to use a screen in connection with moving pictures was made by a man named Wright who came here from Portland and worked for the late Charles L. Ackerman, the attorney. He took one of the coin-in-the-slot machines, turned it on its side and with but a few changes threw a picture on a screen. He later opened a theater on Market street, near Ffith, where the Lincoln Market now stands, and this house, with the one conducted by Walter Furst were among those destroyed by the fire of 1906.

About 1898 D. J. Grauman entered the field, after working for Walter Furst for a time, opening the Unique theater on market street, near Mason. He made a big success of the business and bought a large part of the films I was importing at that time. In 1900 I made a visit to Paris and bought a large quantity of Pathe, Gaumont and other foreign films and sold most of these to Mr. Grauman upon my return. Most of these films came in lengths of from fifty to one hundred and fifty feet and sold at about $25 for the shorter lengths. Some of these early subjects would be very interesting now. For instance, among the first films shown here were some featuring Ruth St. Denis, the dancer, Sandow and Anna Belle Moore.

"Among the first Biographs brought here was one showing Pope Leo XIII. I brought this to the Orpheum and at the same time brought John Brandlein, an operator, to the city, and he is still to be found here. The pictures of Pope Leo were also shown in Metropolitan Hall on Fifth street, but although they were excellent, about the best that had been shown here up to that time, the attendance was very light. Mrs. McEnerney, wife of the well known attorney, was an enthusiast over this picture, and saw it many times.

Unique Theater, Seattle, Wash., First Picture House of Miles Bros., Herbert Miles in Lobby.

"At the time of the fire of 1906 my headquarters were at 786 Mission street, up to then, and I was doing a big business in moving pictures, Edison machines and penny arcade goods. I operated two of the latter, one being on Market street, at Stockton, and the other in the historic old Bella Union theater on Kearny street. When I lost the Edison agency it was taken over by George Breck, the supply man."

Miles Brothers Made Early Start.

ALMOST every one who has been connected with the moving picture business in any way at San Francisco during the past fifteen years knows of Miles Bros., now located at 1145-47 Mission street, and of James A. Sciaroni,

manager of the concern. This firm has been engaged in the making of moving pictures, in exhibiting and in exchange work, and is now confining its operations largely to commercial work, for which it enjoys a splendid reputation.

"The first venture of Miles Bros. in the moving picture field," said Mr. Sciaroni, "was in the late nineties, when they went into Alaska and made the first successful pictures secured in the territory, going in by Skagway and out by way of the Yukon. An Edison expedition covered the field a year earlier, but got only about one reel of good pictures out of thirty thousand feet.

"When they came out of the territory they went to Seattle and opened the first moving picture house there in Novem-

Herbert E. Miles.

ber, 1901, fitting up an old store on Second avenue, between Union and University. In the picture I took of this theater Herbert Miles can be seen standing in the entrance and at the side is Thomas Crahan, formerly the Edison representative at Seattle. This theater had a combined seating and standing capacity of 160 and often we took in as much as $160 a day, with a ten-cent admission. Seattle was wild over Alaska and the gold fields, and the pictures we had were great drawing cards, it being necessary to change the program only about once a month. We stayed there but four months and then had to get out as the building was to be torn down. It was impossible to get another suitable store, so we came to San Francisco and started a film rental business at 116 Turk street. Later a move was made to Market street and a big studio was opened and a fine business was being done when the fire of 1906 occurred. Since then the firm has done commercial work mostly. Its experience in the exhibiting field is confined to four months at Seattle, where I operated the machine."

"Al. Williams, who now makes slides, was one of those to get into the moving picture business here at an early date, but "Pop" Furst had the first house. Just before the fire of 1906 he turned this into a nickelodeon, but it was not as successful as when he charged a higher price. Grauman's Unique theater, also on Market street, was one of the next to be opened. Vaudeville and moving pictures seemed to have started here first and spread to the east, but the nickelodeon idea originated there and came to the Coast later. At one time San Francisco was quite a distributing center for films, shipments being made as far away as Chicago and New Orleans."

Mr. Sciaroni has a most commendable hobby, this being the making of moving pictures of children. He has taken many pictures of his own two fine youngsters and has interested others in this, feeling that in later years these will be greatly treasured. His many friends in the trade will be glad to know that he is recovering from the serious illness of a few months ago and is attending to his duties as usual.

D. J. Grauman Early in the Game.

A REVIEW of the early days in the moving picture industry in San Francisco would be incomplete without a reference to D. J. Grauman, who has continued his connection with the business until the present time. Shortly after the first moving picture show was opened here Mr. Grauman arrived from Alaska, where he had been working off a touch of the gold fever, and for a time was with "Pop" Furst, who had a small theater in the very heart of the city. Shortly after he became settled here he took over a store on Market street, between Mason and Taylor, and here was opened what Mr. Grauman believes to be the first ten-cent vaudeville house in America, the Unique theater, moving pictures being one of its leading attractions.

"When I first began showing moving pictures," said Mr. Grauman, " a hundred foot subject was regarded as being a long feature. Most of these came from France and England, and some of them were splendid pictures, as would be shown if run through a modern machine. Everything had to be bought outright and as there were but few made it was necessary to run them for a long time. People saw the same subjects over and over again, but there was never any complaints on that score. My stock of pictures was quite extensive and frequently I had from $3,000 to $5,000 tied up in these, an item of expense that the present day exhibitor knows nothing of.

"One of the funniest subjects ever shown at the Unique theater was a French picture known as 'A Trip to the Moon.' This created quite a sensation at the time and I showed it a great many times. In time Edison started making pictures, but the first ones were poor in quality and it was some time before they reached the standard set by the foreign makers.

"When the Unique theater was opened, about eighteen years ago, five acts of vaudeville and about 100 feet of pictures were given for ten cents, and the vaudeville acts were not the lengthy kind seen today. Short shows, short intermissions and no delays between the acts were the order of the day and there were always crowds waiting to get into the house. This little theater is quite a contrast to the Empress theater of today where eight acts of vaudeville and five reels of moving pictures are given for the same price of admission, ten cents."

Following the fire of 1906, Mr. Grauman re-opened for business in the Fillmore street district and when the downtown district was rehabilitated, opened the Imperial theater on Market street, which is regarded as being one of the finest moving picture houses in the city at the present time. He is now associated with his son, Sid Grauman, in the management of the Empress theater.

The Lessers Arrive.

IRVING LESSER is not to be classed among the old-time film men of San Francisco, as he is really one of the youngest men in the business, but he became identified with the industry immediately following the great fire of 1906 and has been connected with it ever since. "One of the first moving picture houses to be opened after the fire," he said, "was the Star theater of Sam Gordon, at Post and Fillmore streets. Then Edwin T. Emery opened one at Sutter and Steiner streets, and my father, Lesser Lesser, started one in the Mission district, shortly afterward opening a film exchange in the rear of the penny arcade adjoining. My father's house was called the Union, as he refused to ride in the street cars during the great car strike following the fire, but patronized the busses used by the union men. My part in this business venture was handling the Cornucopia concession in the theater. Sol. L. Lesser started in the business in 1907 in the exchange conducted by the Nickelodium Company, as my father named the firm.

"We soon had to move from the Mission and took a place at 1437 Fillmore street, but outgrew these quarters. Then we went to 964 Market street and about this time bought the first Imp reels, with Mary Pickford. In two years' time we moved again, this time locating at 44 Golden Gate avenue, but shortly afterward we went to 166 Golden Gate avenue and entered the supply business, in addition to handling films. In 1912 we secured the Mutual program and moved to 234 Eddy street, our present quarters. The name of the concern was changed to the Golden Gate Film Exchange in 1910, when it was incorporated. About two years ago all of our interests in moving picture theaters were disposed of."

Irving Lesser has been manager of the Golden Gate Film Exchanges, Inc., for the past year, being one of the youngest managers in the business here.

After the Quake and Fire

San Francisco's Best Picture Theaters Have Been Built Since That Calamity.

DURING April of the present year San Francisco observed the tenth anniversary of the great fire which swept away her entire business district, as well as a large part of the residence section, with the total destruction of forty-five thousand buildings and a property loss estimated at nearly $400,000,000. At this time the moving picture industry, while not exactly a new one, moving pictures having been shown here as early as 1894, was just commencing to attract attention and the losses sustained were very limited. However, this disaster had a marked bearing upon future developments and conditions in the exhibiting field here are vastly different today than would have been the case had the city not suffered this severe blow. Instead of one great business district, as is the case in most cities, San Francisco is now supporting three and her suburban houses are among the finest to be found in any city in the world, regardless of size.

Immediately following the great disaster of 1906 a wonderful business district sprung up almost overnight along Fillmore street, formerly a residence section with a few stores. Great business houses opened there in temporary buildings, banks established themselves there and this thoroughfare became the Market street of the city. With millions of insurance money pouring into the city and the commencement of rebuilding work, wonderful prosperity ruled and there was an immediate demand for amusements. Theatrical magnates who had formerly been engaged in business in the downtown district erected large fireproof houses here, and these paid for themselves within a short time. In the Mission district, which also escaped the flames, almost identical conditions prevailed, although growth was slower there and but few large theaters were erected. Within a year business houses began to remove downtown and in two years' time large theaters were in course of erection there to take the place of the ones in the outlying districts.

In the course of time the downtown section was entirely rebuilt, but the stores and big theaters erected in the Fillmore and Mission districts remained and have been added to since then as they are in the centers of thickly populated residence sections. The seating capacities of the moving picture houses in these two districts alone exceed those of the theaters in the downtown section, which, however, is rapidly coming into its own.

The Downtown District.

Moving pictures were shown at the Orpheum theater on O'Farrell street about twenty-two years ago, or twelve years before the great fire, and were later shown at the Unique and Novelty theaters and other vaudeville houses. The first nickelodeon was one on Market street started by Walter Furst and this also had its inception as a vaudeville house with pictures shown in a room below the regular theater, the patrons standing up to see the show which lasted but a few minutes. A few months before the fire a second moving picture show was opened further up Market street on city property, where the Lincoln Market now stands, and as far as the writer remembers or can learn these were the only two exclusive moving picture houses destroyed by the fire.

The first moving picture house to be opened on Market street following the fire of 1906 was the Silver Palace, just above Third, with a seating capacity of about 400. This house, which was conducted by the late Benjamin Michaels and Harry M. Lichtenstein, was fitted up at a heavy expense and at the time was considered quite a wonderful place. It is still being operated and is now under the management of N. K. Herzog, who also has charge of the Pastime theater in the same block. Both of these houses make a daily change of program and charge an admission of five cents.

Probably the second house to be opened on Market street was the Gold Palace of I. H. Lichtenstein, about opposite Sixth street. This, however, did not prove to be a success. Then came the Unique theater on Market opposite Grant avenue. This house occupied the entire building in which it was located and was the first one that was not merely a converted store. It is still conducted by the same company that originally built it, in conjunction with the Odeon theater a few doors below, under the direct management of Joe Huff. Both of these places have been kept thoroughly abreast of the times in the matter of equipment and furnishings and a little over a year ago changed from a five-cent to a ten-cent policy. Paramount pictures are now being shown, together with Chaplins, of which a feature are made. These houses have a combined seating capacity of about 700.

The Portola theater on Market street, near Fourth, is one of the most interesting houses in the city. When first opened it was devoted to vaudeville and moving pictures, but has been showing the latter exclusively for several years. Under the able direction of Eugene Roth it was been made a great success with its never varying policy in regard to prices and the selection of attractions. It has a seating capacity of 1,100 and has shown many of the greatest films produced, at ten and twenty cents. So marked has been the success of this house that a company known as the Market Street Realty Company has been formed to erect a moving picture theater at Fourth and Market streets with a seating capacity of about 3,000, this house to be one of the finest in America. This company has taken over the Portola theater, as well as the Market Street theater, two blocks further up the street. This latter house, which has been conducted since its erection by Hallahan & Getz, has a seating capacity of 1,100, so that when the new theater is ready Mr. Roth will have charge of three houses within two blocks, with a total of about 5,200 seats.

The Imperial theater on Market street, above Sixth, has ben open for about four years. It has a seating capacity of 1,650 and shows Paramount productions exlusively at ten, twenty and thirty cents. Its fine music has been supplemented of late as an added attraction by beautifully designed stage sets and vocal talent, resulting in an artistically balanced entertainment that is bringing fame to its manager, J. L. Partington.

The Turner & Dahnken Circuit is firmly intrenched in the local field with the Tivoli theater, which it has conducted for almost three years with marked success. This house, the realized dreams of "Doc" Leahy, proved a failure as the home of grand opera, after a trial of eight months. It is a magnificent theater, representing an investment of more than half a million dollars and has a seating capacity of about 2,000, with admission prices of ten and twenty cents. It is located on Eddy street, near Mason, just a block from the headquarters of the Turner & Dahnken Circuit, which now has houses in three Pacific Coast states.

The Edison theater on Powell street, near Market, has been conducted for about seven years by the Edison Motion Picture Company, of which H. J. Gosliner is president and manager. It has a seating capacity of 400 and is located in a fireproof building. It was one of the first exclusive moving picture houses here to advance its prices from five to ten cents.

Within a short time after the fire of 1906 several moving picture houses were erected on Market street in the vicinity of Seventh. The Maio Biograph, conducted by Charles Maio, is one of the few that has continued under the same management since then. This is a five-cent house with a seating capacity of 300 and a daily change of program. The Panama theater across the street is of similar capacity and is conducted along the same lines by Mrs. Collins, the owner of the property. The Empire theater is conducted by J. D. Gibbs and F. M. Gibbs, whose connection with the moving picture business dates back to the early days in the business. This is a 300-seat house with a five-cent policy. The Elite theater on Market street, opposite Seventh, is operated by Sam Davis, under the management of S. N. Kanner. It has a seating capacity of 300 and is one of the few small houses to show moving pictures at ten cents and to run them for more than one day. Features that have been a marked success are shown here from five to seven days at ten cents.

The Peerless theater on Third street, near Folsom, is owned by the Sunset Amusement Company and is conducted under the management of A. Goldberg, who is also vice-president of the concern. Fully ninety-nine per cent. of the patrons are men and smoking is allowed on one side of the house. The house has a seating capacity of 307 and was opened about five years ago. Triangle and open market pictures are shown at five cents on week days and ten cents on Sunday.

The latest and one of the largest houses to enter the downtown field is the Rialto theater on Market street, above Seventh. This theater occupies the site of the old American and is conducted by the Western Theater Company, under the management of Howard J. Sheehan. It has a seating capacity of 1,600 and is showing a Metro program, with an International Film Service serial and news pictorial at ten, twenty and thirty cents.

The Fillmore District.

The Lyric theater on Fillmore street, between Turk and Eddy, was erected several years ago, but only recently was devoted to moving pictures. This house was formerly a part of the Chutes and after that amusement enterprise went out of business was dark for a long time. It was recently turned around at a heavy expense and an entrance installed from Fillmore. It has a seating capacity of 1,100 and is conducted by Ackerman & Harris, under the management of Charles Cole.

Kahn & Greenfield have a splendid foothold in the Fillmore district with the New Fillmore and Progress theaters located within a block of each other. The former is one of the finest houses in the city and was opened a little more than a year ago. It has a seating capacity of 1,000 and features the Paramount program at ten cents. Joseph E. Levin is manager. The Progress theater nearby was recently remodeled and the price of admission raised to ten cents, Triangle and Metro services being used. It seats 800. For a time Kahn & Greenfield also had two other houses in this district, but disposed of these in order to give more attention to the two largest ones.

The Garrick theater on Ellis street, near Fillmore, was erected immediately following the fire of 1906 and was used by the Orpheum Circuit pending the construction of its downtown house. It has a seating capacity of 1,600 and is now conducted as a moving picture house by Von Hagen Bros., at an admission price of five cents.

The Princess theater adjoining the Garrick was also erected immediately following the fire and is now devoted to pictures and vaudeville by Bert Levey, under the management of Joe Langley, programs being changed on Sunday and Wednesday. It has a seating capacity of 1,200 and the admission price is ten cents.

The Haussler theater on Fillmore, near Sutter, was one of the first moving picture houses to be fitted up following the fire. It is conducted by Walter Haussler, who owns the property, and presents much the same appearance as it did nine years ago. The seating capacity is 400 and a five-cent admission is charged.

The Class A theater next to the Haussler is also an old-time house. It is located in a fireproof building and has a seating capacity of 400. The lobby is reached by a flight of stone steps, but this seems to be no drawback to its success. It is a five-cent house featuring General Film Service and is conducted by William Wethered.

The All-Star theater, with a seating capacity of 670, is located on Sutter street, just around the corner from Fillmore. It, also, is a five-cent house and makes use of a pick-up service. It is conducted by Morris Atlas, who also has the Flag theater in the North Beach District.

The Republic theater at Sutter and Steiner streets, now conducted by Sol Fisher and William Fest, was built for the temporary home of the Alcazar following the fire of 1906. It has a seating capacity of 1,200 and is now given over to moving pictures and vaudeville. Two matinees are given here each week under the auspices of the Children's theater.

The Mission District.

The Mission District is the oldest part of San Francisco and the Mission Dolores, built by the Franciscan fathers, is still standing as a cherished landmark. Much of this section was spared by the fire of 1906 and since then there has been a wonderful growth, its business section being the largest rival to Market street. Its finest house is the New Mission theater opened in May by Kahn & Greenfield and managed by Robert Abraham. This theater has been described as being the most beautiful suburban house in America and is wonderfully equipped. It has a seating capacity of 1,800, of which all but 300 is on the ground floor. Paramount productions are shown here among others and a straight price of ten cents is maintained.

The Majestic theater on Mission street, near Twenty-first, is conducted by Lahm Bros., under the management of B. Muller. It makes a special feature of its William Fox program and changes bills three times a week, offering vaudeville on Sunday at a uniform price of ten cents. The house is of splendid construction, has a balcony, and can care for 1,000 patrons at a time.

The Peoples theater nearby was erected shortly after the fire of 1906 and was for a time devoted to vaudeville, but now shows moving pictures exclusively. Late last year it was taken over by Bradley & Ekstrom, who show a General Film service. The building is of brick construction and has a seating capacity of 362.

One of the oldest theaters in the Mission District is the Grand on Mission street, near Twenty-second, conducted by the Grand Theater Company, headed by R. A. Floodberg. This concern took the place over recently and is featuring the Triangle service at ten cents. The program is changed three times a week. The house has a seating capacity of 700.

The Sherman theater, across the street from the Grand, is also an old house, said to be the second oldest in the city devoted to moving pictures. It is conducted by Mr. Gernhardt as a five-cent theater, four changes of program being made each week. Universal service, a Mutual serial and open market features make up the programs.

At the other end of the Mission District is the Victoria theater, located on Sixteenth street. This is an 800 seat house with a balcony, erected a few months after the fire of 1906 and conducted for the past year and a half by H. S. Levin. Triangle and Paramount services are used, together with a serial, four changes being made each week. The price of admission is ten cents for adults and five cents for children.

A block from the Victoria is the Opal theater conducted by W. Stierley and John Hetzinger, who have had the house for the past two years. Here a four-reel program, which is changed daily, is shown for five cents, Universal service being used. The house has a seating capacity of 248.

There are a number of other districts in San Francisco where large moving picture houses are located, notably on Polk street, where there are a half a dozen theaters within as many blocks, the Richmond District, the Sunset District and the Haight Street District. The wonderful growth of these sections, following the disaster of 1906, interfered to a marked degree with the development of amusement enterprises in the downtown district. During the past year, however, there has been a great revival in downtown building and San Francisco will soon be able to boast a number of beautiful first run houses. An immense theater will be erected at Fourth and Market streets as rapidly as the work can be done. The St. Francis theater on Geary street, a small but beautiful house, will be ready soon. Work is under way on a theater at Ellis and Mason streets and another house is being planned for Market street.

T. A. CHURCH.

NEW GRAND RAPIDS, MICH., HOUSE.

A new motion picture theater, known as the Michigan theater, and located at Michigan street and Grand avenue, N. E., Grand Rapids, Mich., was recently opened. The owners and operators, G. H. and C. W. Budde, also are owners of the Alcazar theater on Bridge street, N. W. The new picture house is one of the largest of the outlying theaters, having a seating capacity of 650. The decorations of the cosy interior are rose and steel gray, and ample provision has been made for the comfort of the patrons.

CHANGE OF OWNERSHIP AT ELMIRA, N. Y.

J. M. Budington has sold the Grand theater on East Water street, Elmira, N. Y., to Charles Ross. The Grand has been undergoing some improvements, including a new screen. Mr. Ross, the new proprietor, is no stranger to the motion picture devotees of Elmira, as he has been at the Colonial theater for sometime past, he having the pop-corn privilege there.

Mr. Budington has not yet determined just what will be his future course, although he has in mind securing another theater in some other city. He has been connected with affairs theatrical in Elmira for several years, and has met with unusual success. He has pleased the patrons of his theaters, and will continue to do so in whatever city he locates.

MAHER SAYS: "FIRST IN CHICAGO."

James H. Maher, now associated with William Steiner in the Photo Drama Company, New York, claims that he is the first picture theater man in Chicago, having owned and managed the Chicago theater at 368 State Street in 1904.

H. F. NIEL VISITS NEW YORK.

H. F. Niel, manager of the Majestic theater, Birmingham, Ala., one of the largest photoplay houses in the South, was in New York City recently on business. Mr. Neil will be in charge of the Southeastern Film Exchange, which has headquarters in Birmingham.

New Orleans, La., Records Wonderful Development

The Pearces, Fichtenberg and Shear Given Credit --Great Enterprise and Forethought in Their Building.

WHEN a stranger arrives in New Orleans and asks the first person he meets to direct him to the office of a veteran film man, he'll be escorted to Josiah Pearce & Sons, just above their magnificent Trianon theater, if he happens to be walking in Canal street on the uptown side. If he happens to be perambulating along the downtown side of the widest thoroughfare in America and makes a similar inquiry he will be led to the Plaza theater in Canal street, at the intersection of Dauphine, and like as not the film stranger will encounter the genial countenance of Herman Fichtenberg in the lobby before he reaches the elevator. Quite a different story if he happens to be in one of the streets above Canal. In this instance, nine passersby out of ten would point out the busy shop at 914 Gravier, where Al G. Shear holds a business levee all day long during business hours.

J. Eugene Pearce, supervising head of the New Orleans interests of the Pearce Syndicate; Herman Fichtenberg, head of the moving picture enterprises all over the South that bear his name, and Al G. Shear, New Orleans manager of the Consolidated-Universal exchanges—these are the three New Orleans men who cut their eye teeth in the moving picture game long, long ago, when a moving picture show was a distinct novelty rather than a logical enterprise placed on a desirable location.

And when the correspondent for Moving Picture World went around to gather a few reminiscences from these Southern veterans, he jumped at the natural conclusion that they wouldn't be very hard to get from men who were full-fledged exhibitors and exchange men eighteen months before Moving Picture World came into existence. Take Josiah Pearce, for instance, who brought his two sons, J. Eugene and Frederick W., to New Orleans in the winter of 1905 to investigate amusement possibilities. It was the Pearces who built the first moving picture show in New Orleans—the first in the far South, in fact. It was the Electric theater, at 926 Canal street, and it is still doing business at the old stand, although moving picture men noted a few weeks ago with a tinge of sadness that a hotel building syndicate have purchased the property on which it stands and will demolish it during the winter of 1916.

It is not often that J. Eugene Pearce finds time to attend a banquet, but when the film colony of New Orleans celebrated a short time ago Mr. Pearce was a guest of honor. Mr. Pearce surprised his friends by giving them a story how his father and brother and he had broken into the game in New Orleans. Incidentally, Mr. Pearce settled beyond dispute who built the first honest-to-goodness picture show in the city. Heretofore, it was thought Herman Fichtenberg held this honor, although "Fich" was not long in following the theater building game. Let Mr. Pearce tell his own story, prefaced by the writer's remark that today he is one of the richest men in New Orleans, and he made it all through his New Orleans theaters:

Where the Pearces Began.

"My father, Fred and myself arrived in New Orleans in the fall of 1905," Mr. Pearce began. "We had achieved some little success in operating an amusement park in Pitsburgh, and we had looked over the Texas field. Then we cast eyes on New Orleans. Moving pictures being unheard of in that year, except through newspaper accounts, we thought we would treat Orleanians with a genuine moving picture theater. So on Canal street we built the Electric theater. It was the only one south of Cincinnati and the fourth in the United States. At that time the only three in existence were two in Chicago, one in Pitsburgh and one in Cincinnati.

"Many were the trials and tribulations we had in those days to secure pictures. How well do I remember Miles Brothers, of New York, from whom we secured the first pictures ever exhibited in the South. Then there was Swanson in Chicago and Eugene Cline in Chicago. The Pearces were among the first customers of these old concerns. What a contrast to these days of million-dollar pictures, programs, open market and state rights buying!"

The Electric theater was a success. So many nickels and dimes poured into the coffers of the Pearces that they built a second house, the Dreamland theater, in St. Charles street, in 1906. These were rather small affairs, just to feel out whether the vogue of moving pictures would last, and so was their third theater, The Grand, 1033 Canal street, which was built during the following year. With the success of their three small houses came a determination to build bigger and better. After three years of prosperity the Bijou Dream was constructed in St. Charles street at a cost that most everybody figured would prohibit profits from the venture. The sum of $25,000 in a moving picture theater six years ago was a mighty big wad to throw away, people thought.

At a cost of $45,000 the Pearces built the Trianon theater, at 814 Canal street, in 1911. It seated 500 people, and was the last word in moving picture theaters—in 1911, remember. The Tudor theater, the latest Pearce project of importance, was erected in 1913 at a cost of approximately $85,000. It seats 700 people. Along about the time the Tudor was built, perhaps a year before, audiences began to demand better pictures, and the producers began to feel this demand. New companies were launched and the Pearces had a man in New York to gather in the latest and best releases for their New Orleans houses. This one feature counts a great deal in the success of the Pearces. They maintained a Northern representative when there wasn't a single exchange in New Orleans, and they do it to this day, when every producing company of any consequence has an exchange in the Crescent City.

So the Pearces made a big success in New Orleans. Perhaps a bigger success in this city than in Denver, Springfield, Mass., Ocean View, or Lexington, in all of which cities they maintain extensive amusement parks. When Eugene Pearce was asked what had built up the success of his "happy family," he said: "Clean pictures. We have always shown clean pictures, and always will. We 'screen' all doubtful pictures before they go on at our houses."

In reviewing the activities of the Pearces it is distinctly apropos to mention that as nothing stands still, but either progresses or goes backward, the Pearces are progressing. A theater that will eclipse anything they have yet built is beyond the possibility stage, and will be erected in Canal street probably within the year, or when a desirable Canal street site is secured. Only a few weeks ago the Pearces opened their Newcomb theater, at 908 Canal street, a pretty little bandbox house that nevertheless cost $25,000. The Newcomb is their seventh house in New Orleans, and gives them the distinction of being the largest operators of theaters in the South. The Pearces are substantial citizens of New Orleans. Mr. and Mrs. Pearce, Sr., are still living and take an active part in the direction of the Pearce interests. Fred W. Pearce spends most of his time traveling between the various cities in which the Pearces hold amusement interests. J. Eugene Pearce is a prominent clubman, yachtsman, takes part in a number of civic movements, and his advice is sought after and taken by many men in the business. It is getting to be almost an adage in the Crescent City that anybody ever connected with the Pearces usually branch out for themselves and make their own mark in the picture game. At least two former employes now are prominent. One is Al G. Shear and the other P. O. Blankenship, head of the Isis Amusement Company of New Orleans.

Where Fichtenberg Came In.

Before moving pictures ever came to New Orleans this city was content with another novelty. This novelty was "moving pictures," but of a different sort. It was Herman Fichtenberg who pioneered in penny wonderlands. Herman got his start on the pennies which were dropped into funny little machines at 711 Canal street. You dropped your penny in, and you turned a crank, and in about three or four minutes it was time for another penny. Also there was a hat you were privileged to blow off Cholly's head after you dropped the most insignificant coin Uncle Sam ever turned out into a designated aperture. Once a fat man grew exhausted over various blowings and an ambulance was called. It was as good as the best press agent stunt ever pulled off, and it brought Herman some publicity that he cashed in on. But that's another story.

From a penny wonderland that was doing good business to a moving picture show on the second story—imagine a moving picture show nowadays on the second story!—was the first step in the success of Herman Fichtenberg. I al-

most forgot to mention that if ever Herman Fichtenberg goes broke, which he won't, he'll be even, because he started in on fifty dollars capital—borrowed it, at that. The first picture Herman Fichtenberg showed was "The Passion Play" and he had a barker on the outside! But in those days motion pictures were so new that they needed somebody to explain them to the crowds. Fichtenberg showed "The Passion Play" for a nine weeks' steady run. The crowds that saw his initial picture induced him to keep up the picture show that had been an experiment. Today, eight or nine years later, Herman Fichtenberg is watching the process of erection of his newest house, the Globe theater, in Canal street, upon which he will spend $100,000. The Globe is Mr. Fichtenberg's twentieth house, or thereabouts. He has four more in New Orleans and others in Vicksburg, Houston and Pensacola.

Al G. Shear.

Whenever anybody in the New Orleans film colony needs a friend, or even a pal for a couple of hours, he calls around in Gravier street on Al G. Shear, manager of the Consolidated Film and Supply Company, which distributes Universal films in this territory. Al is the one man in New Orleans who is at once exhibitor, exchange man and supply man, and he gets away with all three jobs nicely and still has time to spare to be toastmaster of every film gathering locally. Mr. Shear is one of the oldest film men in New Orleans, in point of service, of course, since he has been handling films down here since 1906. In that year Mr. Shear managed the Importers' Film and Supply Company, which was a Josiah Pearce & Sons enterprise. For a while it was the only exchange here. Then along came one of the bigger companies and absorbed the Importers, and right after that we find Mr. Shear in the Consolidated office, but only for a short time, for, with Herman Fichtenberg, he launched the Feature Film Company, which bought state rights. In 1912 he came back to the Consolidated as manager, and has been there ever since. He entered the exhibition game several years ago. He has one of the niftiest suburban houses in the city, the Carrollton theater. In his spare moments Mr. Shear acts in an executive capacity for several New Orleans film associations. He was honored with the presidency of the Old Film Trades Club, which was the pioneer exchange man's organization, and he is on the executive board of the Southern Motion Picture Trade Association. Outside of this, he is probably the most popular regular program man in the Southern territory, and, last but not least, he led the fight against the tax assessor's office for reduction of onerous rates on films stored in exchanges.

Exhibitors who contemplate building new houses in New Orleans find food for thought in the fact that this city, with a population of 370,000, has seventy moving picture theaters in operation. Twenty of these were built in the last six or eight months. A wiseacre sagely remarked at the beginning of this present season that there wouldn't be business enough for them all, but business through the summer has held up remarkably well considering the multiplicity of the theaters and the numerous counter summer attractions. Despite the unprecedented development of the past year, there are a number of other big motion picture projects in sight. These include Herman Fichtenberg's new $100,000 house in Canal street; the Pearces' new theater, which will be built some time in the near future; the Columbia Amusement Company's new house in St. Charles street, work on which will start October 1; and the magnificent Strand theater in Baronne street, which will be operated when finished by the Saenger Amusement Company. GEORGE M. CHENEY.

Atlanta, Georgia, Claims Nineteen Model Houses

First House Opened in 1906 with a Seating Capacity of 150--Now the Nineteen Seat 12,000

ATLANTA, Ga., can boast of as many handsome moving picture theaters as any city of its size in the country. The Southerner is one who complains not. When pleasure bent, he must have the latest and very best, combined with comfort. If at night he usually carries the wife and children, and if the above requirement are not given him, he cuts from his place of amusement the theater at fault. Therefore Atlanta's nineteen moving picture theaters are models; the seats are the very best; ventilation perfect; employees courteous and efficient; electrical equipment the best money can buy; while first run pictures is a necessity.

The seating capacity of Atlanta's nineteen theaters is 12,500.

In November, 1906, Atlanta's first moving picture theater was opened by S. P. Robbins, on Viaduct Place and was known as the "Viaduct." It gave fifteen minute shows with single reels and had a seating capacity of about 150. It was poorly ventilated, but was a success, from a financial point of view.

February, 1907, a company composed of L. P. Daniels, S. P. Robbins and L. H. Lansdell, opened at 46 Whitehall, what was known as the "Twin theaters." A board partition divided the theater, and a fifteen minute show was given on each side, at a 5 cent admission. L. J. Daniels, a successful clothing merchant, financed the theater and for several years it was the leader. A graphophone was placed in the lobby; this was looked after by a negro boy, who did his work so well, that department stores within the block, threatened all manner of injunctions. Mr. Daniels was firm in his belief that a theater without music was a failure, and he compromised the matter by muffling the horn of the instrument with a ball of cotton, and restricting the music to certain hours.

In the fall of 1907, two theaters were equipped on the north side, both on Peachtree Street, the Pastime and the Elite.

November, 1908, two prosperous furniture men, John and Gus Evins were in business at 98 Whitehall Street. They saw the prosperous future in moving pictures, and partitioned off a portion of their store, equipped it with the best and started the Vaudette theater. From the start their theater was a success, and was patronized by the elite of the city. L. F. Henderson, was their first operator; Mr. Henderson operated the first moving picture machine in Atlanta, and has remained with the Vaudette, being at present the chief operator of this theater. December 19th, 1908, the Vaudette was incorporated. Three years ago, on account of an advance in rental and in order to accommodate this growing patronage, they moved to their present location, 74-76 Whitehall. The seating capacity is 750.

John and Gus Evins and L. F. Henderson, of the Vaudette, and M. Glenn of the Strand are the only pioneers, who are still in the business. Mr. O. P. Hall, at present manager of the Grand theatre, was connected with the Vaudette in its infancy as a singer and musician.

In 1908 many small theaters sprang up, but soon went out of business: poor equipment, and inefficient operators, as well as old pictures, caused the decline in patronage. During this same year "The Savoy" on Peachtree was opened by a theatrical man named Posey. It started well but declined. It was bought by William Oldknow, at present the head of the Consolidated Film & Supply Company, and became the home of the Universal Films. Mr. Oldknow's fine business training and judgment brought the Savoy to a high state of efficiency, and it was for years and is at this time, one of the best patronized theaters of the city. Mr. Oldknow, sold his interest in the theater in 1915. Mr. Oldknow also opened and run the Alkazar theater on Peachtree for a number of years. This theater has been closed.

In 1911 Frank Montgomery opened the Montgomery theater on Peachtree, and later sold it to Lynch & Company. The name has since been changed to the Georgian theater.

Then came the Strand, the two Alamos, the Victoria, the American, the Bonita and others.

The neighborhood theaters, as they are know, are four. These theaters are well equipped and located in residential districts. These theaters are patronized mostly by women and children and are a success financially.

Atlanta's newest theater is the Piedmont, it has a seating capacity of 1,000. Under the able management of Ralph DeBruler, it is rapidly pushing to the front. Its equipment is the very best, its pictures first runs and has an orchestra of ten pieces.

25,000 Atlantians patronize the 18 theaters daily.

Atlanta also has three moving picture theaters patronized by negroes. It is said the equipment and pictures are the best. A. M. BEATTY.

Pittsburgh, Pa., Has a Record Date for "Store Shows"

Harry Davis Was a Real Pioneer and Set a Rapid Pace--Rowland and Clark Big Factors.

A REVIEW of the history of the exhibiting business in Pittsburgh must logically begin with the discussion of one man, the father of the moving picture theater, Harry Davis. The name of Harry Davis stands forth more conspicuously in this field than that of probably any other individual, not because of his extensive interests at the present time but because he was the first to see the limitless possibilities of the screen.

Mr. Davis opened the first moving picture theater in the city on Smithfield street, two doors from Diamond street, Pittsburgh, in the year 1903. He named the house The Nickelodeon, and thus coined the title that has clung to the picture theater through all the steps in its development. The last part of the word Nickelodeon Mr. Davis derived from the Greek "odeum," meaning theater, and combined it with the word "nickel," which was the admission price charged. The Nickelodeon seated 200 people and, despite the small capacity, was considered a veritable "gold mine" from the very beginning. The house was open from 8 o'clock till midnight and the shows lasted only fifteen minutes to half an hour, in which manner entertainment was provided for from three to four thousand people daily.

Harry Davis.

One of the most notable features of The Nickelodeon was its music. Not that a symphony orchestra, or even a pipe organ, was as yet even dreamed of by Mr. Davis as a possibility for moving picture accompaniment. The musical setting was supplied by a lone pianist—who was none other than the well-known composer of popular melodies of to-day, Harry Carroll. Mr. Carroll, who had not yet written "Within the Loop" nor his ballads such as "The Trail of the Lonesome Pine," received the staggering salary of $6 per week. It may be noted in passing that Mr. Davis this season paid Mr. Carroll $600 for six days' appearance in vaudeville at the New Davis theater, also located on Smithfield street, Pittsburgh.

Davis Promotes Many Nickelodeons.

Within a year after The Nickelodeon was opened Mr. Davis had some eight or ten Nickelodeons scattered about in the different sections of the city. While The Nickelodeon was the first moving picture theater in the world, Mr. Davis does not have the distinction of having opened the second, which was established in Warsaw, Poland. A certain Pole, whose name is not recalled here, passed through Pittsburgh shortly after the opening of The Nickelodeon and carried back with him the idea which he immediately put into effect. Another year saw the establishment of Davis picture theaters in Philadelphia, Pa., Rochester, N. Y., Buffalo, N. Y., Detroit, Mich., beside a total of seventeen in the Pittsburgh district alone.

Mr. Davis recognized not only the scope of possibility in presenting the moving picture to the public, but saw with equally wide vision the necessity of developing the possibilities of the photodrama itself. In 1906 he launched upon the manufacture of films and opened in Pittsburgh one of the first studios in America. For a time his leading man was Gilbert M. Anderson, of future fame. This project was dropped by Mr. Davis with the entrance of several of the larger producing companies into the field. At the present time he has considerable interest as stockholder in a number of the leading film manufacturing concerns in the country.

Within the past few years Mr. Davis has turned his attention to his many big theaters in Pittsburgh and elsewhere for the production of vaudeville and the legitimate drama, and has discontinued all but two of his moving picture theaters. They are the Lyric and the Temple, which are among the best of Pittsburgh's fine array of downtown houses.

The Lyric theater, which is now the oldest exclusively picture house in Pittsburgh, was established by Mr. Davis in 1907, in his handsome Grand Opera House building, which had just been completed, on Fifth avenue. The Temple theater, on Federal street, old Sixth street, opposite the Alvin theater, was erected by the Harry Davis Enterprises Company in 1913. Both houses are equipped in an up-to-date manner, are well-arranged and handsomely furnished. Feature pictures are shown daily at 10 cents admission. The doors of the Temple and Lyric are open from 9:30 in the morning till 11:30 at night, and being located on the two busiest thoroughfares in the city handle large crowds.

The Grand Opera House inaugurated its summer season of high-class pictures in May, thus continuing the policy that has met with tremendous success for two years past. This playhouse is one of the largest and finest in Pittsburgh, seating 2,100 people. The Grand is the home of the Harry Davis Stock Co. during the theatrical season. It was in this house that Mr. Davis introduced for the first time in Pittsburgh the use of a symphony orchestra for moving pictures two years ago.

Rowland and Clark Take a Hand.

To mention moving pictures and the photoplay house without taking into consideration Rowland & Clark, Richard A. Rowland and James B. Clark, to be exact, would be much like presenting "Hamlet" without the melancholy Dane, as at the present writing the greatest number of large and up-to-date theaters in the Smoky City bear the RC monogram and fly the Rowland & Clark banner. The brilliant history of this concern is in itself the history of the picture theater of the higher type.

To go back to the inception of the Rowland & Clark "chain" one must visit the very sources of the film business.

In April, 1906, the business association between Mr. Rowland and Mr. Clark first came into being, in the form of the Pittsburgh Calcium Light & Film Co. As can be seen from the firm name, calcium, or "spot lights," has an important bearing on the business, in fact it was the successor to the Pittsburgh Calcium Light Co. of which James R. Rowland, Richard A. Rowland's father, was the founder. At his death the son came into charge, and then it was in connection with James B. Clark that the Pittsburgh Calcium Light & Film Co. was formed.

Talking about those days, Mr. Clark says it was quantity, not quality with moving pictures when they first came out. "We bought our films outright from firms like Pathe Freres and Melies, and we paid so much a foot for them. We did not have to look over the picture to see what it was all about before taking it. The producers got out a catalogue with the lengths and description of the pictures and we ordered from that, and we ordered the book through several times. Melies were mostly trick pictures. We had no trouble in renting our purchases. In fact the exhibitor was very glad to get anything he could. Our experience in the exchange end of the business extended from the Pittsburgh Calcium Light & Film Co., to the Pennsylvania Film Exchange, the Columbia Film Exchange and then later to the Independent Film Exchange and the Pittsburgh Photoplay Co."

"How did you come to go into the exhibiting business?" was asked of Mr. Clark. We had already learned from his business associates that before going into the film game Mr. Clark was in the accounting department of a large wholesale house in Pittsburgh, and his knowledge of figures and what they really mean is wonderful, as is his talent for organizing and assimilating details. He knows every twist of the business and, through his intimate knowledge of men and conditions, is responsible for a large part of the Rowland & Clark "luck," which to those in the business is recognized as resulting from thoroughness and attention to essential details.

In reply to our query, Mr. Clark continued, "When we sold our Exchange, the Pittsburgh Calcium, both Rowland and myself had a lot of time on our hands. About this time, in payment of a debt, we acquired the Colonial theater in Wilkinsburg, a suburb of Pittsburgh about eight miles East. Then I secured the Oakland, a 299 seat house on the Oakland

district. This was in 1911. In those days we ran a two reel show at 5 cents admission, and they stood out to the curbstone evening after evening. I was one of the first to install two machines to eliminate 'One minute please, changing reels.' It was then really that the present motto of our houses came into existence, although it was not crystalized for five years to come, 'Build up to standard, not down to price.' Perhaps Carnegie's habit of scrapping a comparatively new machine in favor of one which would do the work better and cheaper had its effect, as the Steel King's policy appealed to me strongly. At any rate, the Oakland was profitable, and I looked for new fields. I had a small property on Butler street, in Lawrenceville, and built a theater there. It also was popular and shortly afterwards we enlarged to a capacity of about 750, and remodeled it into a first-class theater. This is our present Arsenal. Rowland about this time trected the Rowland in Wilkinsburg, and believe me, he set the pace for theaters in this house. It was built, however, without pictures exclusively in view, as it contains a stage, fully equipped, and ran vaudeville as well. Now it is exclusively pictures.

Richard A. Rowland.

"Later I took over a dancing pavilion within a half block of the Oakland, on the same street, and fited it up as the Schenley Photoplay theater. Our policy here was practically the same as at the Oakland, until the time the feature pictures came in, when we ran them three nights a week. In 1914 Mr. Rowland and myself erected the Regent, at Penn and Highland, what my advertising man insists on terming 'Pittsburgh's Finest Motion Picture Theater'—and from what everyone telsl us, I guess he is right. This theater was built exclusively for pictures, seats 940 and, if I do say it, is the standard for picture theaters, at least in this section of the country. This house was opened in November, 1914, and a month later I opened the Belmar in Homewood, which was being erected the same time as the Regent. This house is often called the 'Little Regent.'

"In August, 1915, the Bellevue Amusement Co. in which I had owned a stock interest came under my exclusive control, and we started operating the same on the lines which had proved successful in our other theaters. The business in Oakland had continued loyal, and it has always been my desire to erect a theater of which Oaklanders could be proud. The Oakland Amusement Co., which had erected a magnificent six-story building for use as an athletic club and natatorium, at Forbes and Atwood, just a stone's throw from the Oakland and the Schenley Photoplay theaters, ran on the rocks financially, and we came to an agreement by means of which they remodeled so that the first three floors were made into a moving picture theater. This was opened for business on February 5 of this year, and is a worthy member of our chain."

"To what do you attribute the success of your theaters, Mr. Clark?", we asked. "Well, young man," he answered with a quizzical smile, "that's putting it pretty straight. It's rather hard to figure. I suppose that if you get a first-class theater in a location that's right, keep your house perfectly clean and up-to-date, have the right man on the ground to manage and give him the proper office-cooperation with advertising that reaches the people, and then play the best pictures that are available, there is not such a trick in getting by.

"But," he continued, "I have a couple of youngsters, and to tell the truth, I do not know which is easier, to raise two lively 'kids' or take care of the same number of picture theaters." The fact that Mr. Clark is on the job personally in the office and at the theaters in the evening, more than likely has something to do with it.

The name Rowland & Clark came into being about a year ago, at which time Mr. Clark decided upon broader advertising and publicity lines and engaged M. J. C. Kornblum, who had been doing press work for the Regent, to devote his entire time to the publicity work of all the theaters. Shortly before, J. P. Donovan, who had been manager of the Arsenal and other houses for Rowland & Clark and was then managing the Regent, was promoted to general manager to supervise all the theaters. With these two as headquarters men, Mr. Clark could give more time to the broader matters of policy connected with his various interests.

Among the very distinctive moving picture houses in Pittsburgh is the Cameraphone theater, at 6202 Penn avenue, East Liberty. The Cameraphone is aptly termed in its advertising matter "The Theatre de Lux." It is located in a bustling business section, but is closely adjacent to the beautiful and exclusive residential district known as the East End.

Kester and His Cameraphone.

The renown of the East Liberty Cameraphone is only exceeded by that of its owner—H. B. Kester, president of that progresive organization of exhibitors and film men, the Pittsburgh Screen Club. Mr. Kester's personal attention to details in the daily management of his house, his close study of the demands of the public and his ability to provide always and all ways the very best and most up-to-date are some of the things to which the signal success of the East Liberty Cameraphone can be attributed.

The entrance of H. B. Kester into the exhibiting business in Pittsburgh was with the famous, but short lived, talking pictures. In 1908 T. M. Barnesdale, the backer of the project, came into the local field with five Cameraphones. Three of these were used for the talking pictures, while two were given over to the showing of regular films. One of the talking picture theaters was the present East Liberty Cameraphone, and later came under the management of H. B. Kester. The second was on lower Fifth avenue, what is now the Downtown Cameraphone. The third was in Carson street, on the South Side.

James B. Clark.

After a few months the talking pictures went out of existance and the three Cameraphones used for that purpose passed into different hands. Mr. Kester, with W. C. Beatty, took over the East Liberty Cameraphone, which was then a 400-seat house. The partners also purchased the Downtown Cameraphone and the Cameraphone in Cleveland, Ohio. Later the Cleveland Cameraphone was sold, Mr. Beatty took over the Downtown Cameraphone and Mr. Kester became the sole owner of the East Liberty Cameraphone.

The success of the East Liberty Cameraphone was gratifying from the start and in 1910 the seating capacity was increased to 700. New ideas were incorporated, with the steady rise in the standards of the business. In 1914 the growth in popularity of the theater justified another addition, which raised the number of seats to 900, the present capacity of the house. At all times showing the best pictures obtainable and keeping his theater at the top in point of attractiveness and comfort, Mr. Kester was quick to see that the better class of moving picture goers are always willing to pay for the best. He was the first exhibitor in the Pittsburgh district to charge 10 cents admission and was the first to raise his price to 20 cents. MANLEY.

THEATER COMPANY FORMED AT LIMA, O.

The De Luxe Theater Company has been incorporated for the purpose of operating a motion picture theater at Lima, O. Capital stock is set at $10,000. The company has not yet decided whether a new theater shall be built here or whether negotiations will be opened for the purchase of one of the present houses. The incorporators are A. Ritzler, manager of the Lima Automatic Piano Company, and Edema B. Ritzler, Ira F. Wright, Ione W. Wright and Oliver Kies.

New England Figures Theater Values by Millions

Credit Given to Frank Howard for the Beginning That Has Grown to Such Great Proportions.

NEW ENGLAND with its one thousand handsome motion picture theaters is today one of the largest and the most prosperous moving picture districts of the world. There is said to be $100,000,000 invested in the moving picture business in the New England States and every week, in spite of the fact that the six New England States are supposed to be thoroughly well covered as to picture houses, new houses are being opened. Probably no other business in New England's history has developed so swiftly, so thoroughly and with so great investment of capital as has the moving picture business of New England.

Frank J. Howard.

It was twenty-two years ago that the first moving picture was shown in New England. And it was but thirteen years ago that the first moving picture film was rented in the New England district. Today there are fifty-five magnificently furnished and equipped moving picture houses in Boston alone and there are twenty well-organized film rental exchanges. The amount of film they handle is enormous and their weekly receipts from film rental is more money than the moving picture business took in during the first ten years of the business in New England.

The story of the growth of New England's moving picture business is a tale of struggles, hardships, humor and successes that are worthy of a scenario of its own. And the hero of this scenario is Frank J. Howard, connected with the Gordon-Lord people in their chain of Olympia theaters, whose office is at room 60, 3 Sculley Square.

Of the pioneers of the film industry in New England Mr. Howard is one of the few of the hundreds of men who broke into the business in the 90's, who stuck to the game and who came through to realize substantial success as a reward. The career of Mr. Howard in pictures is one of the romances of the industry in New England.

Today Mr. Howard is more active than ever in the promotion of the business. He is a sturdy, handsome, quiet man, in the latter 50's, and still doing all he can at all times to further the interests of the moving picture industry, to secure better pictures and better service for the public and the distributor, and to keep up the high standard which the moving picture industry has attained.

Mr. Howard gave an hour of his time on one of his busy days to welcome the Moving Picture World representative and to relate to him some of his early experiences in the moving picture business. Part of Mr. Howard's story is told in his own words.

The moving picture business in Boston and New England had its origin in a little store on Boylston street, close to the corner of Washington street and what is now the main lobby of the Hotel Brewster. Here in the winter of 1894-5 Mr. Howard and Charles Sheafe, as partners, opened the first motion picture house in New England. The machine they had was one of the very first Edison Kinetoscopes. It was a big box-like affair and the average reels were 42 feet.

The first two films shown in New England were "May Irwin's Kiss," and "The Empire State Express." The first moving picture show consisted of 82 feet of film. A little later this was extended to 600 to 700 feet per show. The price charged was ten cents.

The show house consisted of a plain store, the window light shut off by dark colored paper tacked over the glass; the screen was a plain cotton sheet, and the seats were kitchen chairs bought at a second-hand store at a reduced price. The operator stood on a table at the back of the hall. The show lasted about 20 minutes. The film ran out of the machine into a waste basket. The film at that time cost 40 cents a foot. Today it costs about 10 cents a foot in spite of the increased cost of material and production.

Right after the "May Irwin Kiss" and the "Empire State Express" came the Courtney-Corbett fight picture. Then in turn came the "Seminary Girls," a 150-foot film, which, to the moving picture managers of the day, was considered the greatest film that could ever be produced. Its production marked a new era they considered in the making of moving pictures. It pictured a dozen or more seminary girls, dressed in pajamas and night gowns, fighting pillow battles, etc., and for action was all to the good.

The same winter that Messrs. Howard and Sheafe were running their picture house on Boylston street, two other stores were opened as moving picture houses, one on Tremont street by the Read Brothers, both of whom have passed on, and one on Boylston street. The first moving picture operator in New England was Harry Rosendorf, who for years was an operator in Boston, and who has an interest in a motion picture house in New Hampshire.

For the first eight months of 1896 no new moving picture subjects were received, but Howard and Sheafe continued to run their moving picture house, using the same subjects day after day, and people from all over New England came in to see the wonderful moving pictures.

Messrs. Sheafe and Howard then parted company and Mr. Sheafe retired from the business. Mr. Howard opened up the first film exchange in New England in the Jefferson Building, at 546 Washington street. He ran the moving pictures in connection with a nickle-in-the-slot business. During his spare time he exhibited the moving pictures before clubs and societies about New England.

The development of the business during this period showed two strange tendencies. The moving pictures were not taken up by the theatrical managers, but were promoted by the nickeleodian managers. At this time—1896 to 1900—the thousands of nickel-in-the-slot machine emporiums throughout New England had seen their best days and were beginning to show decline. It was therefore to the moving pictures that these men turned.

During this time the moving picture business was practically at a standstill. It had its up and downs. This was the climactic period of the industry. Edison was practically the only producing company and subjects were few and far between. It was at this time that foreign films began to come in at odd periods.

The development of the industry was very slow between 1895 and 1905. During this time Mr. Howard was selling Edison machines and selling film. His customers came principally from shoe workers, grocers, textile hands, and others from the mill towns, who, hearing of the new moving pictures, came to Boston, bought an outfit with a couple of films, and started in the show business. Ninety per cent. of these ventures were failures. Principally from the fact that the men had no knowledge of electricity, knew nothing of the moving picture machine, were in total ignorance of the show business, and in fact, were totally unfitted for promoting any amusement enterprise.

Out of this number, however, were developed a few men who today are known through the moving picture industry. Most of the men came back to Boston broke, re-sold their machines and films, to someone as incompetent as themselves, and went back to their trades, convinced that the moving picture business was a snare and a fake and would "never amount to nothin.'"

It was in 1903 that the vaudeville houses first opened their doors to the moving picture film. It was customary for these houses to hold their best acts for the end of the program. This was to hold the audience. But in those days there were not the all-night cabarets and dance halls to attract the theater-goers to make an all-night of it; so they were in the habit of getting up before the end of the show and going home. This annoyed patrons who wished to see the best acts at the close of the program.

The vaudeville man was looking for some attraction that would make his show longer and at the same time not detract from his best acts. He tried out the moving picture. It proved a success. He did not seek the moving picture

as an added attraction by merely a means by which he could hold his audience for the best vaudeville acts and then let his audience get out while there was still some attraction going on. The moving picture, with the house darkened, just filled the bill.

Mr. Howard was the first man to rent films to the vaudeville houses and for years they were customers of the Howard Film Exchange.

It was twelve years ago that the first moving picture theater was built in Boston. This is the Comique at Scollay Square, which is still doing a big business today. This marked the latest era of the moving picture industry in New England—the moving picture house.

This house was opened and owned by Mitchell Mark of Buffalo, who now owns the Strand theater in New York City, and has become one of the great men in the moving picture industry. Mr. Mark is an example of the nickel-in-the-slot machine man who took up moving pictures with great success for at the time he built the Comique he was head of the Automatic Vaudeville Company.

With the moving picture house of 1904 and 1905 came better and more moving picture subjects; new machines with better equipment, and in fact, the modern moving picture business found its development from about that time.

Massachusetts was the first state to enact moving picture laws. In 1907 there had been moving picture fires in Lynn and Salem, one closely following the other. This caused a scare and with the Legislature in session a law was passed licensing motion picture operators. Mr. Howard was one of the first men in the state to receive a license to operate a moving picture machine.

Some very amusing stories are told by Mr. Howard in connection with his early experiences in the moving picture business. Here are a few of them:

"When we first opened our Boylston street house," he said, "one of the first films was of the Courtney-Corbett fight. It was just after this that Corbett was knocked out by Fitzsimmons. We advertised 'The Great Corbett Fight.' We did not state which one. One day a man stopped at the door and said, 'You had better fix that machine. There's something the matter with it. Corbett knocks out Fitzsimmons instead of Fitzsimmons knocking out Corbett.' He supposed he was seeing the Fitzsimmons fight and that the mechanism of the machine had caused the error."

Mr. Howard also relates this story of a film that went astray.

"The Edison Company got out a film showing a panoramic view from the front end of a New York elevated train. A moving picture man in Lawrence asked me to get the film. I received it and it was reshipped by Adams express to Lawrence. The moving picture manager said he had not received it. I called the Adams express and complained that a 150-foot film of the New York Elevated had been lost. A few days later another agent came in and said a great mystery had just been cleaned up. He said that for four days the company had been looking for a 150-foot section of the New York elevated structure and were corrected only when told by a man at North Station that the Lawrence man was looking for a moving picture film of the structure not the structure itself. Moving picture film was so little known at that time that the film matter had gone right over the heads of the other employees."

Mr. Howard got some unique complaints in regard to the films he sent out to New England showmen. One man complained that every film he got in one shipment had a big wrinkle across the middle of the film. Come to find out the trouble was in his screen which was hung loosely, the wrinkle being in the screen instead of the film.

Mr. Howard is the inventor of the carrying case for films. In his early experience in film rentals he did not get his films back promptly. When he called people who had rented films on the 'phone, their usual reply was "I'm all out of string," or "I haven't board to box them up in." This delay meant money to Mr. Howard as the idle films were a dead loss.

He finally secured a leatheroid carrying case in which he shipped a film. It met with instantaneous success and the carrying case is now a feature of the business which could not be dispensed with.

Since the coming of the Moving Picture World into the film business the modern progress of the business has been thoroughly followed. Among the men whose names appear in the reports from New England are F. H. Vine, New England manager of the International Film Service, and Harry Campbell, manager of the New England district of the Fox Film Corporation. Both these men were associated in the early beginning of the moving picture industry in New England. Mr. Vine as a clerk for Mr. Howard at the first film exchange opened in Boston, and Mr. Campbell, who was started in the moving picture business by Mr. Howard.

Readers of the Moving Picture World do not need to be told of the other big men who have made recent history in the moving picture business. Their names are familiar to all Moving Picture readers.

From the little store on Boylston street, where the motion picture business was born, has grown fifty-five of the finest, best managed and successful moving picture houses in the country, right in Boston. The kitchen chairs have given way to fine orchestra seats, comfortable and roomy. The noiseless room has given way to magnificent music from great pipe organs, and complete orchestras and singers from even the grand opera stage to fill in between the pictures. The operator who stood on a table and ground film into a waste basket is now housed in a comfortable, well ventilated booth. His film is guarded by the most modern means for fire protection. He is licensed by the state as an experienced operator, and recognized as a high class workman and in a class of his own. The little barren store with its windows covered with black papers has given way to magnificently decorated auditoriums, gems of the scenic art, comfortable and attractive to the eye, and the best ventilated public gathering places in the world. The Park and Fenway theaters are two examples of the highest type of modern moving picture theater construction.

The little film exchange that Mr. Howard opened in the old Jefferson building has given way to a whole block of moving picture exchanges that are the highest type of modern fireproof construction, handsomely appointed as to offices, and containing fireproof vaults for the films. This square is bounded by Pleasant street, Tremont street, Ferdinand street and Columbus avenue.

The scenario editor could now throw on the screen $100,000,000 and it would fittingly end this scenario of the moving picture industry of New England and its development.

WILLIAM M. FLYNN.

Who Made the First Picture?

Honor Is Claimed for Dr. Coleman Sellers—Records at Washington Support Inventor.

By Wilson Franklin Bleloch.

LIKE many other inventions of world-wide importance, there has long been a discussion as to who should receive the credit for inventing the first moving picture machine, and the majority of people attribute such laurels to Edward Muybridge. Records of unquestionable merit, however, clearly show that the honor belongs entirely to Dr. Coleman Sellers, a native of Philadelphia, and a man of international reputation. Many scientific truths are the result of his exceptionally brilliant efforts and he was noted as a genius whose efforts were not centered in any one direction, but were manifold and included many fields of endeavor. He served for five years as president, and for twenty-three years as professor of mechanics at the famous Franklin Institute of Philadelphia.

During his first experiments, Dr. Sellers used the members of his immediate family as models. He not only produced the first moving picture, but went another step forward by inventing a contrivance by means of which to exhibit the pictures when they were completed. This machine, simple as it was, marked a forerunner for the thousands of projecting machines which were to follow and was produced not only to illustrate how motions were made, but to enable the manufacture of actual moving pictures. This fact may be corroborated by reading Mr. Sellers' personal description that was presented with the pictures and instrument at the Patent Office in Washington on February 5, 1861.

In this description he delves at great length into the motives which accentuated his efforts along this line and proceeded to establish the point that he was actually the inventor of the first moving picture and moving picture machine ever known to the world. He accompanied his article with several sketches of his projecting machine and the ideas involved are shown to be of a wonderful nature. Anyone who has read this letter or is conversant with the situation cannot fail to give Coleman Sellers credit for being the inventor of the moving picture and also of the moving picture machine.

"GO TO IT," SAYS B. S. MOSS.

Following in line with the rapidly increasing procession, B. S. Moss, motion picture producer and showman, has issued an order that all employes responding to the call to the colors will suffer no diminution of pay throughout the period of their absence and that their positions will await their return.

Portland, Oregon, Looks Back Over Ten Years

Has Many Excellent Motion Picture Theaters Some as Fine as Any on the Pacific Coast.

PORTLAND, OREGON, is reputed to have the finest array of photoplay theaters of any of the cities on the Pacific Coast considering its population. This statement is based on the fact that the homes of photodrama in Portland were built for that purpose within the recent years that the new art has grown to its present magnitude and are not rehabilitated broken down theaters that once housed "legit" and burlesque shows. The transition from the "store" show with its slat bottom seats to the temple of photoplay where the silent drama now sways its beholders amidst the surroundings that the word "temple" indicates, was so rapid in Portland that it has left in its wake but few mediocre theaters too good to tear down and too shabby to properly meet the competition of the newer houses.

Edwin F. James.
Majestic Theater, Portland, Ore.

The city is well supplied with motion picture theaters. Of the forty theaters within the city limits about ten are located within the so-called theater district and the balance are distributed in the suburbs and the downtown portions of the city.

A pioneer in the motion picture theater business in Portland is conceded to be a person who was engaged in the business from five to ten years or so ago. Many of the pioneer exhibitors are still in the city engaged in some branch of the industry, either as exhibitors or exchange men. Sol. Baum, of the old Imperial Amusement Company, manager of the old Casino on upper Washington street and leading spirit in the old exhibitors' league, now manages the Bluebird office in Portland. B. J. Sperry, of the old Brooklyn Amusement Company, is manager of the Portland Pathé office, and Fred Simonton, who operated the Princess, now conducts the Standard Feature Film Company. Gus Metzger, also of the Imperial Amusement Company, is now general manager for Universal in this territory and S. Morton Cohen, the organizer of the company, is now the exponent of "photoville" in the Pacific Northwest. Walt Wessling, who was associated with Mr. Sperry, is now manager of the Pathé exchange in Cincinnati.

E. J. Myrick.
Manager Columbia Theater, Portland, Ore.

I. Lesser Cohen, who today is secretary of the Portland Amusement Company, controlling the Globe, Casino, American and Burnside theaters, exhibited the first moving picture in Portland. This happened in 1897 at Cordray's theater, Third and Yamhill streets, after which Mr. Cohen and the men associated with him took the outfit on the road and showed it as a novelty in conjunction with vaudeville acts.

It was in 1908 that the moving picture alone became a form of entertainment. This was at the Nickelodeon at Sixth and Alder streets. The show was opened by a man whose name has been forgotten on film row, but who sold out soon after opening to A. B. L. Gellerman, who conducted it successfully for a long time. One reel constituted a show and five cents was the price of admission.

Graham J. Holtzclaw.
Owner Circle Theater, Portland, Ore.

Then S. Morton Cohen entered the Portland field with the Imperial Amusement Company and operated the Hippodrome, Orpheum and Casino, all of which have passed out of existence. The company inaugurated song slides and later when the Star and Arcade were opened by the company, vocal and musical acts were added and the price of admission in the last named two houses was raised to ten cents. The Star was the first real theater built to house pictures and is now running under the name of the Pickford.

The Peoples Amusement Company, the strongest motion picture theater corporation then in the Pacific Northwest, was then formed. This corporation was headed by S. Morton Cohen and controlled at one time over thirty theaters. The Peoples theater, the finest picture theater on the Pacific Coast at the time of its construction, was built by the new company. S. Morton Cohen sold his controlling interest in the Peoples Amusement Company in 1910, returning to Portland six years later to open the Strand theater and inaugurate the Pacific Photoville Circuit, now a prominent factor in the exhibiting end of the industry on the Pacific Coast.

The Globe was the next real photoplay house built after the Peoples and houses the first organ on the coast built for pictures and voiced for the building.

Edwin James, owner of the Majestic, built in 1911, has stayed with the same house and the same location perhaps longer than any other exhibitor in Portland. Coming from Seattle in 1910, Mr. James opened the Majestic, seating 350, in a storeroom on Fifth and Washington streets and after nine months opened the present Majestic with 1,050 seats at an expense of $62,000. The Peoples Amusement Company then controlled most of the theaters in the city and also the Amalgamated Film Exchange. They had a monopoly on the film service and the Majestic was compelled to add musical attractions to what films it could get to meet the competition. The Majestic first introduced features to Portland, the initiating film being "The Fall of Troy," two reels. A rental of $150 per week was paid for the picture and was considered a big price at that time. The Majestic installed a theater organ, one of the few on the Pacific Coast at the time and the Star across the street also put in an organ, the two theaters starting organ music on the same day. Graham T. Holtzclaw is another old-timer who has always been a leading factor in the exhibition game in Portland. He opened the Savoy on the East Side about seven years ago and later opened the Pictureland and the Cineograph, also on the East Side. He afterwards acquired the Circle and has since confined his efforts to the management of this house. Mr. Holtzclaw is vice-president of the Oregon Motion Picture Men's Association.

Among the old time exhibitors who have left the city, is

Melvin G. Winstock, who managed the Peoples and the National, and was considered one of the big men in the game. Mr. Winstock was last heard of in Seattle. D. C. Burkhart, one of the former managers of the Peoples Amusement Company's houses, is now out of the game entirely except for being a regular reader of the Moving Picture World.

Portland's largest photoplay theater is the T. & D., recently opened by Turner and Dahnken. Its seating capacity is 2,200 and its manager is M. O. Leonhart, formerly of Berkeley. The handsomest theater is undoubtedly the Columbia, built in 1912 by Foster and Kleiser and now leased to Jensen and Von Herberg, of Seattle. Its manager is E. J. Myrick, who has made the house one of the most popular.

Portland's East Side, the residence portion of the city, is well supplied with photoplay theaters. Among the fine suburban houses are the Alhambra, the Sunnyside, the Union Avenue, the Broadway, the Crystal and the Tivoli. William Graeper, manager of the Union Avenue, is an active worker in the Oregon Motion Picture Men's Association, and Martin B. Donovan, of the Portsmouth, is one of the pioneers in the business, having operated theaters on the East Side for many years. Prominent among the suburban theaters on the West Side are the Ideal, managed by Al. Sather, formerly with the Peoples Amusement Company, and the Nob Hill. The Portland Amusement Company operates three theaters in the workingmen's district.

There is no immediate prospect of additional theaters being erected in Portland. In fact it is conceeded that there is already an excess of seating capacity nothwithstanding the fact that Portland is an excellent photoplay theater city. During the past theatrical season there has been but one theater playing road shows and one stock house to supply the people's demand for drama. Perhaps this condition has resulted from the great number of photoplay theaters, or perhaps the lack of "legit" houses has caused so many photoplay theaters to blossom forth. A. NELSON.

Toronto, Canada, Claims Birthplace of "Little Mary"

That's Something in Motion Picture Lore, but Canadian Town Has Good Theaters, Too.

TORONTO'S connection with the moving picture industry really began twenty-odd years ago with the birth of Mary Pickford in a modest little home on University avenue, Toronto, but it was not until seventeen years ago that Toronto amusement-seekers saw much of the projection of pictures of the continuous sort. And Toronto is still seeing its first of this and that in moving picture art. For instance, it was, comparatively speaking, very recently that local prominent citizens began to feel the "gaze" of the moving picture camera's eye and the presence of camera men at a local event sometimes almost eclipses the importance of the occurrence itself because Toronto, and all Canada, has been practically overlooked by news photographers until very recently.

In spite of some undevelopment, however, Toronto has its real moving picture pioneers. In point of experience, the oldest projection machine operator still in the business in Toronto is George Mehl, who screened French pictures in Shea's Yonge Street theater seventeen years ago. He is now chief operator for Shea's new vaudeville theater in Toronto, and other veterans around town are proud to relate that they received their first instructions from him. The pioneer exhibitor of Toronto is John Griffin, who started opening up store shows twelve years ago until he became the owner of some twenty-five theaters throughout Ontario. His circuit now consists of thirteen houses, two of which are located in Toronto.

Oldest Exchangemen Still Busy.

The oldest exchangemen still in the game, though young in years, are J. J. and Jules Allen, now the controlling hands in the Paramount Pictures Corporation, a two-million dollar Canadian company. These magnates, incidentally, threw their hats into the cinema ring ten years ago when they opened the first picture theater in Canada outside of Toronto and Montreal. This was at Brantford, Ontario, which now has a population of 25,000.

Toronto's very first film exchange was the Dominion Film Exchange, which was opened at Queen and Victoria streets in 1907 by a Mr. Thompson, who has since left the city. The Allen brothers opened the Allen Amusement Company in Brantford in 1908 and the Kleine Optical Company was also one of the early exchanges here. The Gaumont followed quickly, but this business was bought out by the Mutual Film Corporation when W. Campbell, who is now looking after Bluebird interests in Toronto, took charge of the new Mutual Branch.

Toronto drew its first and only moving picture producing company in the summer of 1914 when the Conness-Till Film Company was organized. A studio was established at Swansea, a suburb of this city, but only three or four film dramas were completed before a fire wiped out the whole plant in March, 1915. These Toronto-made pictures are still being screened, their most recent projections being in England, where they have been advertised as Canadian productions.

Moving picture films have been censored in Toronto for the whole Province of Ontario for the past six years, the first censoring taking place on January 6, 1910. The original censor board consisted of G. E. Armstrong, Robert Wilson and O. Elliott.

Two members of this board, Armstrong and Wilson, remain, John Burns replacing Elliott when the latter was transferred to the moving picture branch of the Provincial Treasurer's Department, which was established in May, 1912, with R. C. Newman in charge. Mr. Newman has been in command of the mechanical crew of Shea's vaudeville theater for many years previous to his Government appointment, and had built the sets for many Canadian houses.

In Ontario last year there were 355 moving picture theaters under license and fifty-five other theaters, such as town halls, auditoriums, were also licensed to have picture shows. Of the 355 houses, catering to 2,500,000 people in the Province, eighty-two were Toronto theaters. In 1914, previous to the outbreak of hostilities in Europe, there were 366 moving picture theaters in Ontario. This year, 1916, will probably see a greater number of houses than in the banner year of 1914. The licensing of picture theaters by the Ontario Government began in 1910.

Saw Pictures Made in 1904.

The very first continuous pictures were "snapped" in Toronto in April, 1904, when the wholesale district was wiped out by a conflagration. These pictures were taken by George Scott of the Melies Company, and the views consisted mainly of flames and a few ruin scenes. This film was screened at many church bazaars and other entertainments around the city during the subsequent year.

It was also in 1904 that pictures of Toronto were taken by Clifford Denham of Charles Urban's Bioscope Company, England, for the Canadian Pacific Railway and the Dominion Government. Denham is now the manager of the new $450,000 Royal Victoria theater in Victoria, B. C. Much colonization work was done for Canada by the exhibiting of the Urban films in the British Isles and in Europe.

There has never been a serious fire in a Toronto moving picture theater and, with probably only one exception, operating booths were used from the start. The exception was at Shea's theater, where the projecting machine occupied a place on the edge of the top gallery and the people sometimes meddled with the machine until a railing was built around it. There was no magazine on the machine and the film simply passed from a roll into a cloth bag beneath. One night the house was practically destroyed by fire and the moving picture apparatus was blamed for the blaze. When the ruins cooled off, however, the film that had been used at the last performance was found undamaged in the bag below the box. Although George Mehl is the oldest operator still in the game here, a predecessor was George Layton, now with a road show, who turned the crank for the inaugural picture projection in Toronto before Mehl took hold.

Among the early operators are W. Redpath, now demonstrator and roadman for the Pathescope Company of Canada, and C. McMahon, now chief operator at Shea's Hippodrome, Toronto, both of whom took lessons from Mehl. Claire Hague of Toronto, now head of the Canadian Universal Company, is also an old-timer. Hague first travelled with a carnival company which hit Toronto about sixteen years back and later he was an employe of the Allens in their first theater at Brantford, Ontario. Another Brantford operator was Ben Cronk who, after ten years in the business, is

now manager of the big Allen theater in Calgary, one of the string of theaters owned by J. J. and Jules Allen. The first circuit operated by the Allens included the Wonderland and Theatorium in Brantford, the Princess in Kingston, Ontario, the Star in Berlin, Ontario, and the Star in Chatham. They rented film from Miles Brothers, New York, until they started an exchange of their own in Brantford in 1908. The Allens then moved to Western Canada and became the picture pioneers on the sunset side of Winnipeg. Three and one-half years ago the Allens obtained the exclusive rights in Canada for the Universal, and only two years ago they sold out to the Universal Company, as the latter desired to establish direct connections in the Canadian field. The Allens then took the Paramount program.

John Griffin, the originator of "store shows" in Toronto, opened his first house, the Lyceum, on lower Yonge street, twelve years ago. Within a few weeks Griffin also established the Trocadero on Queen street West, the Auditorium at Queen and Spadina avenue, the Theatorium on Yonge street, and a fifth house further north on Yonge street. Among the operators at these theaters were Walter Schankes, J. McLaughlin, who is a Toronto exhibitor himself now, W. Couvert, at the Universal head office now, W. Buckley, and James Downs, son of the circus man. The electrician for all these theaters was H. G. Jennings, who has been manager of the Mary Pickford theater (originally the Auditorium and one of the first five) for the past two years.

The Original "Store Show" Man.

Some of the features of these first film palaces were electric pianos, phonographs, lecturers and illustrated song acts in which the crowds were asked to "join heartily in singing the chorus." Sometimes the picture part of the show consisted of one and a half reels of film, generally of French origin and very streaky. Special colored glasses were sold by nearby merchants for the moving picture fans, especially those who remained in the theaters for two and three performances. To guard against this habit, the manager of the Comique, an early house, required all patrons to move up one or more seats whenever a person or persons decided they had seen enough and left the theater. One of the young fellows whose duties consisted of starting the piano on the inside and phonograph in the lobby was Sam Glazer, who is now a booker at the Toronto Paramount headquarters.

No theater was complete without a lecturer, who told the crowds what they were looking at, and the man with the best imagination made the best spieler. If any feature was lacking in a picture he filled the vacancy by telling the people what had been omitted. Of course the lecturer described the whole plot. The majority of the store shows of from nine to twelve years back seated about 300 people, but there was one, the Rex theater, Queene Street West, which had only 160 seats. The manager of this house was Lew Burch, who is now a member of a Lew Fields' Musical Comedy company. In Toronto at the present time there is a theater, the Queen's Palace, College street, which has only some 285 chairs.

The changes which have occurred in the lives of many Toronto picture show pioneers are very interesting. Bruce Fowler, who sold tickets at the Auditorium theater, Queen and Spadina avenue (now Mary Pickford theater), has become the secretary-treasurer of the McMahon Vaudeville Circuit. Al. Morgan, a singer, is now an officer of the Canadian Amusement Company at Stratford, Ontario. Al. Price, another singer who graduated from the picture field, is now in high class vaudeville. Nina McLeod, another old-time favorite in illustrated songs, is now doing time in vaudeville. Miss Vera Rossmore, a granddaughter of Denman Thompson, of "Old Homestead" fame, was also a singer in Toronto film houses. Bill Dineen, an electrician for the Griffin shows in the early days, is now mechanical engineer for the Metropolitan Amusement Company, which operates the Strand in Toronto. H. G. Jennings, who is the present manager of the Mary Pickford theater, Toronto, was working in New York theaters when Mary Pickford herself played New York with Chauncy Olcott in "Ragged Robin," and he was so impressed with the child that when the opportunity came to him to name a theater in Toronto he named it after her.

Where "Little Mary" Lived.

At 346 Queen Street West, Toronto, Mrs. Smith, mother of the Pickford stars, conducted a small store for a number of years until little Mary's dramatic ability became pronounced and it was decided to permit her to go on the road. Mary, Lottie and Jack Pickford are widely remembered in Toronto, and their relatives here are quite numerous.

The Moving Picture Exhibitors' Association of Ontario came into existence in Toronto about eighteen months ago and the president of the association is A. Baillie, one of the younger Toronto exhibitors. The Toronto membership in this association is about fifty and the organization is on a sound basis. The present body was preceded by an association, however, which did not endure for various reasons.

Toronto has twelve film exchanges which serve, in each case, practically the whole of Ontario. The headquarters of seven Canadian exchange companies are located in Toronto, making this city probably the most important film centre in the Dominion. The companies with headquarters in Toronto include the Universal, Paramount, V-L-S-E, Fox, Mutual, World and United.

Although Toronto has enjoyed considerable moving picture experience, the local film history is not complete. The city has yet to see an airdome, and only one local theater, the Strand, possesses a pipe organ. It is also said, sometimes, that Toronto does not have a real first-run house, but there are several fairly large downtown picture theaters which are providing the big stuff continuously for the entertainment of the thousands. W. M. GLADISH.

Indianapolis Shows Unusual Growth in Ten Years

Took It Six Years to Wake Up, but It Has Many Fine Houses Now-- Men Who Helped.

IT IS just ten years since C. L. Sutherland of Milwaukee came to Indianapolis and on a plunge opened a moving picture theater in East Washington street, near Pennsylvania street, or in the heart of the downtown district. He called his theater the Bijou. The building he occupied had been used for amusement enterprises for years. Prior to its service as a moving picture theater it contained penny-in-the-slot devices. When Sutherland made the building into a picture house the wise ones around town said he would lose his all. Instead Sutherland made money from the start. Moving pictures had been shown in the legitimate theaters by traveling reelsmen, but it was Sutherland who had the nerve to go up against the film as a permanent business proposition. That was ten years ago. In less than two years Sutherland had five picture theaters running and others had caught the movie theater fever and were helping to reap the harvest of loose Hoosier nickels.

The greatest stride in moving picture theater building had been made in the last four years. Four years ago there were twenty-nine moving picture houses in town. Now there are more than ninety, showing that sixty or more houses have been built within four years.

The introduction of moving pictures in Indianapolis ten years ago has been responsible for many marked changes in the downtown business district. Sutherland's Bijou replaced a penny-in-the-slot amusement parlor. The Vaudette, which occupied a room in the old Occidental Hotel building, also replaced an amusement parlor. In the building that preceded the present News building in Washington street was another Sutherland picture house, the Bijou Dream. Another Sutherland theater was the Mystic.

In a very short time Sutherland success became the envy of the other amusement promoters. The Manhattan restaurant in West Washington street, between Illinois street and Capitol avenue, was transformed into a picture house, the proprietor, by calculation, finding that there was more money in films than in French fried potatoes.

Has a "Movie Lane."

Illinois street, opposite the terminal station, has been found such a profitable location for moving picture theaters that the square between Market and Ohio streets has become popularly known as "Movie Lane." Two years ago Barton & Olson, who now control a string of the finest theaters in the city, opened what was then the moving picture wonder of the city, a $60,000 theater devoted exclusively to the films. The new house seated 800 people and was then rated as one of the best picture houses in the Middle West. The Isis was the beginning of big investments in the moving picture field in Indianapolis and it has paid wonderful returns. At

about the same time the Crystal was built. It, too, was a sight for the moving picture fan, then just beginning to become really inoculated in Indianapolis. The Crystal presented the first big illuminated front.

Dickson & Talbott, who succeeded largely to the management of the Sutherland theatrical interests after the death of Mr. Sutherland, five years, ago, invaded the high rent provinces of Washington street to put forth motion picture enterprises. They built the Orpheum in Washington street and made it a ten-cent house, adding to the attractiveness of their picture by employing first-class musical talent. This house proved such a succes that the same firm was brave enough to supplant a prosperous saloon with a second ten-cent house, the Alhambra, in Washington street, just east of Illinois street, or the very heart of the city. This theater had the first pipe organ of the city.

F. J. Rembush.

A step in moving picture exhibiting marking the progress was taken by Bowlby & Cook, when they obtained control of the Bijou, the first Sutherland theater. They had some remarkable experiences in keeping the house prosperous, as it was a little out of the path of amusement hunters, but it succeeded, only recently disposing of their interests for a good sum to Edward Sourbier, who embarked in the business later and made it pay.

One of their plans for keeping up attendance was novel and was a success. It should be tried by other theater owners who are now kicking about attendance. Bowlby & Cook discovered there were hundreds of clerks, bookkeepers, sales people and others in the downtown district who having an hour for luncheon, eat quickly and spent the remainder of the hour in seeing a movie. The old theatrical men saw the value of having the pictures reeled off promptly. Therefore they arranged a running schedule the same as would be used by a railroad. The operators were timed on the films. The running schedule was placed in the machine room and two operators were employed so that no delay would be experienced in the change of films. The film time table also was posted in the lobby of the theater for the benefit of the patrons. In addition to the posting of the schedule the managers obtained a regulation Western Union clock and hung it near the screen. The clock and the film time table made it possible for each quick-lunch patron to know just how much time could be given to seeing the picture. For instance: Jimmy Jones works a block away from the theater. He liked the movies. He has an hour for lunch. When the clock in the office struck twelve the alert Jimmy has on his coat and hat and is away to the neighboring beanery for lunch. He finishes at 12:10. He hustles over to the Bijou, shoots his nickel through the window and is soon face to face with the film. Arriving at 12:12 he finds that he waits only two minutes for a new picture. The next film starts at 12:14. Then forty minutes of pleasure, the film having been selected for the noon-day purpose. It closed just in time for Jimmy to get back to the office in time for the 1 o'clock whistle.

A. C. Zaring.

Irvington was slow to get the moving picture theater. Although there were hundreds of children in this classic suburb, there was no show place. The reason was the children and the belief that the films would corrupt youthful morals. The parents objected until they saw the wealth of good.

Indianapolis has no less than twelve big downtown houses, four having come in the last year. The motion picture has converted three legitimate houses into houses for the film only and has otherwise worked wonders.

Perhaps the most imposing theater of the city is the Strand, under Chicago management. It was formerly the Park theater and catered only to the legitimate trade. The advent of the motion picture and its resultant popularity, especially the big feature productions, brought into existence the Strand. Another of the big theaters is the Regent, in the heart of the downtown district. It is less than one year old, but has enjoyed a liberal patronage. Bingham, Crose and Cohen, successful managers of a string of houses, built the Regent for the "movies." Another big house is the Colonial, under the same management. It was formerly a vaudeville house, but has been a money-maker with feature productions in the motion picture field.

J. M. Rhodes.

Barton & Olson, owners of another string, have recently made the Lyric, a vaudeville house, into a motion picture house exclusively. It is a beautiful little playhouse with dandy furnishings and it draws as well or better, at the box office, as any other theater in the city. Barton & Olson also control the Crystal, recently remodeled into what is the most beautiful interior finish of any of them.

The Indianapolis roll of honor, men who have made Indianapolis a leader in the moving picture field, contains the names of Frank J. Rembusch, patentee of the mirror screen, one of the vice-presidents of the Motion Picture Board of Trade and exhibitor; A. C. Zaring, secretary of the Indianapolis Exhibitors' League; Dr. J. M. Rhodes, always with Zaring, one of the leaders in the fight to stave off evils which meant the death of the exhibition game in Indianapolis.

R. L. JENNE.

WILLIAMS ON SCREEN SACRIFICES NO HUMOR.

Although tradition has it that most comedians on the stage have been a failure in pictures owing to the fact that they are handicapped through the loss of the spoken word, Bert Williams has proved that he is one of the few that "gets over" as well on the screen as he does on the stage.

Bert Williams, Comedian.

In "A Natural Born Gambler," a two-reel comedy produced by the Biograph Company and released July 24 through the General Film exchanges, Bert Williams has lost none of his rich humor. He is funny without leaning toward slapstick.

Chicago Reports Many Variations in Picture Shows

Had Pictures at the World's Fair, but Its First House was Opened in 1904--Many Beautiful Theaters Today.

THERE is little doubt that the first moving pictures ever seen in Chicago appeared during the World's Fair in 1893. These were furnished by the Anchutz Tachyscope and the Edison Kinetoscope.

The Anchutz Tachyscope.

In the Tachyscope a circular glass plate revolved in the cabinet of the machine, and the pictures, or photographs, appeared in succession as it turned, they being placed on the outer rim of the plate. As each picture came into position there was an incandescent flash in the cabinet, which brought it into view. The plate took only three seconds to revolve, so the picture show did not last long in those days.

The Edison Kinetoscope.

The Edison Kinetoscope, the first moving picture machine of a commercial character, and which used film of the regular standard now employed, namely, ¾ by 1 inch, was also a slot machine, the pictures being viewed as the film revolved in a dark cabinet chamber. The film used in this machine was opaque, the emulsion being placed over a ground glass base. Even if the present day film had been used in the machine, it would have been impossible to project it on a screen, as the film had a continuous movement and at that time the ingenious contrivance known as the intermittent sprocket had not been discovered. The discovery of this invention was due to Thomas Armat, of Washington, D. C., and it so effectively met the difficulty which had baffled all his predecessors and contemporaneous competitors that every projecting machine licensed by the Motion Picture Patents Co. made use of the device, or of the principle underlying it.

The films used in the Kinetoscope were about 40 feet long, and the pictures appeared just the same size as they appeared on the film, namely, ¾ by 1 inch.

The first Kinetoscope show in Chicago was located in the Ashland Block, on the northeast corner of Clark and Randolph streets, early in 1894. The machines were operated by placing a nickel in the slot, and a rushing business was done.

First Moving Pictures Shown with High Class Vaudeville.

The first moving pictures projected on a screen in America were not shown in moving picture houses, because there were none. They were used as an added attraction in high class vaudeville houses throughout the country. The pictures were furnished together with a machine and operator by various companies. The Vitascope and the Lumiere Cinematograph were first in order to furnish such service. The first Vitascope pictures were shown in 1895, and represented scenic views by the cameraman on the front of an engine in motion.

George K. Spoor's Magniscope Service.

The Magniscope projecting machine, which had been invented by E. H. Amet of Waukegan, Ill., with George K. Spoor, now president of the Essanay Film Manufacturing Co., as financier of the invention, came out in the fall of 1895. Mr. Spoor was then running the Grand Opera House in Waukegan, the management of which he conducted from 1892 to the fall of '96.

The Magniscope service was first furnished to the John D. Hopkins circuit in Chicago, St. Louis and New Orleans, including the State Street theater, the old Columbia, owned by Frank D. Tate, and the Hopkins Grand, in order, in the cities mentioned. The Schiller theater, Chicago, now the Garrick, was also furnished with Magniscope service in 1896, when vaudeville programs were run in that house under the management of Robert Blei. It succeeded the Cinematograph service in that house, in that year. In the Hopkins and Tate theaters the Magniscope succeeded the old Jenkins Phantascope.

The Magniscope paved the way for the Kinodrome, which was built for George K. Spoor by Don J. Bell, now of Bell & Howell, in the fall of 1897. The first machine was placed in the Grand Opera House, Syracuse, N. Y., then controlled by the Shuberts.

George K. Spoor's Kinodrome Service.

The Kinodrome service established by George K. Spoor became famous throughout the country. It is understood, of course, that this service included the pictures, the machine and the operator. Mr. Spoor secured his pictures from Edison and through McGuire & Baucaus, 44 Pine street, New York, who at that time imported English films. These English films were made chiefly by Robert Paul, Mr. Houdin and George Melies, and were from 60 to 100 feet in length. They were trick films and took remarkably well.

Types of Films Shown in 1896.

The pictures shown in the Schiller in 1896 were not only scenic. Some of them showed action, such as taking horses out of a burning stable, a scene in "The Buffalo Horse Market," "Feeding the Doves," "Surf Scene at Atlantic City," "Hurdy Gurdy Dance," and "Washing the Nigger Baby." These films, as closely as Mr. Spoor can remember, were from 50 to 60 feet in length.

The First "Store" Picture Show in Chicago.

We now come to the advent of the first "store" moving picture show in Chicago. It can easily be imagined that there are differences of opinion on this question.

Wm. N. Selig, now president of the Selig Polyscope Co., is certain that the Electric theater, located near the northeast corner of State and Harrison streets, and owned by Harry Davis, of Pittsburgh, was the first. Mr. Selig was running his Peck Court studio at the time, and was familiar with every happening in the amusement line in that section. It is his recollection that the Electric was opened in the spring of 1906, and that Gustav Hollenberg was the operator.

Hollenberg had been induced to take the position by outside parties, who were anxious to learn what business was done in the new venture. After a few weeks Hollenberg found business so prosperous that he opened another house, called the Chicago, a few doors from Harrison street, on the southwest corner of State and Harrison. This house he afterwards sold to Jim Maher, who came to the city about that time from the west, and afterward became associated with Wm. H. Swanson in the Swanson Film Exchange. It will be interesting to add here that when Hollenberg left the Electric theater to take charge of the Chicago, Bill Swanson succeeded him as operator at the Electric.

Now comes Aaron J. Jones, of Jones, Linick & Schaefer, as a claimant for the honor of having opened the first "store" picture theater in Chicago. Mr. Jones is certain that he opened a picture theater on S. State street, where Browning, King & Co.'s store now stands (next to the Palmer House), on Christmas day, 1905. He is perfectly certain of the date, from the fact that the big amusement park, White City, of which he was treasurer and a stockholder, was opened on May 27, 1905. He confidently states that the only other picture theater seen by him in the country before that date was the nickel show, on Smithfield street, Pittsburgh, run by Harry Davis. He visited that theater, the name of which he does not recollect, a month before he opened the nickel show referred to. His lease on the ground was short, however, as he had to get out on May 1, 1906, having leased on the same date the present site of the famous Orpheum, on State street, opposite the Palmer House. This theater was built for high class vaudeville, and was opened on Oct. 1, 1916. Later, through inability to secure high-class vaudeville bookings, on account of the opposition of the Majestic theater, just around the corner, Mr. Jones turned the Orpheum into a moving picture theater.

Orpheum Theater, Chicago, First High Class Picture Theater.

This was a great boost for moving pictures, as everyone knew that the ground lease was costly. Business has been prosperous, very prosperous, indeed, ever since, and in the course of time the success of the Orpheum induced exhibitors with capital to get away from the old "store" theater into modern beautiful buildings.

Electric Theater, State and Harrison, First "Store" Theater.

But this is digressing. Mr. Jones, by no means, has the last word in deciding the question concerning the first "store" theater in Chicago. Ike Van Ronkel, well known in film circles as an able exchange manager for many years, entered the business as the owner of the Electric theater, Quincy and Halsted streets. That was on Feb. 1, 1906. Mr. Van Ronkel claims that the Electric theater on State and Harrison was opened by the Riley Brothers, proteges of Harry Davis, of Pittsburgh, in November, 1905. Both Mr. Selig and Mr. Van Ronkel are agreed on the ownership of the Electric, and again both are agreed that it was the first "store" picture theater in Chicago.

Mr. Van Ronkel states that the Nickelodeon on Halsted street, 50 feet north of Van Buren, was opened on Jan. 1, 1906, by three partners, M. A. Choynski, now owner of the

modern Newberry theater, 856 North Clark street, which seats 700 people; Harry Cohen, now widely known in film circles as an efficient film exchange manager, and D. L. Noon. He also holds that the Chicago theater was opened in the latter part of February or March, 1906.

Four First Picture Theaters in Chicago.

The data now furnished tends to show that the Electric theater owned by Harry Davis of Pittsburgh, was the first "store" picture theater opened in Chicago; that Mr. Jones' theater, opened on Christmas day, 1905, was the second; that the Nickelodeon was the third, and Van Ronkel's Electric the fourth.

Type of Pictures in Early Theaters.

In all these early theaters sensational pictures were the most popular. Mr. Van Ronkel is certain that he used films 400 feet and more in length of this type at his theater. The most popular at the time were "Escaped from Sing Sing" (Vitagraph), "The Great Train Robbery" (Edison), slap-stick comedies of a primitive kind, and trick films, including "A Trip to the Moon" (Melies).

Aaron J. Jones is certain that he used pictures 1,000 feet in length at his first house, including "The Great Train Robbery," slap-stick comedies, and street chasing scenes, such as Pathe's comedy showing the baker boy with a tray of pastry on his head being knocked down as he hurriedly goes out of the store, and the following mix-ups.

Equipment of Early Theaters.

Folding camp chairs, as a rule, formed the seats in these primitive "store" picture theaters, and in some cases many of the people had to stand. Five cents admission was charged for one reel to a show, and as a usual thing, a phonograph was placed in the lobby to attract the attention of passersby.

George K. Spoor remembers a peculiar incident, which he narrates in connection with the opening of the first "store" show. To the best of his recollection in the summer of 1896 a moving picture show was given in a room of the old Methodist Church building, on the southeast corner of Clark and Washington streets. The operator was Gilbert P. Hamilton, who afterwards was superintendent of the Essanay plant for a number of years. The picture shown was a prize fight or a boxing contest, about 100 feet in length. About the same time Eddy Foy appeared in "Robinson Crusoe," in the Schiller theater, which was then under the management of Tom Prior. The room in the Methodist Church building only seats 30 people, so that the profits were very small; and so the machine, an Eidoloscope, was taken over to the Schiller, and the picture shown during the performance of "Robinson Crusoe."

Edison Machine Used in Chicago's First Picture House.

Muslin screens, either plain or sized, or a white wall, were used as a rule, in all these early theaters, and here it may be stated that an Edison projecting machine was used in the first "store" theater opened in Chicago.

Panic of 1907 Boosts Moving Pictures.

The panic in 1907 gave a tremendous impetus to the moving picture industry generally. During that year five-cent theaters grew and multiplied throughout the country. The scarcity of currency turned the amusement-loving public to the low-priced picture theaters and the oftener they went the more convinced they became that the new entertainment was not only novel, but exceedingly enjoyable and attractive.

Hale's Tours Cars in 1906.

The Hale's Tours cars came in vogue in Chicago in the spring of 1906. Aaron J. Jones put up the first in a store alongside Schaefer's penny Arcade, at 306 South State street (the old number), the Arcade being 308. Mr. Jones simply took out the store front and ran the Hale's car in, admitting people through the front of his store and giving them exit through the Arcade adjoining. The second Hale's Tours show was opened by Mr. Jones later in the same year, next door north of the present Orpheum site. Of course, scenic pictures only were run in these cars.

Illustrated Songs and Pictures.

From the earliest days of the "store" shows, music of some kind was used with pictures. At first the phonograph was favored because of its cheapness. Illustrated songs had been used in entertainment as early as 1904, but they were used first in cheap vaudeville houses. In the fall of 1906 they were first used in picture theaters and became quite a fixture until about 1911, when they began to lose their hold on the better class of houses. They gradually dwindled until 1914, when only few could be found in any Chicago theaters. Several small theaters in small country towns still use them, but their day is over.

Playing the Pictures.

As early as 1909 an attempt was made to play suitable selections on the piano, with drum accompaniment, for the pictures. None of these pianists at that time could improvise so as to catch the theme of the picture accompanied, with the result that patrons with musical ears soon tired of such music and preferred the pictures alone. It was not until men with the calibre of S. L. Rothapfel arrived that real interpretative music accompanied the pictures. That was in 1911 at the Alhambra, Milwaukee. It must not be inferred, however, that Mr. Rothapfel was the only man of this type in the business at that time. There were others who aimed at the same work, but did not succeed in getting into the limelight so strongly.

Cheap Vaudeville and Pictures.

From 1908 until 1911 the progress of moving pictures was seriously retarded by the introduction of cheap vaudeville acts between films. The custom was introduced by managers who had formerly run cheap vaudeville theaters, and who were unable to hold moving pictures at their true value.

It will be recalled that the panic of 1907 added large numbers of new patrons to picture theaters, and that the attendance had steadily increased. Most of these patrons were people of refinement and intelligence and resented being annoyed by vulgar and rough entertainment. They were willing to take pictures at their worth, and that was sometimes pretty low, but they would not tolerate the attempts made by "ham fats" and "low brows" to amuse them.

A campaign against cheap vaudeville was carried on in the old Film Index by the writer for nearly two years, with the result that the managers and owners who did not really like low vaudeville intermixed with their pictures, but who at first had been frightened into its use through fear of having their business diminished by their competitors, soon discarded vaudeville. Their business grew, and in the course of time their competitors learned that they were playing a losing game. Organ or orchestral music and vocal numbers soon took the place of cheap vaudeville acts.

Gradual Disappearance of the Old "Store" Theater.

The survival of the fittest has been forcibly demonstrated in the history of the "store" theater. As the call of the moving picture increased the patronage of the refined class it soon became manifest to exhibitors of intelligence that they must provide better homes for picture entertainment. The new houses were well appointed and equipped. The "dark" house was a thing of the past and health ordinances calling for good ventilation were rigidly enforced.

The old "store" theater could not meet the requirements and it was closed. Even when the small house succeeded in complying with the law, it was soon forced out of business by the larger, modern house which had been built near it. That appears to be the prevailing rule in all large cities and in all cities and towns of importance. The trend is ever toward progress. Better pictures, better projection, better music, better management, betterment in everything is required, in addition to better houses. The public has become enlightened on the whole business and will not be denied.

From 1914-16 a wonderful growth in new modern picture theaters has been shown in Chicago. Three big circuits of new structures have come into being. The largest of these and the most costly is owned by the Ascher Bros., Nathan, Harry E. and Max. The two other circuits are comprised of leased theaters, and are controlled by Alfred Hamburger and Lubliner & Trinz.

On the Ascher Bros. circuit are the Oakland Square, Drexel and Oakwood boulevards; the Columbus, Ashland avenue and 63rd street; Terminal, Lawrence and Spaulding avenues; Caldo, Clark street and Balmoral avenue; Lane, Center street and Lane center; President, 55th street and Calumet avenue; Frolic, 55th and Ellis avenue, and the Cosmopolitan, Halsted and 79th streets.

All of these theaters, with the exception of the President, were built by the Ascher Brothers. The Oakland Square has a capacity of 1,525, and cost $200,000. The remaining theaters have a seating capacity of 1,000 and cost from $150,000 to $200,000 each.

Organs and five-piece orchestras are installed in all the Ascher theaters, and appropriate music accompanies the pictures.

Three new theaters for the Ascher Brothers' circuit are now under construction, and will be completed in September. Each will have a seating capacity of 1,500.

The Alfred Hamburger circuit controls the following houses: Twentieth Century (1,000), 47th and Prairie avenue; the Prairie (1,000), 58th and Prairie avenue; Willard (1,200), 51st and Calumet; Speedway (800), 47th and Indiana avenue;

Albany Park (1,100), Lawrence and Kedzie avenue; Pine Grove (800), Sheridan road and Pine Grove avenue, and the Argmore (800), Argyle and Kenmore avenues. In addition there are seven smaller houses on this circuit.

Each of the larger houses has an orchestra and organ.

The Lubliner & Trinz circuit is comprised of the following houses: The Biograph, 2433 Lincoln avenue; Vitagraph, 3137 Lincoln avenue; Paramount, 2648 Milwaukee avenue; Knickerbocker, 6225 Broadway, and the South Shore, 6855 Stony Island avenue.

Each of these theaters seats 1,000 people, and each has an organ and an eight-piece orchestra. The organs used are known as the Wangerin-Weickhardt, made in Milwaukee. Three other theaters are now under construction and will be completed in September. Each will seat from 1,500 to 2,000 people.

Among the other prominent, singly-owned houses of modern construction, appointments and equipment, are the following, with the names of the owners, locations and capacities:

Parkway (800), 2736 N. Clark street, F. O. Nielsen; Hamlin (1,000), 3822 W. Madison street, Hopkinson Amusement Co.; Dearborn (700), 40 W. Division street, A. Cuneo; Coronado (850), 3972 Vincennes avenue, Louis H. Frank; De Luxe (550), Wilson & Clifton avenues, A. Cuneo; Lake Shore (600), 3175 Broadway, I. G. Ettelson; Avon (1,000), 3325 Fullerton avenue, Sam Katz and Max Hyman; Gold (800), 3411 W. 12th street, S. Gold; Keystone (800), Sheridan road and Dakin street, Chas. Schaefer; Crystal (800), North and Washtenaw avenues, Schaefer Brothers; Buckingham (1,000), 3319 N. Clark street, and Julian (800), 918 Belmont avenue, H. R. Foster and F. M. Teter; La Salle (800), 154 W. Division street, Thomas F. Mitchel and John A. Maselter; Newberry (700), 856 N. Clark street, M. A. Choynski; Beach (1,000), 1504 Hyde Park boulevard, South Shore Amusement Co.; Vista (800), 824 E. 47th street, H. N. Ortenstein; Bryn Mawr (800), 1125 Bryn Mawr avenue, and Regent (700), 6746 Sheridan road, Bryn Mawr Amusement Co.; Crawford (1,000), 19 S. Crawford avenue, J. B. and W. E. Heaney; Shakespeare (1,000), 43rd street and Ellis avenue, United States Moving Picture Co.; Kenwood (900), 47th street and Kimbark avenue, W. McHie; Grand (1,000), 3433 West North avenue, Clarence Lautenslager; Drexel (650), 853 E. 63rd street, Nortman Brothers and Fecher; Clark (1,200), Clark and Wilson, Lessee Jos Grein; California (1,000), 3434 W. 26th street, F. H. Franke; Strand (700), 3029 Lincoln avenue, Nottey and Backer; Kedzie avenue annex (1,000), Kedzie avenue and W. Madison street, Malcolm and Rogers; Orpheum (800), State and Monroe streets, Jones, Linick & Schaefer, and Strand (1,500), Wabash and Seventh street, Strand Theater Co.

The last-mentioned theater, the Strand, has a thirty-piece symphony orchestra, the finest in the city, to play moving picture accompaniment, and the programs are high class.

The Orpheum, on State street, has employed a fine orchestra for a long time, and the pictures are accompanied by appropriate music.

The Parkway has an orchestra of six pieces and a large organ. All the others mentioned, which are singly owned, have an organ and piano. JAMES S. McQUADE.

Adolph Zukor Quit Furs for Films

President of Famous-Lasky Players had a Store Show on Fourteenth Street Long Before He Made Features.

THE first connection of Adolph Zukor, president of the Famous Players-Lasky Company, with the amusement business occurred in 1904. It was in that year that through the solicitation of a cousin who was associated with Mitchell Mark in several amusement enterprises out of town that Mr. Zukor gave up his fur business to take an active part in a new amusement venture which the two men were contemplating. Their idea was to erect a $150,000 theater on Broadway at 14th street, the theatrical Rialto of that day, to be devoted to a penny arcade—the first time that the old slot machines, through which one could hear the latest songs and see highly colored stereoscopic pictures, were to be housed in a theater so complete and pretentious. In a comparatively short time a large, attractive theater had been erected, and from the very first performance the novel penny arcade became a tremendous success.

Adolph Zukor.

While highly prosperous, the penny arcade's activities failed to satisfy Mr. Zukor, who had already caught the glamor connected with selling amusement to the public, and was anxious to advance in his new field. In 1906 he therefore sold his holdings in the arcade and became associated with Wm. A. Brady, in a venture called "Hale's Touring Cars," which consisted of little theaters constructed in the form of Pullman cars, from the seats of which one could see motion picture scenic views, the whole being designed to convey the impression that the spectators were riding through the country on a train. Mr. Zukor secured scenes along the most picturesque railway routes in the world, and the idea was a temporary success. Then the public lost interest in the novelty and Mr. Zukor sought about for the next step by which to amuse the fickle public.

The motion picture producers at that time did not take their business seriously. Mr. Zukor converted his penny arcades, of which there were now a goodly number, into photoplay theaters, but after a while he realized that due to the mediocrity of the films he was obtaining, and the reluctance or complete refusal of the motion picture producers to raise their standard, the photoplay would ultimately pass away like any other fad, just as he had seen the penny arcade and "Hale's Touring Cars" pass. This time, however, he resolved to permanently insure his investment, and determined that if he could not obtain better films, he would go out and produce them himself.

It was this resolution that several years later materialized in the formation of the Famous Players Film Company, when he became associated with Daniel Frohman and Edwin S. Porter. This company was organized in the early part of 1912 for the purpose of presenting the famous stars and plays of the stage to the motion picture public, Mr. Zukor believing that the introduction of the better dramatic and personal element of the legitimate theater into filmdom would keep the public the screen had already attracted, win another clientele composed of the better class who had not yet been converted to the motion picture, and at the same time create a definite stimulus for the other motion picture executives.

How this policy, when announced, was scoffed at by theatrical and motion picture producers; how, following the initial presentation of Sarah Bernhardt in "Queen Elizabeth," this company established a record for merit from which it has never departed; how, encouraged by the sensational success of this production and those of "The Prisoner of Zenda" and "Tess of the D'Urbervilles," which shortly followed, it was induced to present a program of thirty feature productions—the first feature program ever released—how this policy soon began to be imitated by numerous other concerns in the business, resulting in the great feature development of the motion picture, and how, due to the expansion of the first thirty features a year, to thirty-six productions annually, and then, in association with Jesse L. Lasky Feature Play Co., and Bosworth, the presentation of a Paramount Program of 104 photoplays a year, is now not only film history, but perhaps the greatest single phase of the entire advancement of the art of the silent drama.

Los Angeles, Studio Center, Has Pioneer Exhibitors

Tally and Clune Picked as Primitive Picture Men—Quinn Qualifies in the Spectacular Class.

THE history of motion picture exhibiting in Los Angeles is rather interesting and covers a long period of years. Thomas L. Tally, the present owner of Tally's Broadway theater, is the pioneer exhibitor of Los Angeles and one of the pioneers of this country. In the early part of April, 1897, Mr. Tally exhibited on a screen in the rear of his phonograph parlor, located at 311 South Spring street, the first motion picture ever seen on the Pacific coast. The projecting machine used was an Edison Vitascope and the first picture ever projected "The Black Diamond Express. Not wishing to darken the phonograph parlor during the exhibitions, the entire light throw from the lens to the screen was enclosed with a big tunnel of wood and black canvas which occupied the center space of the room. The people viewed the picture from the rear and a small auditorium with chairs had been arranged. About 300 feet of films were used for the program which consisted of three subjects, one 50 feet long, one 100 feet and a feature picture of 150 feet.

T. S. Tally.

Most of the subjects were scenic films like "Shooting the White Horse Rapids in Yukon River." Admission charged was ten cents.

From 311 South Spring street Mr. Tally moved a year later to a location on First and Spring streets; from there to Third and Main, and in March, 1905, to Sixth and Broadway. It was here, Mr. Tally says, that the first craze on motion pictures started and people used to be lined up for a block or more to get into his theater. The seating capacity of this house was 500 and considered very large. Admission charged was ten cents. Mr. Tally's Sixth and Broadway house was the first real motion picture theater in Los Angeles and was operated by Mr. Tally for four years when he, in 1909, moved to his present location on Broadway between Eighth and Ninth streets.

W. H. Clune entered the motion picture field in 1908. He built a beautiful theater on the corner of Fifth and Main streets seating 1,000 people. Main street was then the principal business street in Los Angeles and Fifth and Main the heart of the business section. Clune's electrical display on this theater was a real achievement. The theater had an entrance on both streets and over both entrances were built gorgeous electric signs that cost many thousand dollars. The interior of this theater, I have been told, would be hard to improve upon even today. It was most beautifully appointed and unusually comfortable, with wide, luxurious seats. This theater made W. H. Clune famous from coast to coast and was a continued success and a veritable gold mine for four years, when the lease expired and the building was razed to make room for the present twelve-story Rosslyn Hotel.

Mr. Clune followed the erection of his Main and Fifth street house about two years later with the building of his present Broadway theater—the Clune's Broadway—and which is now considered one of the finest motion picture houses on the Pacific coast. This theater has also a magnificent electric sign. It is 30 feet high and 50 feet wide and contains about 3,000 lamps controlled by a seven-story electric flasher. It announces "Clune's Broadway—The Time and the Place." The time is written every minute in three-foot electric figures simultaneously on the sign and in the house. This Clune's clock is a real feature and remembered by people all over the country.

The Broadway seats 900 all on one floor, 200 are loge seats arranged in the back of the house and at quite an elevation. The throw is 112 feet. An excellent orchestra of ten pieces accompanies the pictures. James W. Anderson is the local manager.

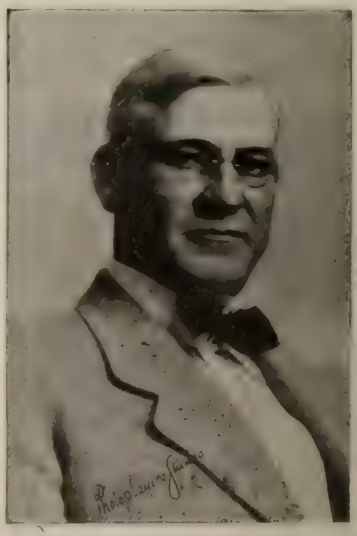
The Clune Theater Company, of which W. H. Clune is president, operates at the present time five theaters in Los Angeles and vicinity. The Clune's Auditorium is the largest theater of any kind in Los Angeles. It was built for legitimate drama and grand opera and has a seating capacity of 3,000. Mr. Clune in this theater presents only the very largest productions, and D. W. Griffith's masterpiece, "The Clansman," had here its initial presentation and a record-breaking run for twenty-six weeks.

The Auditorium has a pipe organ costing $30,000 and a regular orchestra of twenty pieces playing to the pictures. The supreme attempt of Mr. Clune and his assistant manager, Lloyd Brown, was the presentation of "Ramona" a few months ago. The Auditorium has a very elaborate sign six stories in height on the top of a nine-story building. It contains over 6,000 lamps and has the largest flasher in the world, making 150,000 contacts per minute.

Outside of these theaters Mr. Clune has one large house in Pasadena seating 1,300 which it is said exhibits the largest picture in the world, the size being 23 by 32 feet on the screen.

The Clune Theater Company also operates a house in Santa Anna, Cal., and a small five-cent house at 547 Broadway, Los Angeles, in which building are the executive offices of the company.

Quinn's Superba is the house next door to Clune's Broadway. It was built by J. A. Quinn and is now operated by the Broadway Amusement Company. It is to the writer's opinion the most attractive house on Broadway. The lobby is built entirely of imported onyx, with columns holding concealed lights. The lobby is most beautifully decorated and has program frames of hammered brass that alone cost over $600. A gorgeous electric sign, 75 by 35 feet, is built on top of the roof. The Superba has a ten-piece orchestra. The seating capacity is 700. B. H. Collier is the local manager.



W. H. Clune.

The Symphony is the next house of importance on Broadway going south from Clune's and the Superba. The Symphony has a very attractive front and rather elaborate canopy. It seats about 750 and is owned and operated by Mr. and Mrs. C. H. Dubois. The house has a $10,000 Photoplayer and charges 10, 20 and 25 cents in admission.

Almost on the corner of Seventh and Broadway on Seventh street between Broadway and Hill is the Palace Theater. This house used to be located on Broadway between Sixth and Seventh and moved when the lease expired into its present and no doubt better location. The Palace is a small house, seating only 633. It charges 10, 15 and 25 cents in admission, is very cozy in appearance and has a Wurlitzer organ. Dr. H. B. Breckwedel is the manager.

On Broadway, further south, between Eighth and Ninth, on the west side of the street, is located Tally's Broadway theater.

Tally's Broadway is not by outside appearance a very imposing theater. But get inside and you will see a picture properly presented. The projection in the first place is absolutely flawless, steady as a rock, with a beautifully lighted screen which is a pleasure to look at. The chief feature of

this house is the music. It has a splendid orchestra and a simply wonderful organ.

Tally's Broadway seats 900 people, and charges 10, 20 and 30 cents in admission. Seymour Tally, the son of the owner, is the house manager, and he is assisted by James S. Randall, advertising manager.

The Woodley is a 900-seat house across the street from Tally's Broadway. The new Garrick theater is also on Broadway and in the same block as the Woodley. This is an exceptionally well conducted and live house. W. T. Smith is the manager.

Two downtown houses, the Main Street and the Alhambra, are both owned and operated by Fred A. Miller, one of the most popular exhibitors in Los Angeles. The Main Street house has a seating capacity of 800, and has a lobby 100 feet long attractively decorated. The Alhambra is the larger house with a seating of 900.

Tally's Broadway Theater, Los Angeles.

In concluding I wish to give more than passing mention to J. A. Quinn. He is, without a question, one of the livest exhibitors in America. He has owned and operated a number of theaters in Los Angeles including the Garrick and the Superba. It was at this latter house Mr. Quinn put on "Hypocrites," which made his reputation as the most spectacular exhibitor of the Pacific Coast. The censor board refused a permit on this film, but after securing endorsements from all the prominent local organizations Mr. Quinn decided to run it and fight the censor board. The advertising campaign on this picture caused nationwide comment, full pages being used every day in the papers. The receipts on the opening week were $8,000, the second week $3,600, third week $4,500 and fourth week $3,600. Admission charged was 25, 35 and 50 cents.

J. A. Quinn.

The next sensational run Mr. Quinn engineered was "Damaged Goods." The censor board absolutely refused to allow this picture to be shown, but after putting up a most desperate fight and incidentally cleaning up the entire censor board, Mr. Quinn exhibited the picture to phenomenal business for six weeks, breaking all records, running all night to packed shows. The "Damaged Goods" controversy was the direct means of abolishing censorship in Los Angeles.

Of the 125 theaters in Los Angeles about 80 are exclusive motion picture houses of which 20 are in the business district and sixty in the suburbs and residence sections of the city. The seating capacity of these houses runs as high as 900. There are one or two legitimate houses now used for the exhibition of pictures that have a larger capacity, but Los Angeles has no "Strand" or "Rialto" houses of large capacity, built exclusively for motion pictures, yet I doubt if in any large or small city in the United States there are as many attractive and well conducted photoplay houses all in a bunch together as in the downtown business district of Los Angeles.

Broadway is the main thoroughfare of Los Angeles. On this imposing street which with its tall buildings and magnificent department stores is truly metropolitan in character, are located several of our finest photoplay houses.

Typical of Los Angeles and perhaps of most of the theaters on the Pacific Coast, is the seating plan. The last ten rows in the house are elevated and converted into boxes and loges. These back seats command the top price of admission, which is generally 30 cents. In some of the theaters like Tally's they have comfortable wicker chairs, which you can move around in the box as you want to. The first 15 rows from the screen are 10 cents, and the center section of the house 20 cents. This seating arrangement in our theaters I consider a distinct advancement over motion picture houses in most every part of the country.

G. P. VON HARLEMAN.

Rhea Mitchell.

BECAUSE of her exceptionally good work in recent American and Signal Mutual pictures Rhea Mitchell has been chosen to head the big company of noted players appearing in support of Richard Bennett in "The Sable Curse." Miss Mitchell will play opposite Mr. Bennett in the role of Mary Redmond, a part to which her gifted personality, versatility and recognized emotional abilities are well adapted. Miss Mitchell's most recent appearance with Mutual was as co-star with William Stowell in "The Man from Manhattan," a five-act production.

Rhea Mitchell.

Miss Mitchell, who is a native of Portland, Ore., entered stage work immediately after quitting school, with the Baker Theater Stock Company of that city. She has played stock in every city of importance along the Pacific coast with the exception of Los Angeles. Miss Mitchell played an entire season in a dramatic sketch over the Orpheum Circuit, a record that stood for a long time. Her first picture work was with the New York Motion Picture Corporation, coming direct to the studio from the Alcazar theater, in San Francisco.

Miss Mitchell for a long time after entering studio work enjoyed a wide reputation as a "stunt" player, nothing being too hazardous in the way of thrills for her to try at least once. She joined the American-Mutual studios some six or eight months ago, and ever since has been appearing in leading roles in feature productions.

NICHOLAS POWER AGAIN HONORED.

Included among the most notable exhibits shown at the Third National Exposition of Safety held at the Grand Central Palace, New York City, May 22 to 27, 1916, was the display of the Nicholas Power Company. Power's Cameragraphs Nos. 6A, 6B, "Road Equipment," the new nitrogen lamp equipment and a model showing comparison of the movement used in the Power's machines and the old Geneva movement discarded by this company some years ago comprised the exhibit of the Power Company. Nicholas Power was awarded the Grand Prize. Including this honor, previous awards received by Mr. Power are:

American Museum of Safety, 1913, gold medal; American Museum of Safety, 1914, grand prize; American Museum of Safety, 1916, grand prize; Panama-Pacific International Exposition, 1915, first grand prize.

C. Francis Jenkins Tells of the First Projector

Made a Crude Machine That Was Used in 1894--Was Joined by Thomas Armat in Perfecting the Device.

JUST how he came to accomplish the wonderful feat which has resulted in the giving of daily pleasure to millions of people throughout the United States, C. Francis Jenkins, inventor of the first motion picture projecting machine as now constructed, is unable to say. He is unable to analyze the train of thought which resulted in the production of a projecting machine, but he gives credit for its inception to his observation of flashes of sunlight reflected from the axes used by a gang of men clearing a right of way in an Oregon forest in the late eighties. Mr. Jenkins had gone hunting and it was from the side of a mountain that he saw the heliostatic reflection from the axes handled by probably a hundred workmen. The idea came to him then to reproduce those flashes by another means.

C. Francis Jenkins.

Familiar with the principles of the camera, he came to a realization of the fact that these flashes could be recorded on a sensitized receiving film by an intermittent successive movement of both shutter and what later developed to be film.

The first machine made was very naturally a camera and Mr. Jenkins utilized this by adapting to it mechanism that would draw the film down before the projecting lens and immediately thereafter operate the shutter, this sequence being rapidly repeated by the operator by turning a crank at the side of the machine. A light was afterward placed behind the box to project the pictures.

Some years later Mr. Jenkins learned that the same idea was being followed by Lumiere of Paris, and, according to the former, curiously enough their work was a duplication one of the other; they were working at approximately the same time and along the same lines, but it fell to Mr. Jenkins to be able to first give out to the world through the scientific papers the fact that he had evolved a machine which would reproduce natural movements in life size projection.

Prior to the time that Mr. Jenkins perfected his invention, Eastman and Walker had placed the modern hand camera on the market and Hannibal Goodwin had invented the flexible film as we now have it.

Mr. Jenkins is very modest and unassuming, and it is a pretty hard matter for an interviewer to get him to enlarge upon the knowledge the writer may have of the subject to enable him to produce in scenario form "The Romance of Pictures." But he took all of the romance out of the play when he delivered the following oration:

"In the operation of a hand camera you simply press a button. That releases a spring and the shutter opens and closes. You have your picture, for the impression was made upon the film during the operation. You wind up your 'picture' by turning a key, and the next section of blank film comes into place. You repeat the operation until you come to the end of the film. All I did in my camera in its broadest sense was to hitch these two functions together so that in turning the crank they would follow each other in proper sequence, and at whatever rate of speed may be desired."

Very simple! All he did was to connect up two factors. Mr. Jenkins puts it very modestly, but that is the way, he says, the machine began.

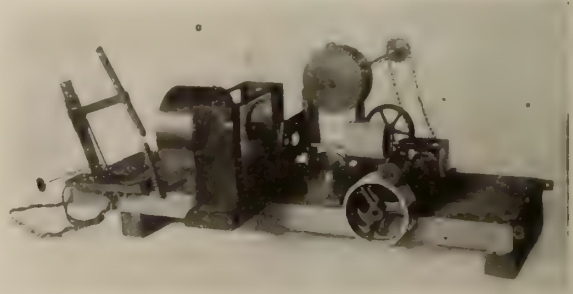
After having perfected his machine for taking the pictures he set about to exhibit them in much the same manner; he learned that to project them on a screen in sort of magic lantern style, the operator must put a light behind the film, throwing its rays through it and the projection lens, and in turning the same crank secure the movement of the shutter and the drawing down of the film. Thus the operator was enabled to reproduce the pictures in succession on the canvas or screen. If that succession is repeated rapidly enough one will see a continuous picture by reason of the persistence of vision, which is the function of the eye.

"But before I went very far with the new invention," continued Mr. Jenkins, "I found that it would be more desirable to make two separate machines—one, the camera for making the photographic negative; the other, a machine for projecting those negatives. The principal reason for this was that I found that a different kind of projecting lens was needed for the projecting machine and a much stronger light than it was convenient to use in a camera box. Naturally, from that time the two machines floated apart, each to perform more successfully its particular part of the whole process."

The first machine used publicly for producing life sized pictures on a canvas was made in 1894 and used in Washington, D. C., the home of Mr. Jenkins. The following year that machine was placed in the National Museum with other interesting inventions of Mr. Jenkins and it is still to be seen there.

In the early winter of 1894-5, Mr. Jenkins met Thomas Armat, who was in Washington attending lectures being delivered in that city. He explained his invention to the latter and in March a contract was signed under which Mr. Armat agreed to finance the construction of machines to be taken to Atlanta, Ga., and exhibited on the midway at the Cotton States Exposition, opening in August, 1895.

In the early days of motion pictures, these men found it extremely difficult to explain to the hundreds of people who wanted to see them just what it was that they had to offer. They could not tell the sightseers just what motion pictures were, so they adopted the plan of inviting the crowds into their exhibition, giving them a show and informing them that those who felt that they had been entertained could make known that fact by contributing whatever they desired, leaving the money at the box office on their way out. "I am glad to say," said Mr. Jenkins, "our confidence in the American sense of fair play was not misplaced and we began to make money, for one person after seeing the show would tell another and we soon got a great deal of such personal advertising. However, after we had been running for some two or three weeks a fire broke out in the negro plantation nearby and the wind blowing the flames in our direction, the building in which we were located was soon destroyed."



First Motion Picture Projector.

The original invention embodied all of the essentials of the projection machine of today. The only real addition has been the three-wing shutter. That eliminates flicker. A one-wing shutter, the blade of which was employed to obscure the light during the time required to pull the film down, gives sixteen alternations of light and darkness per second. This is visible to the eye and causes headaches. Subsequently it was suggested by a French inventor that cutting the light with other blades would reduce the flicker, and the custom today is to employ three-bladed shutters which give forty-eight such alternations of light and darkness per second, and these changes are not conspicuous or visible to the eye.

The development of the projection machine from the early type patented by Mr. Jenkins has included the placing of the arc lamp in what we are pleased to call the lamp house. This is to prevent the escape of light to the curtain or screen and conserves the rays. It was the custom with the first machines to put them in one room and project through an aperture in the wall into another room, on the further wall of which was located a curtain. This gave rise to the projection booth of today. Another later improvement was the inclosing of the films in a fireproof metal magazine to keep them away from the heat of the arc lamp.

The machines of today are neater in appearance; they can be operated with a greater degree of safety, but, taking all of these points into consideration, it is readily to be seen that the present-day projection machines bear all of the earmarks of the original invention. CLARENCE L. LINZ.

Richardson Reviews Past and Present Projectors

Tells of Some of the Trials and Tribulations of the Early Exhibitor.

DID you ever stand on the rear platform of a train that was gliding over the level prairies on a straight track? If you have, you will remember how the rails just back of the track begin apparently to draw together, how the track narrows and shrinks up, and the background seems to pull in after the train until finally the two rails come together and the whole was merged into a haze.

That is the viewpoint of the one who seeks to look back even through the brief history of the moving picture industry. The rails of memory begin to draw together, the background pulls in, and the detail is lost in the haze and blur of the astonishing rapidity of development.

In the beginning many projection machines sprang into existence. Prior to November, 1896, the year which saw the real beginning of the moving picture industry as a theatrical proposition, there had been introduced various projection machines under such names as the Vitascope, the Phantoscope, the Cinematograph, the Kinopticon, and the Bioscope, all of which machines had at that time, to some extent, been used in the variety theaters of New York City and elsewhere.

Mr. Edison was, I think, the pioneer in the actual marketing of a practical projection machine in this country. Mr. Power entered the field with a remodeled Edison machine in 1898, from which year until the beginning of 1902 he experimented with a view to improvement of the projector. During 1902 he began to make machines for the trade.

The Biograph Company entered the field with a projector even prior to 1896. Their first machine was large in size, and used a film three inches wide. Both the Vitagraph Company and the Lubin Company, considerably later on, placed projection machines on the market, as did also the Selig Company, the latter being known as the Selig Polyscope. The Selig projector was first placed on the market in 1899. It used standard film, the same as we have today. In all four models were put out, but in 1911 the Selig Company abandoned the projector manufacturing field and the Selig Polyscope passed into history. The Polyscope was what was known as a "finger feed" projector, meaning that it utilized the claw movement, instead of the familiar intermittent sprocket to pull down the film at the aperture. The Selig Polyscope and a machine known as the "Viascope," manufactured and marketed in Chicago, where it attained considerable popularity in 1908-9, were the only two projectors utilizing this form of intermittent. Another Chicago product, the invention of A. C. Roebuck, of that city, in the Motiograph, which entered the field about fifteen years ago, and still is with us.

In fact, only three of the old-time projector manufacturers are still in the market with a machine, viz: the Edison, the Power and the Motiograph. In point of years the American Standard comes next, then the Simplex, followed by the Baird.

The Pathe Company entered the United States market with its French projector some years since, but soon withdrew. Just prior to the beginning of hostilities on the other side, the Erneman projector, a German machine, entered our market, but the war, of course, quickly stopped their importation.

Of late there have appeared a large number of small projectors, designed for home use, use in schools and by traveling salesmen, but it is not the purpose of this article to go into that.

It is really amusing to look at one of the early types of projectors placed by the side of the models of today. It is like placing a handcar beside a Consolidated locomotive. In the beginning, all improvements, such as magazines, take-ups, lamphouse vent pipes, film guards, fire shutters, etc., were conspicuous by their absence. The reel of film, without any protection whatever, was placed on a spindle, at the top of the machine. When a film was finished it was rewound without removing it from its position on the spindle at the top of the machine, the aforesaid spindle being in fact a rewinder standard which clamped to the machine the same as does now the upper magazine. The film ran down through the machine, without any protection at all, and, in the very early types of projectors ran into a sack, usually an ordinary gunny sack, held by a hoop attached to the front end of the machine table. The machine was usually surrounded by a curtain made of ordinary black calico, which later gave place to the iron-lined room, which was later backed with asbestos. Resistance was sometimes secured by a water rheostat, and sometimes by a very crude rheostat somewhat similar to those in use today, though without any casing or any adjustment.

I well remember one evening when we were running with an outfit of that kind placed on a platform over the entrance to a hall. Several short films had been spliced together until we had a reel of almost 1,000 feet, which constituted the show—admission, 50 cents. The water rheostat was giving considerable trouble, as there was no hose and it was necessary to remove water and add fresh by means of buckets, the same being carried from downstairs. After something like twenty-five feet of the one-thousand-foot film had run into the sack made and provided for the purpose, it jumped over the edge of the sack, slipped quietly and unnoticed down over the edge of the platform and coiled up in a squirmy heap among the audience, ten feet below. Oh, it was a great game in those days, let me tell you, and we got a lot of fun out of it! Later on the sack was displaced in favor of what was known as the film tank, the same being made of galvanized iron, 16 to 18 inches wide by 4 feet long and something like 30 to 36 inches in height. This box acted as a table for the machine and lamphouse, the film passing down through a hole in the top, which had a door held normally closed by a spring. In case of fire the operator was expected to release the spring, whereupon the "door" automatically closed, and I think that is where the original idea of film exploding came from. Imagine a red hot carbon butt rolling into a tank containing 2,000 feet of film (the "tank" would hold 2,000 feet of film and we often ran two reels in before rewinding) lying loosely, in a squirmy mass. If the operator got that trap door shut something had to give way, and it gave way with a bang, too, because that mass of film would be completely consumed in just about thirty seconds, and naturally the volume of gas created was tremendous. The film tank fire door was a very silly idea, though I must say it was no more foolish than are some of the relics of other days which still cling in some localities, as, for instance, the twelve-inch-high-four-inch-wide observation port.

Along about 1910, I think it was, though it might have been a little later, the idea of protecting the film by an upper magazine was evolved, and the upper magazine began rapidly to come into use. Then someone conceived the idea of rewinding the film as it came from the projector, and soon the rewind, and then the lower magazine made its appearance. These improvements were followed in rapid succession by many others, but the automatic fire shutter was, I think, the first fire protection improvement on the projector, it even antedating the magazine and take-up. After the take-up, I believe the lower fire shield was perhaps the next thing. Then came the upper fire shield, improved lamp and lamphouse, and so on through a long line of inventions, many of which were brought about through the insistence of the underwriters and the Department of Water Supply, Gas and Electricity in the City of New York, and the authorities in Chicago and other cities.

In the early days the projection of the picture was of necessity extremely crude, and the perforation of the film was very,

very inaccurate. Photography was poor. Film stock varied in thickness. Muslin screens plastered were the only projection surfaces known; the black border was not even so much as thought of. Operating rooms were entirely inadequate in size, almost entirely without ventilation, poorly located, and in no way, shape, manner or form adapted to the use for which they were designed. Operators served no apprenticeship at all; just simply seemed to spring into existence, and their store of projection lore consisted, for the most part, in how to make a very poor splice, and keep some kind of a light on the screen at least part of the time. The picture was, under these conditions, of course, a veritable travesty as compared to the work of the high-class operator of today. Nine operators out of ten had a 25-ampere rheostat, which really only delivered about 20. If the current was alternating, he would sometimes have two of these in multiple.

There are in use in the United States and Canada probably 40,000 projection machines, which, at an average valuation of $250 each, would represent a total of $10,000,000. In the hands of operators are daily placed 120,000 reels of film, valued at $15,000,000.

To project these films probably 700,000 amperes of current are used, which, if we take the average voltage at 100, and the average show day at five hours, represents 350,000 kilowatt hours of energy, or the respectable total of 469,165 horsepower-hours. With current at 8 cents per K.W. hour it costs a mere trifle of $28,000 per day for current used in projecting pictures in the United States and Canada.

Please understand that no accuracy is claimed for these figures. They are broad estimates only, though probably not so very far wrong.

Carl Laemmle Made Start in Chicago "Store Show"

Money Made in the Clothing Business Opened a Little Picture Theatre--Now President of Universal.

CARL LAEMMLE, the president of the Universal Film Manufacturing Company, landed in New York City in 1884. His wealth consisted mainly in sterling character and unbounded ambition, and faith in the Land of Liberty. He had no money. In the first place, he learned the language of this country while clerking in a drug store in New York. An opportunity of which he took immediate advantage brought him to Chicago, where he secured employment in a department store. The high price paid for labor in the South Dakota harvest fields attracted him, and his $2.75 a day shocking wheat is not one of the least pleasant remembrances of his career.

Carl Laemmle.

During the panic of 1893 Mr. Laemmle went to Oshkosh as bookkeeper in a retail clothing store and it was only a few years before he became manager of the store. He entered into the social and civic life of Oshkosh as well as into its business life, and there are hundreds of people in this Wisconsin city who remember him for his business ability, his genial personality, and his keen interest in everything which went on about him.

After twelve years in Oshkosh, during which time he had saved up a considerable sum of money made from the clothing business, Carl Laemmle came to Chicago with his little pile, to invest in a new line of endeavor. His ambition was a chain of five and ten-cent stores, the idea of a small priced commodity in tremendous quantities having made a very strong appeal to his imagination. As he was looking about Chicago for suitable locations he chanced to see the flamboyant pictures of a moving picture show in operation. The picture show was a novelty to him, as it was to millions of others at that time. He immediately investigated it. This theater was located in the Palmer House block, and was owned and operated by Jones, Linick and Schaeffer. Mr. Laemmle does not remember the name of the theater, but he was so pleased with it, and with the idea of the quick turn over of money to be made in this new business, that he visited it several times. He also went into the only other picture theater in Chicago, the Nickelodeon, on Halsted street near Van Buren. His decision to put his money into the film business was made right then and there, and the whole course of his life was changed. He saw the opportunity and grasped it unhesitatingly.

In a very short time he had taken a lease on the property located at 909 Milwaukee avenue, remodeled it, and opened what was known as the White Front theater, "The coolest 5c theater in Chicago." The opening was on February 24, 1906. The theater contained 214 seats, and was, of course, nothing but a remodeled store. Maurice Fleckles, who later

Carl Laemmle's First Picture Theater.

became Mr. Laemmle's brother-in-law, looked after the remodeling of the theater for him.

Later when Mr. Laemmle decided to establish a film exchange of his own, Mr. Fleckles became associated with him, and a little bit later R. H. Cochrane, present vice-president of the Universal, went in with Mr. Laemmle in the exchange, and later in the manufacturing end of the business. This exchange was called the Laemmle Film Service, and was established in October 1, 1906, in the Crilly Building, at Monroe and Dearborn streets. After a few months it moved to 196 West Lake street, where its space was continually enlarged, until its present location was made necessary at 205 West Washington street.

The White Front theater was a success from the very start. Walther Johnson, now manager of the Parkway theater in Chicago, was its first manager, although Mr. Laemmle spent as much time at the theater as he could spare from his other duties. This picture of Mr. Laemmle's first show house

was taken on July 24, 1906, one of the hottest days of the year, and shows Mr. Johnson in his shirt sleeves near the entrance. Mr. Laemmle charged 5 cents in his theater, although one other house in Chicago charged 10 cents, and made money at it. But Mr. Laemmle was a merchant and a great advertiser. He believed in letting everyone know about what he had to sell, and as in Oshkosh, where he was known as the largest advertiser in the city, the advertising and the five-cent price packed his house all the time.

The greatest difficulty which a manager in those days faced was getting any film at all to run. The few exchanges in existence were very independent and could afford to be, though they in turn were dependent on the few manufacturers. To supply the great demand for film now became the dominant factor of Mr. Laemmle's life, and made him in turn a successful exchange manager and finally president of the largest film manufacturing concern in the universe.

Mr. Laemmle's first show consisted of one reel of film, and that was only 900 feet long. Each show lasted about twenty-two minutes, and included a song besides the 900-foot reel. Under these circumstances, playing to turn-away business, it was possible for the house to clear as high as $192 in one day, and this is the record for the White Front, though business usually ran around $180. Where is there a 214-seat 5-cent theater which can beat that today?

Mr. Laemmle also owned another house, having acquired it very soon after the White Front, in April, 1906. This theater seems never to have had a definite name. It was located at 1233 So. Halsted street, and like the White Front, was a converted store show. These were the only two houses in which Mr. Laemmle had any considerable interest, and his interest in them soon became secondary to his exchange, and that in turn to his manufacturing interest in the Imp Company.

The later history of the White Front is mainly interesting in that it is now the location of a successful five and ten-cent store. It will be remembered that a chain of five and ten-cent stores was Mr. Laemmle's ambition, when he was diverted by moving pictures, which appealed to him as being a still more attractive small priced investment.

The property, which had a fifty-foot frontage, could have been bought for $40,000. Since then it has changed hands twice, first for $65,000, then for $85,000, and is now worth $140,000. When Mr. Laemmle's lease of the theater was up at the end of five years, the proposition of buying the property came up again, but Mr. Fleckles was very much against the proposal, as he had come to the conclusion, and so had Mr. Laemmle, that the small theater was a thing of the past, and that large seating capacity was essential for the success of a theater, at least in such a prominent location as this one had. Also, the rental was so greatly advanced that it would have been highly inadvisable to sign another lease on the new terms. This closed Mr. Laemmle's active management and ownership of picture theaters. PAUL GULICK.

Our "Hopp" Some Pioneer Picture Man

S. H. Hadley, Now Mutual Advertising Man, Once Ran a Tent Show.

MY PIONEER work as an exhibitor was done with a tent which could stand up about 800 people. The spring of '97 found us opening the season in a small Pennsylvania town where, after driving stakes all afternoon with a sixteen-pound sledge, I took my place at the door and accepted one dime from each native, allowing what seemed like the whole population to crowd past without bothering them with the formality of buying tickets. The performance consisted of five reels of pictures, an illustrated song sung by yours truly without accompaniment, and so-called music played on the fiddle behind the screen, also by yours truly, when he could spare himself from the gate.

A very important number on the program was an explanation of how moving pictures are made, given at some length with a piece of film held high so that the fellows in the back would not rupture a blood vessel trying to get a good peep at it. Oxygen and hydrogen in tanks furnished the light, and sugar barrels received the film as it snaked its way through the machine, frequently sneaking over the edge of the barrel and trying to make the whole round of the tent before interrupting the operator and causing the dreaded waits so trying to the nerves of a "showman." After the performance, the reels were rewound by pounding the edge of each reel at least forty-eight million times. Upon many occasions since then, while entertaining a fire inspector who insisted upon weighing the amount of sand in my fire buckets and measuring the thickness of my asbestos booth, I have looked back with horror at the big projecting machine standing out in the open with the sugar barrels full of loose film and the audience crowding around the soap box throne of the busy operator. We had a couple of little fires, but nobody seemed to get very excited over them, probably due to the fact that the audiences were not well acquainted with what made the pictures move.

S. H. ("Hopp") Hadley.

A whole week in a small town showing the same pictures at every performance was a clean-up for the box office, and the only advertising was a home-made three-sheet on a board at the entrance of the tent announcing "Life Motion Animated Pictures." But of course "moving pictures" were only a fad—a curiosity—and were not to be taken seriously. And right here let's consider another thing. We ran the same pictures for a week in the old tent; Nellie told Annie and Mamma told Dad. Did you ever ask yourself how you can expect to profit by a beautiful motion picture production if you shoot it back to the exchange before Annie and Dad have a chance to see what Nellie and Mamma told them about?

Going back to a yet earlier date, I remember that in 1896 my father, the late Col. H. H. Hadley, surprised the church-going members of society by illustrating a powerful sermon upon the life of Christ with "The Passion Play" in motion pictures. The storm of world-wide criticism brought down upon his head by such an unheard-of proceeding would have overwhelmed a more timid man than the Colonel, but, as he expressed it to me at the time, "This is the age of illustration—pictures—pictures; people love pictures, and now that they can have life motion pictures they'll love them more than ever!"

A year or two later the Colonel preached every night on Young's Pier, Atlantic City, for a whole summer, and the fact that motion pictures made thousands of pleasure-seeking men and women at a gay summer resort crowd into the theater and listen to a sermon for the sake of watching the screen should have brought the theatrical world to its senses several years before most of us woke up.

"HOPP" HADLEY.

MIAMI'S FINE NEW THEATER.

Hickson & Whitener are to build a theater in Miami, Florida, to seat 1,400 persons and cost about $50,000. It will stand on the corner of Twelfth street and Avenue B and will be a magnificent building, up to date and comfortable in every possible detail. The structure will be two stories high, the lower floor being arranged for stores and the upper for offices. The theater auditorium will be in the center of the structure, with an imposing entrance at the corner. Work is to begin about the middle of August, to be completed by December 1.

KATZ DROPS CRANK, PICKS UP BUGLE.

Abraham Katz, the operator of the Bluebird projecting artillery, is also trumpeter in Company B of the Twelfth Regiment, New York National Guard. In time of peace the two jobs work all right together, but in times of war and alarms of war the infantry job comes before the operating one, and consequently Mr. Katz shook hands all around on June 22 and departed for Camp Beekman, with every expectation of being transferred in a few weeks' time to the Mexican border. He has served six years in the regular army in the hospital corps.

Victoria Theater, Buffalo, N. Y.

Creditable Work Done by E. L. Hyman, a Youth of Only Twenty-one, in Managing This Progressive House — Has Mailing List of 3,000 — Structure Represents Expenditure of $250,000.

MANAGERS twice his age and with many years' theatrical experience would be delighted with the success of Edward L. Hyman, of Buffalo, who is classed among the "live wires" of the moving picture business. Mr. Hyman has been manager of the New Victoria moving picture theater for the past five months. He is only 21 years old, red-cheeked and full of enthusiasm, and has proved that his showmanship is of the first rank. A picture of Mr. Hyman appears herewith. Photographs of the exterior of the Victoria and a striking lobby display are also shown. This display is termed "a palm room located in the center of the foyer and decorated with natural flowers."

Edward L. Hyman.

Mr. Hyman is a stickler for courtesy. The good example which he sets in giving patrons polite attention is followed by every attache of the house. The ticket sellers, door men and ushers are obliging and their sincere "thank you" indicates that the wants and feelings of everybody in the audience are always considered and given prompt attention.

"We get great results from our mail order list," said Mr. Hyman. "We have 3,000 names on the list, and to these we send our various advertising matter on current attractions. When a person asks on the 'phone about a show we request his or her name and address and immediately send to this patron the latest program. We also run slides, asking the audience to leave their names and addresses at the box office. The very first night this plan was used we obtained 600 names and the list has been growing steadily ever since. Programs of coming attractions are mailed to everyone on this list. We give everyone of our shows a preliminary rehearsal and we have made a close study of the tastes of our audiences and everything we believe objectionable is eliminated."

Victoria Theater, Buffalo, N. Y.

At each rehearsal Mr. Hyman sits with Ivan Shapiro, the director of the Victoria orchestra, selecting with him appropriate music for the production. This co-operation has been very resultful, and that the Victoria music harmonizes with the pictures goes without saying.

On one occasion Mr. Hyman played "The Trail of the Lonesome Pine."

"Before the picture started," said Mr. Hyman, "we dropped our curtain and our orchestra of twelve soloists played the selection bearing the same name. The stage showed a forest scene and the entire stage lights were on. This plan created the proper atmosphere for the picture, which was enthusiastically received.

"When 'The Battle Cry of Peace' was played at the Victoria, we engaged John W. Bolton, director, and his 74th Regiment band of this city to play the supplementary music to the picture. The members of the band wore their military uniforms. We placed cannon and other war munitions in our lobby. The decorations in front of the theater and inside of it carried out the spirit of preparedness. When our slides announcing this picture were run the orchestra played the national hymn, the audience standing and cheering enthusiastically. This created in the minds of those present a desire to see the picture and crowded houses were the result.

"Recently, by request, we brought back an old attraction, William Farnum in 'The Sign of the Cross.' We had a thirteen-year-old choir boy, dressed in a surplice, open the show. With a superior tenor voice he sang 'Ava Maria.' You will recall that in the second or third reel Mercia holds up the cross. At this point we stopped the picture, dropped the curtain and the boy sang 'The Rosary.' The spotlight was thrown on the singer during each selection and the effect was excellent."

The New Victoria, located at Grant and Ferry streets, is in the heart of a fine residential district and was built more than a year ago at a cost of $250,000. The orchestra of twelve soloists occupy seats on the large stage. The house has a three-manual Austin organ. The six ushers, two young women and four young men, are of the refined type and it is easy for them to maintain the Victoria's high standard of courtesy and efficiency. The general admission is ten cents, the boxes and loges being fifteen cents. There are Saturday and Sunday matinees. The owner of the house is Mitchell H. Mark, proprietor of the Strand theater, New York City. The services used at the Victoria include the Paramount, Fox, V-L-S-E, World, Triangle, etc. Mr. Hyman recently gave a benefit performance, featuring Marguerite Clark in "The Prince and the Pauper." Substantial receipts from the benefit were turned over to the Buffalo Orphan Asylum.

Elaborate Floral Display in Lobby of Victoria Theater, Buffalo, N. Y.

Mr. Hyman has an illustrated frame, six-sheet size, in the lobby of the Victoria. Illustrated announcements of current shows appear at the front of the frame. Attractions of the coming week are announced at the back of the frame, so they will be read by patrons leaving the theater. Striking signs and other embellishments are displayed in front of the house.

Mr. Hyman uses effective newspaper and program advertising. At considerable expense he uses plenty of special cuts in his ads, all of which hit the mark. For instance, the first page of his Easter program carried a zinc engraving, showing the proverbial egg, a chicken emerging from the shell and the whole picture surrounded with Easter lilies.

For a year Mr. Hyman was assistant to Harold Edel, manager of the Strand theater, Buffalo. Before he cast his first vote the subject of this sketch gained real success in the moving picture business. There is every reason to believe that his future years will be filled with still greater achievements.

KEENS TO BUILD PICTURE HOUSE.

F. G. Keens is to build a 500-seat photoplay theater in Kearney, Neb. It is to be erected on the site of the Crescent theater which will be razed on July 5. The new structure will be ready for occupancy by September 5 next. F. H. Hoppen, the proprietor of the Crescent, is to be the lessee of the new house.

New Aristo Theater, Louisville, Ky.

An Attractive Yet Unpretentious Photoplay House—Erected at Cost of $36,000—Seats 650—Managed by Henry S. Gilbert—Doing Excellent Business.

THE Aristo theater, of Louisville, owned and operated by the Second Street Amusement Company, is claimed to be about the last word in modern suburban theater building. The theater is located in an exceptionally high class residence district, is most artistic in appearance from the street, is showing the best pictures to be had, and at the same time is not overly elaborate inside. The theater cost about $36,000 to build, and has made good from the start. Announcement of the incorporation of the company with a capital stock of $36,000 was made in December of last year. The incorporators were R. W. Bingham, attorney, former mayor, etc., who is president; J. J. Douglas, a capitalist, vice president, and Max L. Simons, a pioneer moving picture man, as secretary-treasurer. Several other prominent business men are among the leading stockholders. The new Aristo was opened in the latter part of April.

Max L. Simons.

Although the lot is 80x200 feet the house has been set back thirty feet from the property line in compliance with the building restrictions. The front of the building extends seventy feet from A street, leaving ten feet clear on the south side, although the auditorium from wall to wall is only fifty feet. The building is so arranged that there are two storerooms at each side of the lobby, the storeroom on the north side extending back the length of the lobby and foyer, while the storeroom on the south side extends back the same distance, but opens onto a sodded lot which will be used as a soft drink "garden." The 30x80-foot space in front of the building has been plated in grass with a wide concrete walk extending from the street sidewalk to the lobby. At the entrance are two handsome white enamel pedestals upon which are mounted large electric globes.

The New Aristo Theater, Louisville, Ky.

The theater seats 650 persons in the auditorium, which is 50x125 feet. The foyer is 35x12 feet, the vestibule 35x6 feet, and the lobby 35x16 feet. Between the lobby and the foyer are double sets of handsome mahogany doors which are paneled with mirrors. The ticket office is placed in the center of the vestibule, with the vestibule doors opening on each side. The theater is of steel, brick and concrete construction, the roof being of steel truss construction, and the building arranged in panels so that additional panels may be added to the rear, the rear wall carried back, and the seating capacity enlarged as it may be found necessary. The arrangement of the truss roof will also facilitate enlargement of the building, as there is a truss to each panel of the walls, which are of thirteen-inch brick construction. The interior of the building is finished in ornamental plaster in a creamy gray, or natural color. The front of the building is of cut stone and cream enamel brick.

The trimmings of the lobby make one of the interesting features of the new theater. The floor is of tile, while the walls are wainscotted in tile to a height of eight feet. This tile is cream, trimmed in green. From the eight-foot semi-wainscoting, ornamental plaster is used. Six panels, two to each side, and one over each of the vestibule doors, contain attractive oil paintings of the landscape type. A colonial window opens from the lobby into a balcony hallway, and a flower box adds to the attractiveness.

Special attention has been given to ventilation. Six 4x3-foot windows are placed at each side of the auditorium at a height of six feet from the floor, which incidentally has a three-foot pitch in 125 feet. There are also six 4x3-foot windows directly under the ceiling on each side. This upper series of windows is of the pivot type, operated by cords to the floor. Large ventilators open from the auditorium ceiling, and there is also a series of ventilators in the roof which draw off the foul air by natural gravity. A set of fans in the roof ventilators may be used for forced ventilation in extremely warm weather.

Semi-indirect lighting is obtained by means of ten large fixtures, suspended from the ceiling, five on each side of the auditorium. Each light is wired as a separate circuit. There are five panels along each side of the auditorium. Close to the base of each of these panels is an ornamental bracket from which the side lights are suspended, and which support electric fans.

Heating is obtained from a private heating plant in the basement at the front of the building. The vapor system is

Interior of New Aristo Theater, Louisville, Ky.

used, and the radiators are set in cut-ins at the base of the walls, where they are out of the way. There are three radiators on each side, one in the orchestra pit, one directly back of the foyer, and one in each vestibule. More exits are provided than the law requires, there being two at the front, two at the rear and one at each side. These exits open at all four sides of the building, making it one of the easiest houses in the city to empty.

The stage and screen arrangement is rather peculiar. A regular proscenium arch, 30x27 feet, is directly against the rear wall, and a dummy stage or platform at the regular height extends out to the orchestra pit. The rear wall has been plastered, and the pictures are shown on a white plaster background which has a first border of black and a second border of red. The pictures show up extremely well on this plaster screen. In the orchestra pit a three-piece orchestra, composed of a piano, violin and violoncello are used. Over the two rear exists are dummy boxes which can be reached only by ladder. Across the front of the stage is a box containing artificial flowers in a border effect.

Arrangement of the seats is such as to allow plenty of room in all parts of the theater. A ten-foot space has been left between the orchestra pit and the first row of seats, in addition to the depth of the dummy stage. The front row patrons are therefore not forced to tire their necks by looking straight up at pictures. There is also a space of eight feet between the back wall and the rear row of seats. The seats are arranged with two long central aisles extending from the front to the rear of the building, the side rows of seats extending flush to the wall. The aisles are 3½ feet wide near the stage, increasing to 4½ feet in width at the rear of the house. A cork floor preparation has been laid in the aisle cut-out in the concrete floors, and there is abso-

lutely no noise made by patrons in the aisles. The seats were made by the American Seating Company, are twenty inches wide, and set thirty-two inches from back to back. They are of ordinary wood and metal construction. All woodwork in the house is finished in mahogany.

The front part of the theater is two stories in height. The operator's booth is located directly over the foyer, while at each side of the operator's room are large offices which extend over the storerooms on the first floor. One of these rooms will be used as the manager's office and storeroom, while the other will be rented. All of the rooms are reached by a stairway and hall opening from the north side of the lobby. The operating room is of solid concrete. The wiring is so arranged that the machines and other electrical equipment are connected to base plugs. The equipment consists of two Powers 6-B machines, power driven, a rewinding system, also motor driven; a large motor and Martin rotary converter, placed in a screened cage, and a spotlight. The throw from the machines to the stage is 125 feet. A toilet room for the men has been placed at the right of the foyer, while the rest room and toilet room for women opens at the rear of the auditorium.

The company has been packing the house ever since it opened. Only first class feature material is shown, and care is taken to pick material which appeals to the best people. Two shows are given every evening, the first starting at 7 o'clock, and the last winding up at about 11 o'clock. The pictures are changed daily. On Sunday there is an extra matinee at 2 o'clock. Admission prices are held at ten cents for adults and five cents for children under twelve years of age. The company advertises its house as "A place of distinction for people of refinement," and also that only high grade films are shown.

A weekly program of the shows to be seen at the theater is distributed to the patrons, and also distributed throughout the neighborhood. Henry S. Gilbert is in charge of the house, while the operating room is presided over by Virgil Winters, who was with the Broadway Amusement Company's theaters for five years.

Apollo Theater, Kansas City, Mo.

How Good Management Turned a Losing Venture Into a Profitable Investment.

FROM the hands of a receiver to the undisputed title of being the most popular and successful suburban house of Kansas City is the record now held by the Apollo theater, 3227 Troost avenue. The Apollo's career is an interesting one, and pictures the development of a fourth-rate house into the highest class of theaters.

In 1911, under the name of the Fisher, the Apollo was opened. It did not prosper and the going was rough, consequently, six months after the first day, the theater went into the hands of a receiver. In April, 1912, Joseph Steibel and F. I. Buckingham joined hands, purchased a quit claim deed to the property and made arrangements to operate the place. The receiver was discharged and immediately Mr. Steibel changed the name to the Apollo and went to work as manager. The theater responded to the experienced and practical hand of this gentleman, who gained much of his knowledge of show business as assistant manager of the Orpheum theater here.

In December, 1915, on account of ill health, Mr. Steibel resigned and relinquished his interest to J. W. Oldham, president of the Wellington Mines, of Colorado, and Fred T. Scott, formerly owner of the Glory, a nearby house, was installed as manager. In March, 1916, at a cost of $10,000, a balcony, absolutely fireproof, was constructed, increasing the seating capacity to 1,040. Plans are now in the hands of architects whereby additional seats to the number of 400 will be added. This is to be accomplished by eliminating the present stage and using space originally designed for dramatic performances within the walls of the Apollo as it now stands. The theater is situated in one of the best parts of town—being located on Troost avenue, one block from Linwood boulevard and two blocks from Armour boulevard, both of which include the home of leading citizens of the city.

The lobby of the Apollo is one of the show places of the theater. Large palms have been placed in secluded corners, bringing into prominence places that would have been neglected and giving the front a very refreshing and pleasing appearance. Large mirrors, each about two feet wide, form part of the wall, running the entire length of the lobby. Four double exit doors open from the theater proper, while two pairs of concrete stairways lead the way to the balcony. Statues of Apollo and Diana, colored in three tints, develop the classical feeling, and their location above two groups of palms increases the dignity of their position. Colored tile, with the name "Apollo" worked in, adds to the effect of this beautiful lobby, while the ticket office, decorated with gold and white trimmings, surrounded by a beautiful brass railing, enhances the richness of the entire front.

The color scheme of the theater is gold, merging into ivory and some wonderful effects have been obtained. Throughout the theater these two colors have been blended together—on panels, on clusters, over exits, on the arch of the stage and in other places so that an exceptionally pleasing sensation is produced. The walls are overhung in festoons, with the names of many of the great artists overhung in panels. The clusters of lights on the ceiling cast a delightful glow over the house during moments when the pictures are not being projected.

A large sum was spent in ventilating the house. Exhaust fans close to the roof of the theater have been so arranged as to change the air every minute and a half. When it is too hot to operate the closed theater the management runs the Open Air Apollo, which is one and one-half blocks distant.

With a body of reinforced steel concrete, and with a roof of the same construction, the Apollo stands out prominently as a model for prospective builders. The concrete booth was erected with the thought of "safety" uppermost. The Apollo Open Air theater is situated at 31st and Troost, the most prominent suburban transfer point. It is most attractive and seats 2,200. Wires, on which have been strung colored lights, are suspended over this out-of-door playhouse.

Apollo Theater, Kansas City, Mo.

When the Apollo first opened, it was thought that one pianist and a trap drummer would suffice for the musical end, but as the class of the place increased so did the music. Various changes were made, until the present owners obtained the professional services of Robert Carleton, one of the best pianists in the city. For nearly a year Mr. Carleton played alone, until one evening the Apollo sprung a surprise on its patrons and presented them with music from a five-piece studio orchestra.

The Apollo advertises in a morning and an evening publication the program for that day printed. No house programs are distributed, but each week from eight to ten thousand tiny pamphlets are distributed over the surrounding territory of the Apollo, within a radius of ten blocks. On this little sheet is to be found the program for the coming week, and nothing more—no advertisements or anything to detract from the fact that the Apollo theater is announcing its coming week's program.

Three women ushers are in constant attendance during all shows, while in the balcony two pleasing young men are always on duty. Then there is Mr. Ralph Levy, who acts as assistant manager and who takes your ticket as you enter the lower floor, while Messrs. Scott and Buckingham are always to be found greeting personally each person who comes to the Apollo. A few words as to the picture policy of the owners will probably shed light on the remarkable success of this theater. Here is the chief reason for its high position among Kansas City houses: No picture is ever shown on the screen of the Apollo unless reviewed and passed on by some member of the organization. This is a rule from which there **is absolutely no variation.**

Cine Ideal, Santurce, San Juan, P. R.

A Theater Whose Construction Leaves Little to Be Desired for the Comfort of Patrons.

THE Cine Ideal of Santurce, San Juan, P. R., was built recently and called the Eureka Music Hall, but when the moving picture superseded most all other forms of public amusement the name was changed and the class of entertainment was changed at the same time so as to be in line with the needs of the day.

In the Tropics the question of ventilation is important, and in the construction of the Ideal nothing was overlooked that might contribute to the comfort of patrons. Along each side of the building there are doors every few feet, which are left open when pictures are being projected, and there is a constant circulation of air. Around three sides of the inside of the building there is a gallery having only a few rows of seats, and patrons are sure of not being overcrowded. The seats on the lower floor are quickly removable, and in a few minutes the building can be made available for dancing.

Cine Ideal, Santurce, San Juan, Porto Rico.

There is a sunken space for the orchestra, but for the pictures there is a musical prodigy who performs on the piano. He is a youngster still in short clothes and is a wonder. He does not need any music in front of him, and he plays the entire evening without repeating a piece. The theater is in first-class "company," having a church on one side and the Eureka Hotel on the other. The programs are of the same high quality as the building, and good business is the rule. The theater is located at the edge of the residential section of Santurce, and Americans are among its best patrons.

William Baron

ONE of the most interesting figures in Louisville moving picture circles is William ("Billy") Baron, operator at the Casino theater, who can justly lay claim to being the oldest moving picture man in this part of the country so far as actual years of service are concerned. Mr. Baron is fifty-five years old, and has spent a little more than twenty-six years in picture exhibiting or projecting.

Back in 1898 and 1899 Mr. Baron handled stereopticon views at various small assemblages, parties, church affairs, etc., and went out through the state on a sort of barnstorming trip, playing his pictures wherever an opportunity presented itself. In 1901 he went with Ringling Brothers, to operate a moving picture machine, which was one of the headliners of the circus. He remained with the concern for about three years, touring the country from coast to coast.

Shortly after the Dreamland theater of Louisville was opened on April 6, 1904, the operator in charge had a fire, and Mr. Baron took the job. The Dreamland was the first picture theater in the city, and one of the first three in the country to have a "moving picture front."

Mr. Baron, who is one of the topnotchers of the profession today, said that in the old days a man needed about a dozen sets of hands to properly handle an operating booth. For instance, it was necessary to turn the crank with one hand, rewind with the other, and use the foot as a brake to keep the film from running off too fast. In addition to mastering these few jobs, he lectured on the pictures as they were run off, set phonograph records on the machine which played into the lobby opening, and occasionally had to help the doorman in putting out some rowdy.

Mr. Baron was one of the organizers of the local moving picture operators' union, and has been a prime favorite with the entire industry for years. His friend, Col. John C. Forth, who has been an operator for about the same length of time, is now a free lance and works only at odd times. Col. Forth is now in the sixties.

"It doesn't seem possible that we were able to keep things running with those old machines," said Mr. Baron, in glancing over the two fine motor-driven machines and motor rewinding system which he is using now at the Casino. One is a Simplex and the other is a Standard. Mr. Baron has been actively engaged by the Princess Amusement Co. in its various theaters since starting with the old Dreamland which was dismantled years ago.

Majestic Theater, San Francisco, Cal.

Popular Photoplay House Managed by Henry F. Slater for Seven Years—Success from Start.

ONE of the most interesting of the moving picture houses in the south of Market street district of San Francisco is the Majestic theater, conducted by Henry F. Slater, at 365 Third street. Before the great fire of 1906 this part of the city was thickly populated, but following the catastrophe thousands made their home in the Mission district and the downtown section was given over largely to factories and business enterprises. However, in the vicinity of Third street and around Rincon Hill quite a colony sprang up and several moving picture houses were opened, among these being the Majestic.

This house is popularly known as the "House of Universal pictures" and above each entrance in the large lobby appears the Universal trademark in colors. Mr. Slater was in a reminiscent mood when he told of his first connection with the house seven years ago and of his early experience in the business. When he first entered the field as an exhibitor there were but three film exchanges in San Francisco, the one conducted by Turner & Dahnken, that of Miles Bros. and the one of Morris L. Markowitz on Seventh street. At first he showed the so-called "trust" pictures and tells how the first run pictures of this kind were given to a competitor when a larger and finer house was opened in the neighborhood. Immediately after the opening of this new house he canceled his service and commenced showing the independent releases handled by Mr. Markowitz, who is now manager of the California Film Exchange. The manner in which this exchange co-operated with him at the time made a lasting impression on Mr. Slater and he expresses the opinion that its policy of square dealing has done as much to make it successful as the quality of its pictures.

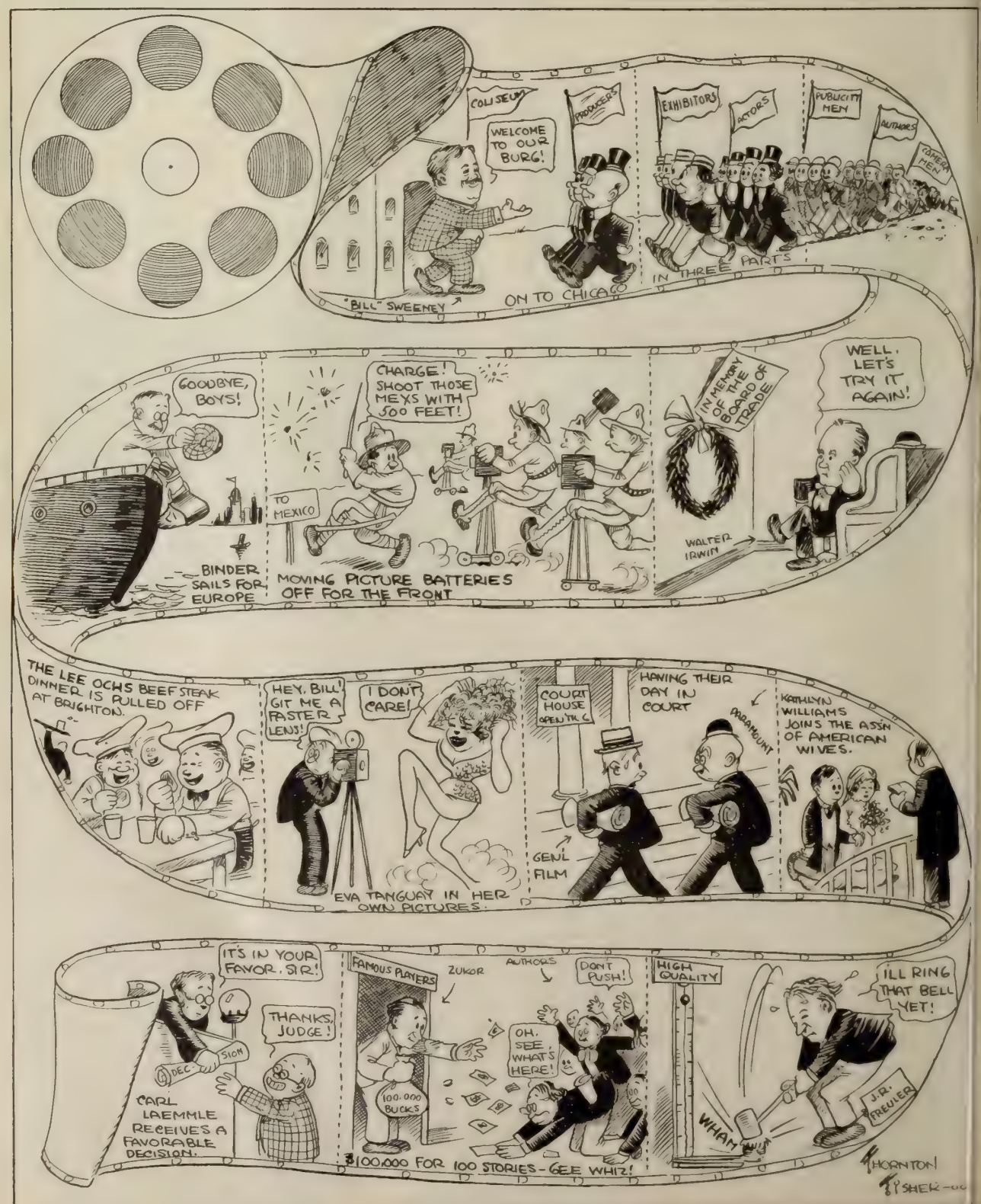
Majestic Theater, San Francisco, Cal.

The Majestic theater is conducted along lines a little different from those of most theaters in this locality. There are no matinees, except on Sunday, when the house is opened at 1 o'clock, the performances commencing at 5 o'clock on week days. The regular price of admission is 5 cents, but when serials are shown 10 cents is charged and the house is usually crowded. Univeral pictures are shown principally, but other makes are booked whenever they appeal to Mr. Slater. All of the Universal serials have been shown here. The "Mysteries of Myra" is also being offered here, it having been found advisable to have two serial nights a week, and this has started off in fine shape, being assisted by a great advertising campaign. The Hearst-International News pictures are also being shown. A complete change of program is made each day and the lobby is used for publicity purposes.

Since Mr. Slater entered the field here he has had no less than five competitors and has made a success where others have failed. His motto is to give the people what they want and to give the business his personal and undivided attention.

The Majestic theater has a seating capacity of about 400 and has two large exits on a side street, making it a safe house. Edison machines are used in the projection room and music is furnished by a Wurlitzer player. The location of the theater is about midway between the business center of the city and the Southern Pacific depot, and transient trade is depended upon but little.

MOVING PICTURE WORLD NEWS REEL for JUNE



MOVING PICTURE WORLD
THE FILM INDEX
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(*The Index for this issue will be found on page* 514)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, July 15, 1916

Facts and Comments

IN support of its movement for the banishment of needless nudity from the screen the National Board of Review has adopted a new rule, which provides that hereafter no picture in which the nude female figure appears may be reviewed by a Review Committee of the National Board but must be presented to the Appeal Board. All such pictures will be carefully considered and important reasons for using the nude figure will be required in order that such pictures may be passed. Indeed the whole tendency of the board is to eliminate nudity entirely.

Exhibitors all over the country will approve the policy of scrutinizing and wherever possible excluding the nude from the screen. No subject commands more attention among the men who conduct motion picture theaters. At a recent informal gathering of such men the cudgels were freely wielded against producers who want to sell otherwise unsalable films by an over-emphasis of the nude. "That's the thing that will get the censors after us," said one man who has a very substantial investment in the industry. He spoke the truth, of course.

Nudity is not the only trouble on the screen. We wonder why no attempt is being made to regulate on the basis of existing statutes the making and exhibiting of these thinly disguised sex indecencies which parade as "sociological problems" and what not. The screen is here for the entertainment of the millions to whom it has been sent by the greatest invention of modern times. The screen is *not* a place for the exploitation of clinical, sociological and anthropological questions except in limited circles and for special plausible purposes.

* * *

COULD you believe it? The so-called vampire picture is thriving most in the censorship states. Ohio and Kansas and especially Pennsylvania through its Catonian sages alias censors let the vampire picture through and not only tempts but frequently compels the exhibitor to take notice of it and reckon with in the composition of his own program. The family sentiment in the motion picture theater (no better definition occurs to us at this time) keeps the vampire salaciousness and stupidity out of the better class of theaters in the non-censorship states, but when a picture is approved by the duly constituted censors there is a presumption in its favor both among the exhibitors and in the eyes of the public.

* * *

A TIMELY communication comes to us from a friend and reader in the State of Washington. Speaking of the war tax he says:

If we must be taxed while many other classes more able to pay are exempt the basis should be on our net receipts instead of on seating capacity. The more prosperous exhibitors could not object to such a plan and the unfortunate ones could not. Take my case: My theater is open three hours a day and there are many seats never occupied. I have scarcely made expenses for a year past. Many others throughout the country are situated the same, yet we must pay the same tax as the thriving ones and those who run four times as many hours as we do. And another comparison: I must pay on my little playhouse half as much as the great circuses are assessed.

It is rank injustice and doubtless the thought of it will guide many hands in marking the ballots next November, both in protest and in the hope of putting a stop to it. Please do not take this as a political document, I am less a politician than almost anything else. One does not need to be a politician to revolt against injustice.

Other exhibitors have in recent letters to THE MOVING PICTURE WORLD uttered similar complaints. We hope the convention will take this matter up and enlist the co-operation of the producers who ought to be as vitally interested in the matter as the exhibitors themselves.

* * *

A DETERMINED effort will be made this fall in Pennsylvania to repeal the state censorship law. Both exhibitors and exchangemen, sometimes aided by manufacturers, have done good work in the eastern and western parts of the state. The convention of exhibitors which was in session in Pittsburgh took up the subject of a repeal. They will seek to pledge legislative candidates on the question of censorship. Public meetings have been held throughout the state, and the daily press with negligible exceptions has given its support to the fight against the follies of censorship.

The Sovereign'st Thing On Earth

By Louis Reeves Harrison

WHOSE fault is it that capable critics in other arts of expression either ridicule "the movies" or persist in referring to "the narrow art of the films?" The limit of our new art is no more that of the screen than the proscenium's that of the stage. The trouble with stories presented through both lies not in the art of expression so much as in what authors are giving to be expressed, and they are not so much to blame, if due consideration be given to the fact that free expression of themselves is constantly opposed by men of the theater.

It is encouraging to those who favor the variety and originality which all audiences crave that relations between "theatric" and "dramatic" are becoming somewhat strained outside of this country. Foreign dramatists are in revolt against the regular formula of stage presentation with its "leads," "heavies," "ingenues" and "character parts." Can it be made possible for an author to freely release a conception of some fine dramatic situation, some idea rich in feeling with a flavor of thought, when his characters are those of real life instead of those suited to the regular theatric formula?

Many of our American playwrights have passed through a good preparatory school of journalism and criticism, and are equipped with a glow of imagination as well as with a vocabulary. Their first plays have some of the vigor of true genius, but they are soon compelled to keep within the regular process, and authors of screen stories are being throttled in the same way, though to understand the nature and destiny of man and reveal him from within as well as from without requires a much higher quality of creative mind than is used in following a formula.

It is just as well for us to keep in mind that the most distinguished playwrights of today, men like Shaw, Galsworthy, Barrie, and Barker, as well as other promising ones who are interpreting contemporary life and the spirit of our times, are dumping theatrics on the dust heap with a gain of dramatic power and of imaginative beauty. Does there exist any other reason than that of false economy why we should go to that dust heap to pick up what the older art has discarded as no longer suited to the demands of modern audiences? Why should an art whose youth and strength should be dressed with appropriate charm wear some other art's castoff clothes?

A man may enter the business of production with the ame motives that inspire one to peddle collar buttons and shoe strings with no passionate fondness for what he is doing, though he may be as delighted as a child to see his name on a great feature in whose artistry he plays no part. He is after the revenue irrespective of the fact that the completed work may be of obsolete derivation and bear absolutely no relation to those developments of life to which intelligent audiences are fully alive. He may wake up in the course of time—that is the hopeful side of it—but only when his purse is hit. About that time he concludes to read the papers.

He sometimes finds that producers who have been reading the papers, posting themselves on all registered developments in the new art, have quietly forged ahead to a point where their competition is not to be broken down by any of the well-known financial methods employed in trade to eliminate competition. The production of moving pictures involves constantly-improving artistry in order to keep in the lead

One producer of stage plays read this paper with patience for six months before he entered the new field and he did so with his perceptions alert and his conscience alive. He gave study to the business from as many points of view as a diamond has faces before he made his venture. He was thereafter like a general provided with good maps of the enemy country as well as those of his own. What his conclusions were is unknown, but his work met with a success which caused men long in the game to rub their eyes and shake themselves to make sure they were awake.

Other such men are to come; old organizations will give place to new ones; there will be more than one radical change of method, but all the light that has been concentrated on the subject of motion picture production seems to have failed in one particular. Some of the pictured stories now being shown on the screen exhibit both strength of motive and force of action, yet, strange as it may seem to the superficial observer, they fail to make a big hit on that very account.

Only critics and exhibitors who carefully watch a great number of photodramas feel that there is a common weakness unsounded and not easy to name. Many a well-constructed and intelligently treated play, starting with fine motive and reaching one or another high emotional climax, fails to stir emotion, much less stimulate thought. It might be compared to a highly-polished and keen-edged sword of brittle material. It looks as though it would cut deep, but it breaks down in actual test. The story lacks subtlety as the steel lacks temper. Its strength is all on the surface. Often lacking is that exquisite art of composition which was the secret of the makers of the Damascus blade, and left out is the secret of true genius.

What is left out? There is complex life going on all around us in crowded cities, on the broad sweep of prairie, up among the mountains, and everywhere people are living in bigger and better ways than before. They advance wherever the mists of ignorance are dispelled. Even those who are not highly educated have their range of experience enlarged by travel. They are also gaining ground through the tremendous circulation of live periodicals. Where once was stupidity we find cultivation and discernment. *It is up to authors and producers to keep pace with people of growing intelligence.*

Higher intelligence does not decrease love of the human story, but it is nauseated by methods which afford a mere surface revelation of character and motive. Neither cleverness in handling the medium, which merely tickles the surface of emotion, nor theatric pretense of deep thought enables us to see beneath the outward manifestations of our spiritual romance and adventure. We are most fascinated when we get at the heart of our own thoughts and emotions. The author must dig deep to find that grand essential to sustained interest in a story, *one or another mother-lode of truth.*

Some pretty plays please; some comic ones afford a pastime; a few violent moments of life are glimpsed, but there is a restless demand for something bigger and more satisfying. The material is with us, in the very lives we are living, and the public is more than ready; the failure lies with both authors and producers. The only way they can make this new art flower with all that is profoundly interesting to our people is to bring forth in beauty of form "The Sovereign'st Thing on Earth."

The National Convention

By W. Stephen Bush

IN order to understand completely just what the National Convention means we must briefly at least review the past and the course of the events which have led up to it.

The industry in its earliest days was largely if not entirely dominated by the exchanges. Back in 1906 and 1907 the system of leasing films to exchanges was entirely unknown. Exchanges were independent concerns buying in the open market. In those days the producers sent out their solicitors to the exchanges offering their films for sale and making no conditions of sale. If the exchange paid the price the film was the absolute property of the exchange. No exchange was required to buy all the output of a producer because it bought one or two of his make. At this time neither the exchanges nor the producers nor the exhibitors were organized. Everybody was too busy making and counting money. The fishermen were weary with the load of their catch and had hardly time to sort their booty. Competition was mild among the producers, for they found that the public would absorb anything which made a motion picture. Competition was much keener among the exchanges, and the leading men in the exchange business perceived the advantages of organization. The Film Service Association was formed. Important as had been the position of the exchange in the early days it now become dominant. Here was the first proof of the fact that organization means power. Organization means a tremendous advantage over any body of men who are unorganized.

The producers were quick to see this fact. Indeed there is every reason to believe that they had realized it as soon as the exchanges had, but they had fallen to fighting among themselves, and while the fight was going on all thought of organization was of course banished from the minds of the producers. The day came, however, when the producer discovered that while there is strength in union there is weakness in disunion. They stopped fighting among themselves. They stopped feeding the lawyers. They decided to adjust their differences and unite in a strong organization. The very moment they had come to this conclusion the dominant power in the industry began to pass into their hands. There were weak spots in the Film Service Association. The producers found these weak spots, swept the Association out of existence, and because they were now thoroughly organized became the absolute masters of the industry. Again we see the lesson well demonstrated: Organization means power. Organization means control over the unorganized body.

Coming down to more recent history we find that the dominant group of producers must meet competition and a counter-organization. This was the first loosening of the producers' grip on the industry. At first few suspected that the entering wedge had been driven and that absolute dominion of the industry by the producers had become doubtful. Very gradually the power of the producers fell to a lower level until it seemed as it seems today well within its legitimate boundaries. Whatever strength and influence the producers exert in the industry today is still based on the theory and practice of organization.

In all these years the exhibitors had had but a small voice in the councils of the industry. The advantages of an organized body of exhibitors had occurred to several pioneers in Ohio and in Pennsylvania. At first these organizations were purely local affairs. The scope of these organizations under the conditions then prevailing in the industry was necessarily limited. Gradually the organizations, or at least two or three of them, expanded into state organizations and at last the idea of a national organization of exhibitors took root.

This national organization has now been in existence about five years. It has had a troubled career. This surely is not said with even the faintest idea of reflecting on the men who controlled or who worked with the League. On the contrary, I think it is impossible to write a fair history or even a fair summary of the work of these men without giving them credit for their earnestness, their sincerity and their devotion to the cause. The exhibitors are widely scattered, their local conditions are the things most closely to their heart. As a rule it takes all of their time to attend to their business. Only those who have been on the ground themselves, only those who have labored in the cause of the organized exhibitors, can have even a remote conception of the difficulties and the handicaps in the work of organization.

In the coming battles against a common foe the exhibitor is indispensable, and if he is organized he can do the work with increased effectiveness. The near future will make us all see the importance and indeed the absolute need of much constructive work, and to achieve this constructive work the co-operation of the exhibitor is again indispensable. We do not know of a single film man of any prominence who does not heartily subscribe to these sentiments.

The Convention at Chicago will accomplish but little if its members fail to offer their hearty co-operation to every other branch of the industry. Happily we are able to add that the exhibitors so far have done more than their fair share of this co-operation. In all matters relating to any common cause we have found the exhibitor the most intelligent and progressive element in the industry.

The question is raised whether co-operation between exhibitor and producer will or can in any way involve the independence or threaten the identity of the National League. THE MOVING PICTURE WORLD believes that such co-operation ought to be had and can be had without in the least imperiling the integrity of the National League as an organization. The National League may have its weak points, it may lack the complete representation which its friends earnestly pray for, but it is with all due allowances the only organization now in the industry which has survived and which has shown splendid elements of vitality. Co-operation does not mean merging, affiliation does not mean amalgamation.

The Chicago Convention will in all probability mean a new departure in a good direction. The mere fact that the desire for organization is growing everywhere gives an unusual significance to and fixes an unusual responsibility on the men who will guide the spirit of the Convention. All narrowness and all selfishness must be buried. If the Convention at Chicago measures up fully to the expectations of its friends it will mark a new era in the internal development of the industry. It will bring nearer to sensible solution every great problem both within and without the industry.

The whole industry has its eyes on the Coliseum. THE MOVING PICTURE WORLD, which has at all times championed the cause of the organized exhibitor, will record all its proceedings with its accustomed thoroughness, impartiality and accuracy. THE MOVING PICTURE WORLD fervently prays for a complete success in the best and fullest sense of the word.

The Motion Picture Exhibitor

Pennsylvania Elects Sahner President

Convention and Exposition of Keystone State Exhibitors' League a Marked Success—Indorse Board of Trade Plan.

THE Fifth Annual Convention and Exposition of the Motion Picture Exhibitors' League of Pennsylvania, held in the Moose Temple, Pittsburgh, June 26, 27 and 28, was one of the busiest and most successful gatherings in the history of the organization. Among the keynotes of the three days' session were the sweeping indictment of censorship, the appeal for harmony between the different branches of the industry and the unanimous indorsement of Frederick J. Herrington for re-election to the national presidency. There was a representative attendance of exhibitors from throughout the state and neighboring territory, as well as many figures of national prominence and several well-known film stars. The entertainment features of the gathering were varied and most enjoyable.

The opening session was called to order at 11 o'clock Monday morning by G. W. Sahner of Pittsburgh, state vice-president, who introduced City Solicitor J. M. Irons, who welcomed the convention in behalf of Mayor Armstrong, who was unable to be present. The response was made by State President Ben H. Zerr of Reading, who expressed his esteem for Pittsburgh and its warm hospitality. He spoke of the aims of the league and the industry in general and the effort toward achieving these ideals of clean motion picture entertainment. Mr. Zerr reviewed the history of the business in the early days and led up to the present, detailing the improvement that has been shown.

Frederick J. Herrington, president of the National League, made a brief address, as did W. Stephen Bush of the Moving Picture World, both speakers touching on the subjects of organization and censorship.

The meeting adjourned at noon, and the visitors were entertained at luncheon, after which there was a sightseeing tour of the city. The trip proved such a pleasant one that the return to the convention headquarters was delayed until 4 o'clock, when a brief business session was held. The following committees and chairmen were appointed: Credentials, A. J. Barthell; resolutions, Oliver McKee; auditing, G. A. Sahner; press, Edward J. Smith.

On Monday evening Muriel Ostriche of the World Film Corporation and Harry Meyers and Rosemary Theby, now appearing in the series of Vim comedies of the General Film Company, were introduced to the public and met with much favor. They remained during the entire convention. Pictures featuring these stars were shown, including the first of the Vim series, "Housekeeping."

Tuesday's Session.

The first session Tuesday was called at 10:30 A. M. The delegates from outside the city had greatly increased and the second day's attendance was considerably larger than at the opening meeting. About three hundred were present in the auditorium to hear the principal addresses of the convention, the first by Frederick J. Herrington, and the second by Ben J. Sawyer of Cleveland. Mr. Herrington had as his subject, "What the Motion Picture Exhibitors' League Has Done for the Exhibitor."

Mr. Sawyer spoke on "The Pictures and the Press." He described the work that has been going on in Cleveland in coordinating these two great mediums of public information and education, the predominating feature being to broaden the vision and improve the morals of the public through the screen and the press. Mr. Sawyer told of the co-operation of the exhibitor with the press in the promotion of "community interest" pictures and recommended such means of gaining and holding the confidence of the public.

President Zerr added a timely touch of patriotism near the close of this session by announcing that he stood ready, as head of the Pennsylvania League, to aid in forming a regiment of men employed and interested in the motion picture business. The proposal met with an ovation and a number of delegates expressed their approval in short addresses.

The convention reconvened at 2 P. M., and brief reports of the committees were heard. The resolutions committee, through Chairman McKee, submitted the following resolutions, which were adopted:

Be it resolved, that we, the Motion Picture Exhibitors' League of Pennsylvania, in convention assembled, believe in complete harmony between the producer and the exhibitor, because we feel that such harmony can best be secured by each branch maintaining its own organization and guarding its own identity in all matters affecting the common welfare of the industry. We believe, moreover, in co-operation between exhibitor and producer.

Be it further resolved, that we recommend the formation in the motion picture industry of a Board of Trade or a Chamber of Commerce, and that we believe that the exhibitor should have equal representation in such organization, and that exhibitors' representatives in such organization be elected by the Motion Picture Exhibitors' League of America.

Be it further resolved, that we record our appreciation of and gratitude for the good work done by the trade papers and the press, which have placed the industry paramount to the individual, and for their untiring championship of the interests of the organized exhibitors.

OLIVER McKEE,
FRED. J. HERRINGTON,
A. J. BARTHELL,
JAMES DELVES,
RALPH WILLIAMS.

Wednesday's Session.

The final day proved the most strenuous of the convention. At 10:30 A. M. an open meeting was addressed by F. H. Richardson, editor of the Projection Department of the Moving Picture World, on the subject of projection and instruction to operators, owners and managers of motion picture theaters. Mr. Richardson's address was enthusiastically received and was followed by an open discussion and questions by many of those present. A vote of thanks was tendered Mr. Richardson at the conclusion of the meeting.

The meeting for electing state officers and the selecting the convention city for 1917, also for the naming of delegates to the National Convention at Chicago, was called to order by President Zerr at 3 o'clock. Nominations were called for immediately, and G. A. Sahner of Pittsburgh, the retiring vice-president of the league, was named for the presidency. His election was carried by acclamation. Other officers unanimously elected were: Frank Stehle of Altoona, vice-president; James Delves of Pittsburgh, secretary; I. W. Shearer of Pittsburgh, treasurer of the Pittsburgh local, treasurer; Ben H. Zerr of Reading, retiring president, national vice-president.

At the conclusion of the election it was proposed to attach to the office of president a salary of $500 per year, and a motion to this effect was carried.

The following delegates to the Chicago convention were then named: Jerome Dawson, Galitzen; William Fritz of Pittsburgh, C. Peterson of Tamaqua, G. A. Sahner of Pittsburgh, James E. Smith of Pittsburgh, M. J. Franney of Shenandoah, A. J. Barthell of Pittsburgh, P. J. Demas of Pittsburgh, Oliver McKee of Pittsburgh, I. W. Shearer of Pittsburgh. The alternates are as follows: J. Silverman, Altoona; J. Kaiser, Pittsburgh; C. F. McAtee, Mahanoy City; M. Feitler, Pittsburgh; Chris Volmer, Dormont; H. C. Kliehm, Pittsburgh; C. L. Koller, Hollidaysburg; Elmer F. Moyer, Whitehaven; H. A. Victor, McKeesport; W. E. Artzbufger, Pittsburgh.

The selection of the place of the next state convention was left in the hands of the executive committee to be decided upon at some later date.

The new officers of the league were then installed by National President Herrington, who made an appropriate address.

The final session was concluded with a splendid indorsement of Frederick J. Herrington for re-election to the National Presidency at the Chicago convention. A. J. Barthell offered the following: "Be it resolved, that Frederick J. Herrington is unanimously supported for re-election at the Chicago National Convention, as we feel that his record of the past year is deserving of the indorsement of all exhibitors."

The resolution was passed unanimously.

Following a brief address by President Sahner, the business session of the fifth annual convention adjourned.

The convention came to a brilliant close Wednesday night with a banquet in the English room of the Fort Pitt Hotel. Preceding the departure from the convention headquarters to the hotel a public gathering was held in the auditorium, dur-

ing which the film stars staged a playlet showing how motion pictures are made. The performance was hugely enjoyed. About two hundred guests, including many ladies, attended the banquet. President Sahner officiated as toastmaster and addresses were made by Ben H. Zerr, Frederick J. Herrington and Ben Sawyer.

One of the most interesting features of the convention was the exposition, composed of elaborate displays by the leading manufacturers, exchanges and supply houses. The fifth floor was given over to the exposition.

The following concerns occupied booths: Metro Pictures Service, in charge of John E. Davis; V-L-S-E, in charge of Manager Childs; Universal and Bluebird, in charge of John McAleer; Fox Film Corporation, Clyde Eckhardt and George P. McKee; Triangle Film Corporation, W. H. Teeple; General Film Company, Guy Ainsworth and Mr. Pielow; Unicorn Film Service, Jack Kramer; Mutual Film Corporation, George W. Lederer, Jr.; Independent Display Company, Miss Helen Crymple; Ludwig Hommel & Co., Albert Cook; Photoplay Entertainment Co., Frank Martin; the Poster Co., Mr. Bowers; Hollis & Smith, Mr. Hollis and Mr. Smith; Feature Film & Calcium Light Company, Frank L. France; Doubleday-Hill Electric Co.

Chicago Convention and Exposition.

Mary Pickford Day at Exposition July 15, and Days for Essanay, Metro, World and Fox Stars Set, Also for Clara Kimball Young—Coliseum Interior Will Be Magnificent Indoor Garden Scene.

THE Paramount officials have promised definitely that Mary Pickford will be at the exposition and hold court on Paramount day, on July 15, at the Coliseum, with Marguerite Clark, Pauline Frederick and Hazel Dawn. A Paramount representative has arrived in Chicago with instructions to make due arrangements for the completion of a worthy court booth for Queen Mary and her co-stars.

Through the efforts of Aaron J. Jones of Jones, Linick & Schaefer, Clara Kimball Young will have a day to herself for the reception of her many followers. Miss Young is exceedingly popular, as has been proved by the number of important contests she has won by the votes of moving picture fans.

It is an assured fact that Francis X. Bushman will have a day at the exposition with Miss Beverly Bayne, so that Metro will be well represented.

Essanay Day will be a prominent event at the exposition. George K. Spoor, president of Essanay, will spare most of his noted players for the occasion. These will include Henry B. Walthall, Miss Edna Mayo, Bryant Washburn, Richard C. Travers, Ernest Maupain, Sidney Ainsworth, and Misses Lillian Drew and Margaret Clayton. The Essanay Company is also arranging a special day for exhibitors at the Chicago studios, on which a film will be made, one scene of which will include all the visitors.

It is still uncertain whether Charlie Chaplin can come on to the exposition or not, though John R. Freuler, president of the Mutual, will be glad if he can, but, as before stated, it lies with Mr. Chaplin himself as to whether he can get his work far enough ahead to meet release dates so as to be able to spare the time. Mr. Chaplin has thousands and thousands of fans who will be glad to greet him, and he should be willing to work in and out of hours in order to be present at the exposition and meet their wishes.

A World day is also promised by the exposition management, on which William A. Brady and his daughter, Miss Alice Brady, who has become a popular screen star, will be present.

On Fox Day it is promised that Theda Bara will prove that she is not the vampire she is pictured.

Sam Spedon reports that his special train, which will bring many of the Vitagraph stars and members of other producing and distributing companies in New York and Brooklyn, will also be patronized by many of the delegates to the convention. This special train will make all the important stops on the New York Central between New York and Buffalo, from which point it will be run as a special to Chicago. It is expected that Mr. Spedon will request a special day for Vitagraph receptions.

The Coliseum will be transformed into a beautiful indoor garden scene, and every concern that has engaged space will vie to make its booth the most attractive. Thousands of dollars will be spent on their booths by the producers of moving pictures and by the manufacturers of accessories and supplies, in addition to the original outlay made by the exposition managers.

The lighting system that has been adopted for the Coliseum during the exposition will produce some novel and beautiful effects.

There will be music in the Coliseum every afternoon and evening, and in case visitors grow tired of looking at the exhibits they can enter the Annex and be entertained in a model moving picture theater that will accommodate 500. These pictures will be really a daily news film of the doings of the delegates to the convention, of other visitors, and of the great crowds in the Coliseum.

In the studio, also in the Annex, the Monarch Film Producing Company of Chicago and the Emerald Motion Picture Company of Chicago, will have companies at work and visitors will see how pictures are directed.

The Boosters' committee meeting of the Sixth Annual Convention and Exposition, held at the Colonial theater, Wednesday morning, June 28, was very enthusiastic. Numerous valuable suggestions were made by the speakers for the reception and care of visitors, especially ladies, and it will be arranged that all visiting exhibitors with their ladies will be admitted free to the theaters owned by members of the League.

Arrangements have been made with Chicago hotels for the best accommodations possible for visiting exhibitors, and the railroads will do all in their power to make the trip comfortable. The Sherman Hotel will be the convention headquarters. It is centrally located and within easy reach of all points.

Indiana Indorses Rembusch for President.

State Convention Also Favors Dr. J. M. Rhodes of Indianapolis for National Secretary.

AT A RECENT meeting of the Motion Picture Exhibitors' Association of Indiana, held at the Severin Hotel, Indianapolis, a motion was adopted, amid enthusiasm, indorsing F. J. Rembusch, Shelbyville and Indianapolis theater owner, and inventor of the glass screen, for president of the national body. Mr. Rembusch had already announced himself as a candidate for the office, after much urging on the part of friends in Indiana and throughout the country, and had begun an active campaign for the office.

It was known long beforehand that the meeting of the state body would take the action which it did. Mr. Rembusch has had a long experience in the exhibiting field and is closely in touch both with this end of the business as well as others. Indiana men think he would make a splendid executive and they are lining up behind him solidly.

The Indiana delegation is composed of six delegates and six alternates, and some of the best-known moving picture men of the state are named in the list. The delegates are Dr. J. M. Rhodes of Indianapolis, A. C. Zaring, secretary of the Motion Picture Exhibitors' League of Indianapolis; T. J. Sollers of Dana, Ike Beitman of Indianapolis, president of the local exhibitors' league; William Lipps, veteran theater manager of Alexandria, and Mr. Rembusch.

The alternates selected to go to Chicago are Ben Crose, owner of a string of Indianapolis theaters; Mr. Dreyfus of Terre Haute, J. A. Victor of Indianapolis, Hugh McDonald of Washington, D. Hinds of South Bend and Robert Harris of Bloomington.

In addition to the indorsement of Mr. Rembusch the league indorsed Dr. J. M. Rhodes for secretary of the national body. Mr. Rhodes has been a leader in the struggle to put Indianapolis on the map in a moving picture way. He has helped fight the battle when there were dark spots ahead and it looked like a wreck was sure to follow. Labor troubles as well as other troubles, including attempts to censor and restrict the exhibition of pictures, have failed to deter him, and Indiana exhibitors think he is entitled to reward. They showed their high esteem for him when this indorsement was given.

WORLD FILM AT CHICAGO PLANS CAMPAIGN.

"World Film and Brady made" will be well represented at the convention and exposition at Chicago, in July. July 17 has been set aside by the committee as "Alice Brady Day" and under the auspices of one of the leading Chicago daily papers Miss Brady will conduct a series of talks and lectures to aspirants for screen honors.

The Reel Fellows Club will hold a formal ball, at which Miss Brady will be the guest of honor. A number of exhibitors will tender her a luncheon on Thursday of convention week.

Three Candidates for National President

Outline of Views of Fred J. Herrington, Frank J. Rembusch and Lee A. Ochs.

AMONG the active candidates for the presidency of the Motion Picture Exhibitors' League of America is the present incumbent of the office, Frederick J. Herrington, of Pittsburgh. Mr. Herrington has clearly defined ideas and policies.

"My platform," he said, "shall be the greatest good to the greatest number. I believe that every student of affairs realizes the improvement that has come into the League within the last year, and no one, I feel sure, will begrudge us the credit for what the present administration has done. We have brought harmony and peace out of chaos and organization out of anarchy. I believe in a trade organization representing the industry as a whole, but I am opposed to that form of organization where the few attempts to place themselves on a pedestal and control the destinies of the thousands. Let us all go to Chicago with the subject of organization uppermost in our minds. We surely can leave it to the men there assembled to elect such officers as will carry out the wishes of the organization. I would like to see a bureau of information with its executive offices in New York. I believe in a national executive board in which all branches of the industry have equal representation. Such a board in my judgment ought to meet semi-annually to arrange for our national convention and exposition."

Fred J. Herrington.

Other planks in Mr. Herrington's platform are:

The election of a committee on legislation from the two organizations, for the purpose of advancing legislation that will be of the best interest to our business and combat such legislation as is a detriment to the state as well as the federal government.

To place our business on an honest basis where we as business men can establish a credit, and make the prepayment policy as now enforced by some of the exchanges unnecessary, as it is a reflection upon every man in the industry. It reflects upon the honesty of the exhibitor and manufacturer.

Frank J. Rembusch.

Frank J. Rembusch of Shelbyville, Ind., leading figure in moving picture affairs of Indiana, and one of the national figures among the exhibitors, has consented to become a candidate for the presidency of the Motion Picture Exhibitors' League of America and his name will be presented to the annual convention at Chicago during the meeting in July. Here is Mr. Rembusch's platform:

We must determine what the people will spend per one thousand inhabitants for motion picture recreation.

We must get away from the idea of so many shows in a town or so much seating capacity. Our figures must be based on investment and overhead expense, whether it is a big show or small.

We must determine what percent of the gross box office receipts we can afford to pay for our film service every week.

We must determine what percent we can charge for depreciation and natural hazards.

We must, above all, determine how we can hold and increase the appetite of the people for pictures because I believe we are losing ground on account of the universally long programs. There should be shows at five cents; shows at ten cents; shows at twenty-five cents, and so on, and the program should be in keeping with the price.

In a general way I believe those who are in the motion picture business at the present time are entitled to remain in the business. They can take good care of it and no new motion picture theaters or producers are needed. I believe the time has come when we must take counsel with each other, determine on facts and figures, and work for a specific standard in everything.

I believe we should discourage the opening up of any more picture houses and I have in mind a definite plan by which it can be done. I believe that we should have the utmost harmony in the attitude of the various organizations toward each other. I would even compel harmony if it were possible. We have been fighting and battling for years and got nowhere. Let's try a little sense and peace.

These are the principles upon which I would make the race for national president of the Exhibitors' League. I am not in favor of anything destructive but everything constructive. I am in favor of putting this business on a basis where everybody connected with the business will make a good living, some profit, so that we can have something laid aside for our declining years and meet our obligations as we go.

Lee A. Ochs.

For national president of the Motion Picture Exhibitors' League of America, Lee A. Ochs of New York is being pushed by his friends on a record of success and a platform which includes constructive policies, calls for fair play and which may be summed up by the slogan, "The exhibitor first, last and all the time."

Mr. Ochs' platform includes:

Equal participation and voice with the manufacturer and distributor in all plans, programs, conferences and movements that affect the industry as a whole.

A campaign of co-operative work that will bring the strength of the National Exhibitors' organization up to one hundred per cent. of the total number of motion picture exhibitors in the United States.

A local in every motion picture center, great or small, in the United States.

One national convention and one exposition or trade show each year to be held simultaneously in the city chosen by the convention. The exposition should be under the auspices of the exhibitors with the co-operation and participation of the entire industry.

The establishment of a credit system that will insure the increase in membership of the league.

The establishment of a bureau of information for the benefit of the league's members.

The establishment of a grievance committee, whose duty it shall be to adjust all differences between exhibitors and other branches of the industry, which committee shall be permanently located in New York, the headquarters of all the large manufacturing, distributing and accessory concerns.

Such progressive legislation, as shall be beneficial to all branches of the industry, whether local, state or national.

Kansas City Screen Club Elects Officers.

Exchangemen and Exhibitors of Missouri City Plan Entertainment This Fall.

PERMANENT organization of the Kansas City Screen Club was effected Friday evening, June 23, at a meeting at the Baltimore Hotel. The club starts off with the purpose of doing something worth while. It is likely that meetings will be held with strong programs and that both the social and the entertaining features will be fully recognized. One of the plans is for a big entertainment this fall, perhaps an extravaganza, at one of the theaters, to be followed by a ball at Convention hall. Moving picture stars will be present.

The officers elected were Frank Newman, proprietor of the Royal and the Regent theaters, president; R. C. Cropper, manager Universal exchange, first vice president; John W. Hicks, manager of the Universal exchange, second vice president; W. B. Glazer, secretary; E. H. Pearson, manager V-L-S-E., Kansas City, treasurer; Geo. H. Bowles, publicity manager, Universal, historian.

Directors, C. W. Hardin, manager Metro; E. E. Richards, of Richards-Flynn; L. S. Landau, F. L. Kiltz, manager Mutual, and F. I. Buckingham, owner Apollo.

Mr. Buckingham reported as chairman of the committee on constitution and by-laws, and these laws were adopted. President Newman will appoint a house committee to arrange events.

Great Tribute to Lee A. Ochs

Two Hundred Film Men, Mostly Exhibitors, Gather at Beefsteak Dinner and Endorse His Candidacy for National President.

VERY close to two hundred friends of Lee A. Ochs, president of the Manhattan and the State Leagues, gathered last Wednesday, June 28, in the Hawaiian room of Reisenweber's Casino at Brighton Beach to do honor to Brother Ochs and to put themselves on record as favoring Mr. Och's candidacy for president of the National League.

Every borough of the greater city had sent its representatives to the dinner to testify to its friendship for Ochs and its appreciation of his splendid work on behalf of the organized exhibitors of the city and the state. The room was beautifully decorated, its atmosphere was most conducive to social gayety and harmless enjoyment, and the breezes which swept the scene of festivities were all that they have been "cracked up to be." At the speakers' table sat William A. Brady, the executive head of the World Film Corporation; Walter W. Irwin, general manager of the V-L-S-E; William A. Johnston, Arthur James of the Metro Pictures Corporation; W. Stephen Bush of the Moving Picture World, and the honored guest of the evening, Lee A. Ochs. The center of the table was occupied by J. Robert Rubin, who acted as toastmaster.

The menu was enjoyed as it deserved to be. Rarely has the quality and the service been surpassed in the history of urban or suburban beef steak dinners.

The striking feature of the evening, however, was the rich and refined cabaret, "Splash Me 1916," being the star number on the program. Interspersed with the cabaret were various oratorical performances for which Toastmaster Rubin furnished the introductions. Brother Rubin tried to be alliterative and at times he succeeded. The first speaker was Mr. Brady who combined prophecy with an extended autobiographical recital. Brady was in his best vein, and when he announced that he was finished there were cries of "go on" from all parts of the room. The veteran of many pugilistic and theatrical battles smiled in a canny way when he declined and said: "I know enough about vaudeville to realize that a good performer 'ducks' when he has reached his climax."

Mr. Brady was followed by the "imperial and irresistible Irwin," as Counsellor Rubin wittily described him. Mr. Irwin in his speech dwelt on the growing power of the exhibitor and on the need of constructive co-operation between producer and exhibitor. The next speaker was W. S. Bush, who said he had stood close to the guest of the evening in his struggles for a proper recognition of the rights of the exhibitor and was therefore in a position to speak of his qualities of leadership. Mr. James spoke of the failure of the Board of Trade as a result of its lack of co-operation with the exhibitor. He lauded the good qualities and executive abilities of Mr. Ochs and proposed three cheers for the guest of the evening, whereupon the crowd made the welkin ring and caused the rafters to tremble. His prophecy that Ochs would come back from Chicago as the new president of the League caused a new outburst of enthusiasm.

Isaac Newton Hartstall, the genial Brooklyn exhibitor, was not suddenly summoned to the bar. He and Ben. Title, also of Brooklyn, were responsible for the successful arrangements. Mr. Hartstall was presented with a handsome gold watch and with a beautiful white kimona in recognition for his services in the cause of Oriental dances. There was a riot of merriment when "C. K." opened the parcel and displayed its contents. Benjamin Title was next summoned and presented with a little jewelry. He responded with a poem favoring the candidacy of Ochs and the cheering reminded one of a nomination by acclamation. Samuel Trigger was likewise summoned to the bar, and for his services to the organization was presented with a fine fountain pen. Sam responded in his usual felicitous style. Louis Blumenthal was likewise presented with a handsome gift in recognition of his services in the cause of organization.

In response to repeated demands Mr. Ochs arose and made a nice little speech modestly disclaiming any credit for his work and attributing the success of the Exposition and the prosperity of the cause of the organized exhibitor to the assistance of his loyal associates. He was cheered to the echo.

It was long after midnight before the happy throng dispersed. The verdict of all who were there was unanimous: The finest affair of its kind in the memory of the oldest inhabitant.

Edward Brennan Now a Director.

Leaves Metro for Kansas City, Where He Will Head Producing Forces of Keller & Eslick.

EDWARD BRENNAN, who has been appearing in leading roles in Metro plays, has left for Kansas City, where he has accepted the position of director and general manager of the Keller & Eslick motion picture concern. He will begin work the first week in July on an important production called "The Sunflower Princess." This first feature will deal largely with the historical interest of the Sunflower State. Following this initial production, other big features will be made, and offered for distribution.

"The Sunflower Princess" will contain many big pageants in which more than five hundred persons will appear. Two hundred of Kansas' prettiest and most popular girls will participate in the spectacles. They come from every county in the state, and were selected in popularity contests which have been conducted by newspapers and societies. The girls will be guests at the Muehlebach Hotel in Kansas City during the making of the picture.

The studio of Keller & Eslick in Kansas City has just been completed. In addition to the spacious studio, they have their own laboratory and developing plant. All features will be completed before they leave the place, and several experts from New York and California have been engaged by the owners to preside over the laboratory work.

Mr. Brennan is eminently qualified to carry on his part of the work in his new position. His long association with Metro assures high class and artistic productions. For a time he was associated with Director John W. Noble in the Metro-Rolfe studios, assisting in the direction of Metro features. He has been seen in the leading roles with Valli Valli in "The High Road" and "The Woman Pays," with William Faversham in "The Right of Way," with Grace Elliston in "Black Fear" and with Francis X. Bushman and Beverly Bayne in "Man and His Soul." Before joining the Metro forces Mr. Brennan appeared in many Mutual features and was known as "Dunbar, the Man of Mystery," in the serial "Our Mutual Girl."

Two Large Feature Companies Combine

Famous Players-Lasky Corporation Is a $12,500,000 Concern—Will Enlarge Facilities, Increase Production and Institute Campaign for Foreign Business.

THE greatest merger of producing interests in the history of the motion picture industry was consummated on Wednesday, June 28, when the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, pioneers in the presentation of celebrated stars and plays on the screen, formed a $12,500,000 producing combination to be known as the Famous Players-Lasky Corporation. By this act the great resources of these two producing concerns are united under one administration and will be employed in the production of photoplays of the highest possible standard of excellence to be released on the Paramount Program, as well as the presentation of special features of greater magnitude.

The officers of the new corporation are Adolph Zukor, president; Jesse L. Lasky, vice president; Samuel Goldfish, chairman of the board of directors; Arthur S. Friend, treasurer, and Elek J. Ludvigh, secretary. The directors are, in addition to the officers named, Cecil B. de Mille, William C. Demorest, Daniel Frohman, Albert A. Kaufman, Frederick G. Lee and Emil E. Shauer.

All the directors are well known in the film industry and have been identified with either of the two companies with the exception of Messrs. Lee and Demorest. Mr. Lee is president of the Broadway Trust Company and Mr. Demorest is president of the Realty Trust Company. The officers of the corporation emphasize the fact, however, that despite these affiliations, none of the capital stock will be offered to the public.

The consolidation of these two oldest feature film producing companies definitely settles the various rumors with which they have been connected during the past few months, tending to indicate other affiliations. It is authoritatively stated that the Famous Players-Lasky Corporation will distribute its productions, as the two companies previously have done, through the Paramount Pictures Corporation. This statement was issued by the officers:

"The essential purpose of the consolidation is to meet present conditions in the industry and anticipate the demand for better and more artistic productions. The consolidation will make it possible to utilize to the best advantage the producing facilities and equipment of the Famous Players studios in New York and the Lasky studios in Hollywood, Cal., and therefore offers a vastly increased efficiency over the former conditions. We will thus be enabled to obtain any atmosphere needed for our subjects.

"These two companies were the first to present stage stars and plays in motion pictures, having introduced this policy four years ago when they effected affiliations with David Belasco, Daniel and Charles Frohman and Henry W. Savage for the exclusive rights to produce on the screen the plays controlled by these legitimate managers."

The Famous Players Film Company has released forty-eight productions a year and the Lasky thirty-six, making a total of eighty-four feature photoplays a year for the new corporation in addition to the special productions.

Both the eastern and western studios of the newly formed corporation will be immediately enlarged to enable them to cope with the extended producing activities which are planned by the concern and to facilitate the handling of the more elaborate photoplays which are contemplated.

The consolidation of the Famous Players and Lasky companies for producing purposes is a most natural result as both these concerns have followed the same general policies ever since their formation, becoming even closer in their relations when the Paramount Program was instituted. Hitherto the association has been simply a mutual one for the facilitating of distribution outside of the United States, the two concerns having formed an agreement in 1913 for the joint marketing of all their product in Canada, England, Australia, South Africa and on the Continent. The new combination will mark the beginning of a big campaign for the opening of an Asiatic and a South American market by the united companies. Plans are already under way for the circling of the globe through a chain of distributing points covering every important city in the world not embraced by the Paramount Corporation.

The Famous Players Film Company was formed in April, 1912, and was the first producing organization in the world to be devoted to the presentation of a yearly program consisting of stage stars in adaptations of successful stage plays and great novels.

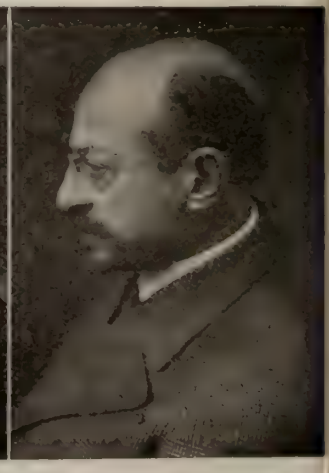
The Jesse L. Lasky Feature Play Company was organized in November, 1913, and was dedicated to the same principles as those which governed the Famous Players—the starring of stage celebrities in big productions. Under the Lasky management there have been many notable stars introduced to the photoplay screen, the most celebrated of whom is America's greatest prima donna, Geraldine Farrar.

Following as it does so closely upon the announcement of the Famous Players that it has appropriated $100,000 to the obtaining of one hundred photoplay ideas from authors of recognized ability to whom royalties will also be paid and the arrival in New York of the Lasky scenario chiefs to cooperate more directly with authors, this combination of two of the largest producing concerns is a striking proof of the confidence which the officers of these companies feel in the future of the motion picture industry. Particularly is this true in view of the fact that the entire capitalization of $12,500,000 is to be held by the corporators themselves and that none of it is to be offered to the general public for subscription. There can be no clearer indication of the forward strides for which these producers expect to blaze the trail by their combination and unification of effort.

Samuel Goldfish,
Chairman Board of Directors.

Jesse L. Lasky,
Vice President.

Adolf Zukor,
President.



Daniel Frohman,
Of Board of Directors.

Deny Violation of Sherman Law

Patents Company and General Film Make Answer to Action Instituted by Theater Film Service.

NO conspiracy to build up a combination to obtain an unlawful monopoly in the distribution of motion picture films in violation of the Sherman Law was ever entered into or carried out is the substance of an answer filed in the United States District Court by the Motion Picture Patents Company, the General Film Company and several other corporate and individual defendants to the action instituted against them by the Theater Film Service Company of San Francisco.

Prior to 1908, when the Motion Picture Patents Company was formed, the defendants assert the motion picture business was in a chaotic state and infringements of patent rights on projecting machines were common. The patent rights under the Edison, Armat, Latham, Pross and Smith patents were generally disregarded and incessant litigation in the courts ensued to the detriment of the motion picture industry the defendants aver.

"The inventions of said patentees created the motion picture art," the defendants acknowledged in the answer drafted by Coudert Brothers, attorneys for the defendants. And it is contended that these inventors were entitled to fair royalties on their inventions and it was to devise some method of protecting their rights and at the same time establish the motion picture industry on a sound commercial basis that the Motion Picture Patents Company and the General Film Company were organized, the defendants declared.

The answer continues that the Motion Picture Patents Company was formed and acquired the patent rights of Edison, Armat, Latham, Smith and Pross relating to projecting machines and license agreements executed with manufacturers of films and cites the formation of the General Film Company, which acted as distributor of films to the rental exchanges.

In the main the answer sets up a general denial of the allegations contained in the complaint filed by the plaintiff and the defendants ask that the bill be dismissed.

OTHER COURT PROCEEDINGS.

Dintenfass Wins Suit in Equity.

The long legal battle between Mark M. Dintenfass and the Universal interests, comprising David Horsley, Patrick A. Powers, the Universal Film Manufacturing Company, William Horsley, George E. Parker and Joseph A. McKinney, the two latter as voting trustees, reached a decisive stage in the Supreme Court last week, when Justice Goff handed down a decision in favor of the plaintiff. The suit in equity involved the tranfer of certain stock certificates on which Mr. Dintenfass claimed an option which was never revoked by the defendants. The verdict in his favor depended upon proof that at the appointed time and place he stood ready to carry out the terms of an instrument in writing dated July 3, 1913.

Five hundred shares of common and 500 shares of preferred Universal stock figured in the transaction. The case has been pending in the courts for nearly three years.

Rowland Sues General Film Members.

Richard A. Rowland has commenced an action in the United States District Court against several corporate and individual defendants to recover the value of preferred stock which he held in the General Film Company alleging that through the acts of the defendants named the value of his holdings in the film company was destroyed.

The plaintiff alleges that in 1908 the defendants determined to destroy competition and build up a monopoly of the motion picture business and to accomplish this object the plaintiff avers the defendants formed the Motion Picture Patents Company and distributed films only to exchanges and exhibitors on their list.

The plaintiff, among other things, avers that the directorate was guilty of mismanagement of the affairs of General Film Company. As a result of the acts complained of the plaintiff alleges the value of his holdings of preferred stock in the General Film Company amounting to $46,000 has been substantially impaired and asks for commensurate damages.

Percival L. Waters Sues Albert E. Smith.

Percival L. Waters, a director of the General Film Company, has begun an action in the Supreme Court of New York against Albert E. Smith, president of the Vitagraph Company, demanding judgment in the sum of $10,000, together with costs and disbursements. The suit grows out of statements ascribed to Mr. Smith, published in several trade papers, following the institution of a suit by Mr. Waters and James B. Clark of Pittsburgh against the General Film Company and others.

Among the items to which Mr. Waters takes exception are "that during most of the time covered by these payments and during which the bill of complaint alleges the company was mismanaged Percival L. Waters, one of the plaintiffs herein, was the general manager of the General Film Company and was active in controlling its business policy" and "that in the suit instituted by the United States Government against the General Film Company et al, both Waters and Clark, the present plaintiffs, were witnesses for the General Film Company and testified to the legal and proper manner in which the business of the company was conducted during the very periods covered by their present complaint."

Mr. Waters charges Mr. Smith, among other things, with causing the readers of the statement complained of to understand that "the plaintiff has been guilty of conduct unbecoming a business man, of a betrayal of trust calculated to expose the plaintiff to the contempt and ridicule of those having business relations with him and calculated to destroy the plaintiff's credit and his well-established reputation for honesty and integrity."

DIXON FILM BEING WIDELY BOOKED.

Insistent demand for territorial rights and booking privileges has followed Thomas Dixon's announcement that because of the Mexican crisis he had determined to make "The Fall of a Nation" available at once to all sections of the country. Small groups of states have already been disposed of by Ed V. Giroux, who became general manager of the National Drama Corporation on Monday, June 26, with headquarters at 1480 Broadway. Several applicants for larger territory are being investigated as to their reliability and qualifications to promote the spectacle on the high plane demanded. In other territory which Mr. Dixon has decided to retain for touring purposes, all applications for bookings are being filed in order of receipt and as far as possible they will receive first consideration when the routes are laid out.

By Labor Day "The Fall of a Nation" will be available in all sections of the United States.

William E. Hamilton.

WILLIAM E. HAMILTON, or as his acquaintances know him, "Billy" Hamilton, is a young film man of great ambition and no little achievement. He entered the industry at a very early stage of his career, being a son of William M. Hamilton, one of the best known Philadelphia exhibitors and a pioneer in organization matters in Eastern Pennsylvania. Young Hamilton started as an operator in one of his father's theaters and later found employment in the Lubin studio, where by quick stages he rose to the position of chief cutter. Expert and capable cutters are rare and much sought after and consequently it was not long before young Hamilton came to New York where he found ready employment with the World Film Company as Assistant Director to Barry O'Neil, the well-known director. Recently Mr. O'Neil and his capable young assistant completed five reels in eighteen days, an achievement which speaks for itself.

William E. Hamilton.

Munsterberg On the Photoplay

By Epes Winthrop Sargent

Wherein the Master of Psychology Tells Picture Producers Things They Should Have Known but Did Not.

POSSIBLY on the argument that a poor beginning makes a good ending, Professor Hugo Münsterberg in his "The Photoplay, a Psychological Study," makes his bow with a remarkably poor introductory chapter. It is to be regretted—and not a little to be marveled at—that a man of his reputation and attainments should have presented as his introduction a perfunctory and rather slovenly rehash of the errors of a book-mechanic, and should have accepted unhesitatingly and trustingly the errors of a hack writer without making any seeming effort to verify his facts. For eighteen pages he perpetuates the misstatements of an untrustworthy and biased writer, but once he comes to deal with the facts at his own command, his faults are forgiven him—almost—for he has written the most sane and enlightening book on the new art of motion pictures that has yet come from the press. Moreover, realizing the popular appeal the pictures make, he has written simply and with the avoidance of polysyllabic words, perhaps additionally realizing that the motion picture directors, to whom his message is most directly sent, are best reached through language within the understanding of the average high school pupil.

Oddly enough, Professor Münsterberg, writing from the laboratory of the scientist and Vachel Lindsay, speaking from the studio of the painter and the sculptor, both drive home the great fact that the motion picture is not the bastard offspring of the dramatic stage, but the legitimate child of drama and story with an entity of its own. Mr. Lindsay says:

> The photoplay is as far from the stage on the one hand as it is from the novel on the other. The key words of the stage are passion and character; of the photoplay splendor and speed.

Here the poet-painter speaks his impressions. Professor Münsterberg is more definite and—if you will—more logical. He says of photoplays:

> They are not and ought never to be imitations of the theater. They can never give the esthetic values of the theater; but no more can the theater give the esthetic values of the photoplay. * * * The drama and the photoplay are two co-ordinated arts, each perfectly valuable in itself.

This is something that should have been realized from the very inception of the photoplay, as it is distinguished from the motion picture, and yet for ten years and more the efforts of practically all directors have been exerted to reproduce stories as stage plays and not as photoplays. Since most of those concerned are either former stage directors or have gained their experience under former stage managers, it is not greatly to be wondered at, but here is the first clear and logical exposition of the fact and of the reasons for that fact.

In his chapter on Memory and Imagination the author makes this difference most clear. He speaks of the performance of the stage, wherein past fact and future hope must alike be dealt with in the spoken word. Particularly in the case of what has gone before the playwright must rely upon the memory of his auditor and not upon the speech which merely serves to recall to memory the incident alluded to. In the cut-back, too, he finds the advantage to lie with the picture, since not memory but the fact is relied upon to gain effect. He writes:

> In both cases the act which, in the ordinary theater, would go on in our mind alone is here in the photoplay projected into the pictures themselves. It is as if a reality has lost its own conscious connection and become shaped by the demands of our soul. It is as if the outer world itself became moulded in accordance with our fleeting turns of attention or with our passing memory ideas.

Later he writes: "Our imagination is projected on the screen," in speaking of a vision of the future that serves to give contrast to the action of the moment. He sketches a situation in which a naval recruit spends his first night aboard ship and points out how much more richly the photoplay may picture the visions of his travels than the stage with its spoken word merely give our own imaginations its cues. The picture realizes what the drama stage, with its limitations of space and settings, can only hint at. To offer another illustration, the stage can give to its patron Claude Melnotte's famous word picture of his villa at Como. The photoplay does not conjure up a half-formed, sketchy image. It shows Como itself in as great detail as the producer may desire. It can realize what words can only suggest.

In the close-up, too, the psychologist finds a most valuable aid; indeed it would seem that he gives an over-importance to its use. In an earlier magazine article he had already written that here was to be found the most striking and exclusive feature of the new art. To the psychologist this device for centering the attention upon a particular object, no matter how insignificant, proves most fascinating, and it would seem that he attaches almost undue importance to this device.

Going into another phase of this subject he writes:

> It is evident that, with the exception of words, no means for drawing attention which is effective on the theater stage is lost in the photoplay. * * * More than that, the absence of the words brings the movements which we see to still greater prominence in our minds. * * * We know from the theater that movement is not the only condition which makes us focus our interest on a particular element of a play. An unusual face, a queer dress, a gorgeous costume or a surprising lack of costume may attract our mind and even hold it spellbound for a while. Such means can not only be used, but can be carried to a much stronger climax of efficiency by the unlimited means of moving pictures.

Here is not a decrier, but a critic; an observer who seeks not to erect new methods and new standards, but who points out the facilities already to hand; who makes plain that for what it loses in sound, the moving picture gains in other directions, including an almost fourth-dimensional liberty of movement from scene to scene and capacity for being in two or more places at seemingly the same time. The theater must always present the full stage. Its chief equivalent of the close-up is the always inartistic spotlight on the darkened stage. Much is lost, in many ways, through the absence of sound, but it would appear that Professor Münsterberg, viewing the field as a psychologist, finds that in the more rapid action of the plot the ability to change scenes at will and the concentration of the attention upon the particular phase or thing that is of interest at the instant the moving picture regains its loss, if not more.

Rather less practical is his suggestion that emotion may be created by means peculiar to photoplay. For example, he suggests that straight action be taken and the frames then misjoined, perhaps in this order, 1, 2, 3, 4, 3, 4, 5, 6, 5, 6, 7, 8, and so on, getting a vibratory effect that will suggest instead of depict emotion. There are tremendous possibilities in the suggestion, but it would seem that in this generation, at least, effects so impressionistic will not be achieved. He sees in this field the possibility, perhaps, of reproducing in the mind of the spectator the actual emotion and not merely the record of an emotion in another. This subject is interesting in a speculative way, but, like some of the suggestions of Lindsay, who speaks of painting, sculpture and architecture in motion, the time is not yet ripe for so radical a move.

Viewing the art from another angle, the author finds realism of a certain sort to be an objection rather than an essential. He argues that the picture should suggest depth, and yet, through its very absence of depth, should gain distinction as a separate form of art. It must be viewed **as a picture** and not as a colorless, voiceless form of acting of the stage. There must be some sense of unreality just as our interest in a novel is not lessened because we know it is a novel and not the actual viewing of life in its reality. Here seems to be the crux of the entire argument for the new art. It must be recognized that it is art and not a reproduction of nature. The very artificiality of some of the devices must, of themselves, suggest reality, not the reality of life, but the reality of the photoplay. It must be viewed as a photoplay and not as an imitation of the stage play. It must use the artifice of the photoplay and not the artifice of the stage. The stage essays to reproduce life, but the photoplay is unhampered by the trammels of the stage. It does not depend upon the reproduction of life, but it reproduces life in its own particular way. It gives not only the actions of the players, but their thoughts, their recollections and their aspirations by methods natural to photoplay and artificial when translated to the stage. In brief, to the thinker, it is an appeal to the writer to write photoplays and not seek to copy drama form or fiction form. To use the words of the author:

> The drama in which the latter event comes before the earlier is an esthetic barbarism which is entertaining as a clever trick in a graceful, superficial way, but intolerable in ambitious dramatic art. It is not only tolerable but perfectly natural in any photoplay. The pictorial reflection of the world is not bound by the rigid mechanism of time. Our mind is here and there, our mind turns to the present and then to the past: the photoplay can equal it in its freedom from the bondage of the material world.

None of this, we take it, is to be construed as justifying

the careless and incorrect use of visions or the abuse of the close-up. It points out the way whereby effects may be maintained, but it leaves to the individual the means whereby these effects may be handled to obtain the greatest good; indeed he says: "The temptation to neglect it (the preservations of the unity of action) is nowhere greater than in photoplay, where outside matters may be so easily introduced or independent interests developed. . . . Nothing has the right to existence in its midst that is not internally needed for the unfolding of the unified action."

It is not possible within the limits of a review to give a competent reflection of the work. The entire book must be read if the idea is to be clearly understood, and not alone read, but reread, by all who are interested in the making of motion pictures, something more than a reflection of the stage. Many books have been written and many more will be written dealing with the errors of pictures and picture makers. Professor Münsterberg not only points to the better way, but he erects sign posts for the guidance of those who would follow his path. He is the first writer to deal with motion pictures as such and not as a debased form of some other art. Beyond an over-emphasis on the close-up and a rather too pronounced prohibition against the use of leaders, he rides no fads, forces no hobbies upon us, but in clear and forceful fashion he dissects the art into its elements. Much good cannot come of his labors until we shall have men to interpret his meanings on the film, replacing the purely stage director, but his work will bear fruit, if not today, in that better tomorrow that must come if the photoplay is to endure.

Smaller Theaters Must Have Variety

Short Subjects With Occasional Features the Right Program, Declares President George K. Spoor of Essanay.

THE backbone of the motion picture industry is strong, short subjects of one, two and three reels. I want it distinctly understood, however, when I make this statement, that I am not discounting the value of features of five, six or even more reels. Each has its place, but the places have largely been misjudged or misunderstood in the past. You hear one man declare that everything must be features and another that everything must be short subjects. In fact, the ground is between. The vast majority of theaters will do better to stick to the variety program of short subjects, while some can only exist by using features.

As everyone knows, the motion picture playhouse sprang into successful existence when the thousand-foot film was born. For some time the majority of playhouses exhibited but one reel, running sometimes as high as thirty or forty shows a day. Those were the halcyon days for the exhibitor who got in on the ground floor.

Expenses were small and the returns large. This was because the business was new and the novelty great. Then the public began to demand better pictures and the exhibitors went on increasing the number of reels, until three was called a feature. There began to appear more definite plots and something of artistry in the pictures.

But the picture business was still in the informal stage. As when only one reel was run, the people never thought of going to a theater at a particular time. They went when they felt like it, or they dropped in when they saw a poster that attracted them, or the name of a star that they were interested in.

There was no planning or getting ready to go to a picture show as there was to the opera or a stage production. It was all a pleasant informality, a come-and-go-as-you-please. This was largely what gave the charm to the pastime.

Then came the super-features with their many reels, that practically were an evening's entertainment. The country suddenly went feature mad. Everyone was turning out features regardless of whether they had facilities or strong stories. Fly-by-night companies got into the field and turned out indifferent or poor pictures, but they had the stamp of features and for a time some of them got by. But again the public began to discriminate. The market was flooded with features and the poorer had to go.

The picture playhouse began to lose its informality. The people began to count on a time when to go to the theater. Naturally no one wanted to begin in the middle of a big feature. Yet it was hard for the exhibitor to set a definite time for his show or for the public to keep track of the time.

The theaters, especially in the outlying districts of the large cities and in the small towns, must run continuous performances. The public could not judge exactly what time the new show would begin. Sometimes they would have to stand in line until the new show commenced. Many would wander away. Others would pass by altogether, not knowing how long they would have to wait. Still others who would formerly run into a theater for half an hour when it was less formal would not take the trouble to plan, to get ready to go to a show.

The time rapidly is coming when the feature and the short reel plays are going to settle to a normal basis. Each has its place and each is going to occupy that place in the picture play world.

I believe that this will make both the feature and the variety programs stronger than ever, because each will settle into its rightful field, without encroaching upon the other.

Strong features, plays that are great enough to stand the prolonged length, will be more in demand, as the weaker features will be pushed out. The features that should normally be two and three reels, but which have been padded into a larger number, will be eliminated.

This does not mean a weakening of the two and three-reelers, for there are just as strong subjects that do not require the extreme length and are better for being concentrated into short subjects. These should be strengthened still more, and the best stars of photoplaydom used in them. The public should have just as good action and just as high a class of players to see in short plays as in features.

The features naturally cost more and will demand a higher price. To be of financial advantage to the producer, also it is necessary for these to have longer runs. In the small town playhouses where everyone can see it in one night it cannot bring in big returns. Not that these theaters can run no features, but they will confine their houses to a variety program so many nights a week, and occasionally give a strong feature, one that has finished its run in the larger houses of the city. It will then be profitable to producer and exhibitor alike.

The large theaters of the big cities will naturally have these features first just as they have the large stage productions, which afterward go on the road. Many of the theaters in outlying districts of large cities and in moderate-sized towns also can plan for so many runs of features with profit. But as I first stated, the small exhibitor who expects to make a success of his house will base his business on the variety program.

I believe there is a crying need for more variety programs, for the old informal, come-and-go-as-you-please theater. I am firmly convinced that the public wants it for a steady diet, with the occasional banquet thrown in.

This will work to the mutual advantage of all. It will aid the manufacturer of the strong and legitimate feature picture plays to realize an adequate return on his investment. It will permit the exhibitor of large features to profit more by a concentration of the field.

The manufacturer, again, will be able to profit on his shorter productions, and the exhibitor of the variety program will get away from the onerous burden of running too many features, and will reap large rewards through establishing the informal playhouse, with its continuously moving throngs.

This I believe is the pulse of the public, and the public pulse must be felt and its indication followed if exhibitor and manufacturer are to succeed.

GEORGE K. SPOOR.

Double Upon "How Britain Prepared."

Patriotic Preparedness Film Playing to Overflow Houses at the Lyceum and Standard Theaters on Broadway.

UNABLE to satisfy the crowds that wished to obtain admission to the Lyceum theater, in New York, where the official British motion pictures showing how Kitchener transformed over 5,000,000 civilians into an efficient fighting force and Admiral Jellicoe's great North Sea fleet, the Patriot Film Corporation has been compelled to place a second print of the picture in the Standard theater, as well as to extend the engagement at the Lyceum theater. The Lyceum had been engaged for a run of four weeks, but, despite the competition of two of the most pretentious pictures, large numbers of people who desired to obtain admission to the house were unable to do so.

The Standard theater has consequently been engaged to take care of the overflow crowds, and since the first performance there, capacity business has been the rule.

Baltimore Operators Hear Richardson

Union Holds Supper and Listens to Moving Picture World Projection Expert–Many Picture Men Present.

BALTIMORE Operators' Union No. 181 had a supper at the Olympic restaurant, Baltimore, Md., on Monday evening, June 26, which was attended by more than two hundred operators, managers and others connected with the motion picture business in that city. Festivities commenced at 11.30 o'clock P. M., and extended well into the next day. F. H. Richardson, editor of the Projection Department of the Moving Picture World, was present as the guest of honor of the occasion and lectured on the subject of projection. After the lecture, which lasted until 1.40 o'clock, A. M., a collation was served consisting of crabs on toast, club sandwiches, ice cream and assorted beverages.

G. K. Howard, president of the Operators' Union, introduced Mr. Richardson, who was given a hearty welcome and who proceeded to flay antiquated methods of management and projection, illustrating by photographs many of his reasons why every new method proposed would save money and make better shows.

"I have a box of shoes with me tonight," said Mr. Richardson, at one point of his discourse. "If any of them fit you, wear them, and if you have corns, I hope they pinch you very hard! I am not here tonight to jolly you along. If I had come merely to do that it would have been absolutely useless to have come! You may not like some of the things I am going to tell you; but I am going to tell you truths that will react for the betterment of the industry!"

The faults of neither managers, exchangemen nor operators were spared by the speaker, who closed by saying that he hoped no one present would think that there was anything personal in his criticism, as it had been given for the benefit of the industry as a whole. President Howard thanked Mr. Richardson for the trouble he had taken to be present and for the information he had imparted.

The affair was a success. Through the efforts of the committee of arrangements, headed by President Howard, the hall was beautifully decorated with flags and bunting and the union emblem was hung just behind the speaker's table. Those present were G. K. Howard, president of the union; Messrs. W. George, S. Isaacson, A. Stewart, O. Niquet, W. Evans, Carrol Bayne, N. C. Haefele, Conrad Hagert, J. Bedford, B. Morgan, A. E. Fisher, F. Susie, K. Martin, C. George, J. Myers, A. J. Stewart, G. Arnold, Banks, Balen, Braul, Barton, Berthold, Collison, Clarke, Carmin, Councilman, Canby, Connelly, Davidson, Dunkle, Dunty, C. and G. Debrick, East, Fadan, Finn, Gregory, Green, Gahan, Gent, Granburg, Hess, Hagart, Hawkins, Hauser, E. Hess, C. King, Kindig, F. King, Keen, Long, Leven, Murray, Morehead, Maurer, Cannatella, Williams, Hyde, Attler, Conners, Nolte, Quede, Read, Ribekof, Gibson, Russel, Sohn, Schneider, Silverman, Steward, Silver, Seamon, Sewell, Seagle, Sullivan, Teddy, Winn, Whitmore, Wallis, Walters, Huke, Grote, Hacker, Gamble, Haxter, Schmidtz, Leight, Stump, Hoffer, Macks, Whalen, all operators.

G. L. Wonders, president Maryland Exhibitors' League; T. J. Bohannan, Joseph Brodie, M. Marcus, M. Berger, B. Flaks, C. Pierce, J. Heintz, R. B. Bradshaw, G. Liebold, F. H. Durkee, L. A. DeHoff, Mr. Halstead, G. S. Benjamin, E. M. Daly, Nat Keene, A. E. Deamon, F. Dusman, C. Hicks, J. Levin, Mr. Wonders, Frank Hoernig, Lat Goodman, H. Durkee, L. Hammond, A. B. Price, N. Burns, G. H. Gaffney, J. L. Rome, Chas. E. Anderson, C. Wasky, H. Anthony, H. C. Jones, H. Hooker, I. Levin, R. Cremen, R. Hall, J. Goodman, H. Reddisch, F. C. Weber, G. S. Barger, H. Emmert, J. J. Hartlove, I. R. Martin, exhibitors.

E. G. Evans and O. D. Weems of the Mutual Exchange and W. F. Ballinger of the General Film Company; C. L. Worthington, vice president of the Fox Film Corporation; Guy Brandt of the International; H. M. Siegel, representing Bluebird and Red Feather features; Lyman Broening, cameraman, of the Famous Players; Charles E. Harper, chairman of the Maryland censor board, and Nelson Baldwin, of the State Board of Operator Examiners.

Universals for the Week of July 10

"The Heart of a Child," a Red Feather, Heads the List–Gene Field's "Little Boy Blue" for July 14.

THE Universal program for the week of July 10 opens with an unusual feature, released as the Red Feather on Monday. This is a dramatization of the famous novel, "The Heart of a Child," by Mrs. Braukau ("Frank Danby"). It is a screen version of the old story of King Cophetua and the Beggarmaid—of the girl of the slums who marries the nobleman in the end and lives happily ever after. On the same day a typical Nestor comedy, "Henry's Little Kid," is laughably told.

On Tuesday, July 11, the feature will be "Nature Incorporated," a Gold Seal two-reel comedy drama, in which Herbert Rawlinson is starred, with Agnes Vernon playing opposite. The Rex release for that day is a special in one reel, called "War Ridden Mexico," depicting some wonderful scenes in that country, secured by the Animated Weekly cameramen upon the scene of the fighting. The program will close with another Matt Moore and Jane Gail Imp comedy, entitled "A Stranger in His Own Home," released in one reel.

On Wednesday, July 12, the feature will be a drama of artistic life, called "A Conflicting Conscience," in which the leading parts are taken by May Emory and Bertram Grassby. The story is a Victor in one reel. "Ignatz's Icy Injury," an L-Ko, will be released in two reels on the same date. The program for the day closes with the Animated Weekly.

"No. 16 Martin Street" is the Laemmle two-reeler for July 13, featuring Dorothy Davenport and Emory Johnson. It is followed by a Big U juvenile comedy, "The Three Brave Hunters," a screen version of the old fairy tale. The program closes with a comedy cartoon by Pat Sullivan, one of his "Sammy Johnson" series, called "Sammy Gets a Job," and a Ditmars Educational split-reel, entitled "Mexican Natural History," which is of timely interest.

"The Little Gray Mouse" is the title of the Imp feature for Friday, July 14. It is in two reels and features Edith Roberts and Harry Benham. A charming version, by Rupert Julian, of Eugene Field's deathless poem, "Little Boy Blue," is the Victor release for that day.

On Saturday, July 15, "The Human Pendulum," a three-reel Bison, with Marie Walcamp and Lee Hill, will be released. The program is completed with a Joker one-reeler, "The Harem Scarem Deacon."

The releases for Sunday, July 16, include "The Crimson Yoke," a two-reel Mexican drama, under the Rex brand, produced by Cleo Madison. Another episode of the comedy series "Baseball Bill," called "Flirting With Marriage," a one-reel Laemmle, written and produced by "Smiling" Billy Mason, follows the feature. The program ends with an excellent Imp comedy, directed by William Garwood, in which he plays the role of a young plumber. It is "Two Seats at the Opera" and is full of laughs.

"QUEEN OF THE ROSES," AT CANDLER.

Something different and something new is promised at the Candler Theatre on Wednesday night when the Rosegraph Film Company will present for the first time in America Ruggiero Leoncavallo's photo-opera "Queen of the Roses." It is adapted from Leoncavallo's opera "La Reginnetta Delle Rose." The promoters of the enterprise at the Candler look to the music rather than the picture to win American success.

A company of the best Italian artists assume the various characters and Leoncavallo's music accompanies every inch of the picture. It will be interpreted by fifty soloists from the Metropolitan Opera House Orchestra, conducted by Signor Peroni, of the Royal Conservatory of Rome, Italy, who has come to America specially for this engagement. There will be performances twice daily after the opening.

Chicago News Letter

By JAS. S. McQUADE

Proposed Revision of Chicago's Theater Law.

"TIME proves all things" is an old saying, and the closing of the Harper theater, 5236 Harper avenue, some time ago, seems to demonstrate its truth.

The Supreme Court had decided that the Harper being within the prescribed 200 feet, provided by ordinance, from the Hyde Park Presbyterian Church was subject to the rightful revocation of its license by the city. It is now shown that the revocation was made because the owners of the Beach theater, in the same neighborhood, pressed the case in order to eliminate competition.

Five hundred dollars was paid as a retainer by the board of directors of the Beach to the law firm of Schuyler & Weinfeld in order to secure the closing of the Harper, as admitted by Mr. Weinfeld, when he recently testified before the judiciary committee of the City Council that his work for this fee consisted in visiting the corporation counsel's office two or three times and insisting that the Harper be closed.

The following details of the whole matter were recited by Mr. Weinfeld to the judiciary committee:

Ted May, who was manager of the Beach theater, and who has been my client for six years, came to me after the Supreme Court handed down its decision and asked me what I could do to close the Harper.

To use his own words, he said: "If the Harper is closed I'll have a position; now I only have a job." I told him I must be given a retainer. He went to his board of directors, and after some discussion they sent me $500.

I went to see George E. Chipman, then assistant corporation counsel, two or three times. I pointed out the city had no alternative but to close the theater, in view of the decision of the court.

I never talked to any one else in the city hall about the matter, and the license was finally revoked.

Some time afterwards the Beach was taken over by new management and May lost his job. Then he again paid Mr. Weinfeld a visit and told him that he could get a $3,000 job, and that there would be $3,000 for the firm of Schuyler & Weinfeld if the Harper license could be restored. According to his testimony, Mr. Weinfeld replied that it would be unethical to attempt to do it.

In order to prevent injustice being done by an enforcement of the code as it at present reads, the council judiciary committee recommended an amendment on June 26 which provides that the section prohibiting places of amusement within 200 feet of a church, hospital or school shall not apply to buildings already operated or constructed for entertainment purposes. Enforcement of the ordinance as it stands would put out of business over thirty theaters, the Coliseum being among the buildings so condemned.

The amendment was carried in the judiciary committee by a vote of 10 to 6. The matter will be brought before the council shortly.

Since the foregoing was written, the City Council on Friday night, June 30, passed the amendment legalizing theaters which at present are built within 200 feet of churches, by a vote of 47 to 15. This makes possible the immediate reopening of the Harper theater and its removal from the limelight of publicity which has been cast on it for some considerable time past.

Theodore W. Wharton Greeted by Many Chicago Friends.

Theodore W. Wharton, well known for some time in Chicago film circles, chiefly through his successful career as a director with Essanay, was in the city from Monday, June 26, until Thursday, June 29, when he left for the studios of Wharton, Inc., Ithaca.

Mr. Wharton brought along with him six of his company to complete the finishing scenes (which required Chicago atmosphere) of his coming photoplay, "The Black Stork." This photoplay is in six reels, the story of which will be announced later. The members of the company brought on to Chicago included Hamilton Revelle, Edgar Davenport, Misses Elsie Esmond and Jane Fearnley, Robin Townley and George Moss.

Mr. Davenport is the brother of Fanny Davenport and son of the famous E. L. Davenport. He concluded his engagement with Wharton, Inc., in Chicago, and went to New York to rejoin the Rolfe-Metro Company. I had the pleasure of meeting him and of enjoying his pleasing personality.

Miss Elsie Esmond will be remembered as a successful impersonator of Bonita, in "Arizona," although not the original of that role. She played the part here at the Grand Opera House, about twelve or fourteen years ago.

Miss Jane Fearnley was leading woman with "Potash and Perlmutter" for the last two seasons.

Mr. Moss is an old-time actor, "eighty-six years young," as he quaintly says.

Hamilton Revelle, who was at one time the leading man with Olga Nethersole, when she played Sapho in "The Termagant," appeared in pictures some time ago as the lead with Mrs. Leslie Carter in "The Heart of Maryland," and also took the lead in Ambrosio's feature, "The Sins of His Father."

I was glad to learn that the brothers Wharton, of Wharton, Inc., are making a financial success as contracting producers. That they are making a fine artistic success is amply shown in their productions.

The Central Film Corporation Formed.

Aaron J. Jones announced one day last week the formation of the Central Film Corporation, which will handle the Clara Kimball Young features in Illinois, Indiana, western Kentucky and southern Wisconsin.

The directors of the new corporation are Jones, Linick & Schaefer and Nathan Ascher, and the offices of the company will occupy the entire fourth floor of the Orpheum Theater Building, 110 South State street. It is said that the new exchange has involved an investment of over $600,000.

Harry Weiss, who has been assistant manager in the Chicago office of the Bluebird Photoplays, Inc., since his resignation as Chicago manager of the Metro office, has been appointed manager of the Central Film Corporation. He will enter upon his new duties on Monday, July 3.

The Clara Kimball Young features will be released once a month and will be in five and six reels.

It is given out that Lewis J. Selznick paid $15,000 for the film rights to Robert Chambers' book, "The Common Law," in which Miss Young will make her debut August 1.

Balaban-Hershberg Film Attractions.

Barney Balaban and William Hershberg, owners of the General Feature Film Company in the new Mallers Building, this city, after five years' experience in marketing feature productions on the open market, have formed an organization which will be known as the Balaban-Hershberg Film Attractions.

Preparations have been made to handle some of the leading Independent attractions on the market, and they are negotiating for other productions, which will add to their reputation.

Among the subjects which will be offered by the company for early release are: Nat C. Godwin in "The Marriage Bond" (five reels), the first of the Mirror Film Company's releases; the entire output of the Ivan Production Company, Inc., including "The City of Illusion," with Mignon Anderson; "Her Husband's Wife," with Sallie Crute, and "The Faded Flower," with Marguerite Snow. They also will handle the Juvenile Comedy Company's weekly releases; also "The Yellow Menace," a sixteen-chapter story, details of which will be announced shortly.

The staff of the Balaban-Hershberg Film Attractions has been increased by twelve new road men, it is announced, and plans are under way to open offices in Milwaukee and Indianapolis.

The Chicago quarters will be materially enlarged. Simeon B. Griever will be general manager and will have complete charge of the distribution of the productions. The company's booth at the exposition will be one of the largest and most finely decorated in the Coliseum.

Chicago Film Brevities.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, states that one of his camera crews, under the direction of W. B. Klingensmith, is now engaged in taking a special two-reel feature showing the round-up at Kildeer, N. Dak. This promises to be one of the largest round-ups in the history of the Dakota section, and many say it will be about the last big round-up that will take place there.

Wesley Smith, another cameraman of the company, took charge of a crew that left last week for an extended trip through the Crow Indian Reservation, where a three-reel picture featuring Custer's last stand will be taken. Afterwards Mr. Smith will film the opening of the Cody gateway to Yellowstone Park and then make a number of special scenic features in the Rocky Mountain National Park and Estee Park.

Another of the Rothacker Film camera crews is out under the direction of W. C. Aldous, taking special pictures illustrating the work of road making. These pictures are being made in the vicinity of Wilmington, Del., for the DuPont Powder Company.

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C. W. Bunn, formerly branch manager of the World Film Corporation at Washington, D. C., has succeeded H. C. Holah, branch manager of Pathe's Chicago office. Mr. Holah has been transferred to Pathe's Minneapolis office. He was very popular with exhibitors and in film circles here.

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Virginia Norden, well-known star of the Vitagraph forces, spent a week or more in this city on her way from Vitagraph's Pacific coast studios to New York City. During her stay, Miss Norden's time and energy were taxed to fill all the requests made by moving picture theater managers to appear at their houses and address their patrons.

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J. J. McCarthy, general manager of D. W. Griffith's attractions, spent several days in the city last week. While here, he made the following announcement: "The next production which will be issued by the Griffith forces is 'The Mother and the Law.' This is the working title of the new Griffith story, but it will be probably changed when it reaches the East. It will reach Chicago about August 15. This spectacular effort is the only thing Griffith has worked upon for the last three years, excepting the eight months devoted to the making of 'The Birth of a Nation.' He has no interest in any other production, though there have been cheap efforts to link his name with attractions now being exploited for the purpose of selling state rights. 'The Mother and the Law' is an original study of a sociological story that covers several thousand years."

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A special wire to the Chicago Tribune conveys news that Nicholas McDonald, a cameraman doing Selig-Tribune work on the border, has again gotten into hot water near Juarez. When the returning American troopers of the Tenth Cavalry who had been taken prisoners by the Mexicans, were about to arrive, McDonald went across the Rio Grande with a camera. He was immediately arrested by Mexican soldiers and faced back towards El Paso. He protested so vigorously at the treatment that the soldiers changed their minds and marched him off to jail, where he remained two hours, when he was released on orders of Consul Garcia. Mr. McDonald planted his camera one inch north of the center of the international boundary and took several hundred feet of pictures as the gallant negro troopers filed across.

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Tom Mix, Selig's famous Western hero in pictures, arrived from the Newhall studios, located about forty miles from Los Angeles, on the Southern Pacific Railroad, and remained in the city for two days, returning Friday night, June 30. Mr. Mix has been at the Newhall studios since December 15 last, with his company, producing Western subjects in one, two and three reels, which are released through the General Film Company. The object of his visit was to consult with Mr. Selig on the production of several Western features, from five to seven reels in length, which will be directed by Marshall Neilan in the near future, in which Tom will take the leading parts. The first will be "The Light of Western Stars," founded on the book by Zane Gray, the adaptation having been made by Gilson Willets. This photoplay will be seven reels in length. Following it will be the photoplay "Bob Hampton of Placer," based on the book by Randall Parish, from which Gilson Willets has written the photodrama. This will also be in seven reels. "The Country That Man Forgot," an original photoplay written by Marshall Neilan, will next be filmed, in about five reels. Prominent stars have been specially engaged by Mr. Selig to appear in all these photoplays with Mr. Mix. Scenes of the productions will be made in southern California, North Dakota and Arizona, so as to catch the proper atmosphere.

Mr. Mix is seriously considering joining Uncle Sam's forces on the border. A delegation of Westerners recently called upon him at Newhall and asked him to accept the leadership of a regiment of rough riders. Tom saw service during the Spanish-American and Boer wars, and he says if war is declared against Mexico he will certainly enlist and go to the front, as he has had much experience in the Mexican country.

Tom was recently elected mayor of Newhall, which is a thriving community. He informed me that since his election he has instituted the passage of a speed ordinance for motorcycles and automobiles, and has also brought the little burgh up to date by installing a telephone system.

"The Prince Chap" is almost finished at Selig's Chicago studios, under the direction of Marshall Neilan. It is a film dramatization of Edward Peple's book of that name. Mr. Neilan appears in the title role, in addition to directing the photodrama. Other star players engaged in the production are Mary Charleson, Bessie Eyton and George Fawcett. "The Prince Chap" has an unusually strong love story and a number of beautiful scenic effects.

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W. H. Rudolph, who owns the Illinois state rights for "The Battles of a Nation," informs this office that it has entered its seventh week at Riverview Park, this city, and that the contract has been extended for ten weeks more—quite a record for the picture.

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The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, July 2 and 3:

Studebaker.—"The Weakness of Man" (World), featuring Holbrook Blinn, and based on Tolstoi's "The Living Dead," and the ninth chapter of "Gloria's Romance," entitled "The Shadow of Scandal."

Fine Arts.—Mr. and Mrs. Vernon Castle will enter their fifth week in "The Whirl of Life."

V-L-S-E Theater.—"The Valiants of Virginia" (Selig), featuring Kathlyn Williams and Arthur Shirley, with short subjects including a comedy, a scenic and an animated cartoon.

Strand.—William H. Thompson in "The Eye of the Night" (Kay-Bee), written by C. Gardner Sullivan, author of "Civilization"; a travelogue; Universal Weekly, and Mutt and Jeff cartoons.

Orchestra Hall.—Blanche Sweet in "The Dupe" (Lasky); Bobby Bumps Flyswatter in a Paramount-Bray cartoon, and the travelogue, "Snapshots from Near and Far." Marion Green, basso cantante, and Dorothy Matheis; harpist, are the soloists. "Soldiers of the World," a one-reel picture selected from Manager Hill's series of "Scenes from Many Lands," will be held over for a second week.

Colonial.—"How Britain Prepared" (Patriot Film Corporation), which opened Wednesday evening, June 28, made a big hit and all indications point to a lengthened run. The city press, without exception, has bestowed much praise on these fine educational war pictures. Louella O. Parsons, photoplay editor of the Chicago Herald, writes of the first presentation here: "'How Britain Prepared' aroused the wildest enthusiasm at the Colonial on Wednesday evening that I have ever seen displayed in any picture house. The Mexican war and the departure of our boys to the front undoubtedly were largely responsible for part of the outburst, though I fancy the inspiring music and the really excellent pictures of England's army and navy had a contributing share in the ovation accorded Charles Urban's plea for preparedness."

LaSalle.—"The Little Girl Next Door" enters on its ninth week, with the crowds still as great as ever.

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H. E. Aitken, president of the Triangle Film Corporation, came on to see the opening of "Civilization" at Cohan's Grand Opera House Friday evening, June 30. A. H. Woods, the New York theatrical producer, who is associated with Thomas H. Ince in the presentation of the big film spectacle in New York and this city, was also present at the Chicago premiere. The show lasted until some time past 11 o'clock. The house was taxed to its utmost to accommodate patrons, and a jam of private automobiles was noticeable out in front long before the presentation concluded. "Civilization" is evidently out for a long run. Chicago photoplay critics are a unit in eulogizing the production and its presentation at the Grand.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Week of Deaths and Injury

Page Peters, Morosco Player, Drowned; Donald Rayburn, American Publicity Manager, Instantly Killed; Others in Wrecks and Mishaps.

PAGE PETERS, who played heavy leads for the Morosco Photoplay Company, was drowned in the surf at Hermosa Beach, June 22, in spite of the frantic efforts of fellow bathers to save him, as described in detail on another page.

Donald W. Rayburn, publicity manager for the American at Santa Barbara, was instantly killed in the early morning of June 20 when the automobile in which he was riding crashed into a telephone pole.

Rayburn was well known in this city, and leaves many friends in the newspaper profession. He was on his way to Santa Barbara when the accident occurred. George Sargent, who was driving the car, is a director for the same company. The couple had made an early start and had prepared sandwiches to eat along the road. At Cahuenga Pass Sargent reached for one of the sandwiches. He was so absorbed in ttaining the food that he failed to notice a sharp curve in the road.

Swerving, the machine veered into a telephone pole at the side of the road. The great pole cracked in the middle, the top section falling directly on Rayburn's head. Sargent escaped with bruises, and hurried the body to the Receiving Hospital in a passing machine. Mr. Sargent was unmarried. He was a graduate of Stanford University and was president of his class at Polytechnic High School. Before entering publicity work he was employed by a local newspaper. He was a member of "The Screamers," a unique club composed of publicity, scenario and news writers.

Francis MacDonald, who married Miss Mae Busch, and who was appearing in a big Universal picture, was painfully but not seriously injured early one morning when the automobile in which he was riding collided with a moving street car. He was thrown and badly bruised, suffering slight internal injuries and severe shock. He was rushed to the Receiving Hospital unconscious, kept there for half a day and then taken to his hotel, where he is now in bed recovering his strength.

Nell Shipman, Vitagraph actress, was injured slightly when she fell from a wharf at the harbor while going through a scene. She was taken to a hospital, where several hours later she recovered sufficiently to be taken home.

Miss Hazelle Hanson, who was among the survivors of the steamer "Bear," which went ashore and was wrecked in a fog on the west coast, told a remarkable story of the sea tragedy and her rescue from drowning. She came here to fill an engagement with a local film company, having left a position with the Continental Film Company in Portland. She said that, despite the plea of members of her family, who attempted to persuade her to postpone her trip from Portland because the steamer was scheduled to sail on the 13th, she determined to leave on that date, in order to keep an appointment in this city.

Efforts to make an automobile jump a span of thirty feet between the wharf and the power schooner Vaquero resulted in four motion picture actors being injured at Los Angeles harbor. Wires that had been strung from an overhead framework to hold up the automobile while going through space gave away and the machine plunged into the harbor.

The actors were all rescued after their cold dip, but the automobile is still at the bottom of the channel. The windshield of the machine was smashed and one of the actors was cut about the face, but his injuries were not serious.

The scenario called for a vessel just leaving the dock with an escaping criminal aboard, and a posse, including the hero, following closely in the machine.

UNIVERSAL PLANT IS BUSY.

Studio a Seething Mass of Busy Humanity with Thirty-six Directors Busy—Studio Overcrowded.

Since the Eastern contingent of the Laemmle forces arrived here, the large plant at Universal City has been a veritable ant hill. Dressing-rooms are at a premium; offices for directors have been built in the old glass studio out of plain flats and spare backings; the stages, with their thousands of square feet, are fought for by the thirty-six directors when they are all there.

Director Lynn Reynolds has completed "The Girl of Lost Lake," a five-reel drama, which will be released as a Bluebird feature. The story is laid in the high mountains among the lakes, hills and the big pines.

There were many bright knights at Universal City this week, for on the 23d the Knights Templars who had been in conclave in Los Angeles invaded the big studios to witness the rodeo and wild west show which had been provided for them by Manager Davis. The studio was decorated in honor of the visitors.

While viewing the show and wandering among the many sets we heard that the Smalleys are filming their photoplay, prepared by Lois Weber, entitled "Saving the Family Name." Mary MacLaren is the star of this production, supported by a big cast.

Elizabeth Janes, six years old, known as "the Seal" and "the California marvel," is now one of the child players at Universal City.

Major General J. Franklin Bell, commanding the western division of the army, was an interested visitor at Universal City a few days ago.

Norbig Starts Again.

The Norbig studio for the first time in many months is now the scene of the company's own productions. Beginning last week, Frank E. Norton, president of the company, started filming a three-reel feature, "Darkness." It is the intention of the Norbig Company to produce dramas regularly henceforth. Harry T. DeVere is in charge of production.

Miss Margaret Darwin, only daughter of State Senator G. W. Cartright, is leading woman. Miss Darwin is from the speaking stage and has never before appeared in pictures.

Los Angeles Film Brevities.

Director R. A. Walsh, who has been working for three months on the Fox ten-reeler, "The Honor System," which was written by Henry Christeen Warnack, says his picture is about finished. The company includes Milton Sills, Gladys Brockwell, Charles Clary and Miriam Cooper.

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Director George Cochran, who has been directing at Universal, will make a trip to Lake Tahoe soon to film a big feature for Rex DeRoselli, Marjorie Ellison and Jack Nelson. Mr. Cochran is an old theatrical man, having spent his early life on the stage and lately has been with the Universal.

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Lola May, film actress, was awarded a judgment of $2,163 against the New York Moving Picture Company for a breach of contract. Miss May came to Los Angeles from New York, and after a few months failed to appear for work, maintaining that the weather was so bad she was unable to reach the studio, as no autos could get through.

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A three-night lawn fete will be given for the benefit of Immaculate Heart of Mary Church, Santa Monica. The committee in charge have left nothing undone to make this the greatest event in South Hollywood district. Many players have volunteered their services, among them being

Myrtle Gonzalez, Lena Baskette, Billy Mason, Ed. Lyons, Lee Moran, Fred Mace, Myrtle Stedman, Earl Houk, Tom Wilson, Neil Burns, and Willing, Bently and Willing of the Orpheum, and many others.

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William H. Clifford, well-known scenario writer, has arrived from New York. He is accompanied by Mrs. Clifford and their children. They will remain in Southern California several weeks.

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We have a report that a new moving picture city is projected for Southern California by the Educational Film and Land Company. It is reported that the company has purchased 1,280 acres of land near Daggett, in Mohave desert. The plan is said to include a permanent town, containing one hundred cottages and seven public buildings, including church and school.

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William Hart, formerly publicity man for Keystone, has joined the American scenario staff.

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Eugenie Forde has been transferred to the Mary Miles Minter company, at Santa Barbara, in which she will play society parts.

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George Sargent, who has been directing "The Secret of the Submarine," gave a farewell dinner to the members of that company at a Santa Barbara hotel. Mr. Sargent will direct the new Richard Bennett company, while the Submarine will continue on to the finish of the fifteenth chapter under Frank Thorne. The dinner party proved interestingly reminiscent of several months of happy work on the great American serial.

* * *

William Wolbert of the Vitagraph has been at Catalina Island for the past week, filming the three-reel drama of the South Seas in which Mary Anderson and Webster Campbell have the leads. A pleasure yacht has been chartered and daily trips are made on it to remote parts of the island, where an entire village has been erected far from the "summer boarder" who holds out at the town.

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At the American they are erecting a seven-story ninety-foot tower at the street corner. The tower will be given over entirely to the administration and scenario writer offices. The plans for the building, which will be the highest in the city, have been drawn and show a handsome structure of Italian type. The other improvements on the Mission and State street corner of the American Film plant are now practically complete. They have been planned to harmonize with the big tower.

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Here's a man who does not idle away every minute of his life. He is with the Vitagraph, and while at Bear Valley with Rolin Sturgeon's company, Edgar Keller employed the few hours when he was not in the character of Jean Croisset, the half-breed, in painting scenery. One of his best efforts has been on exhibition at Exposition Park, Los Angeles, in the space devoted to contemporary American painters. Another has been at San Francisco, having been shown at the Fair. It has now been removed to San Diego and accorded a place of honor. As an actor Mr. Keller is compelling and polished; his portrayal of Jean in "God's Country and the Woman" stands out as one of the most effective in the picture.

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The Pals held a big Universal Nite, Saturday, June 24, with Pal Pat Rooney as Guest of Honor.

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Poor Anita King, the Lasky star, who has been suffering from a nervous breakdown, has now practically recovered and was able to preside over the dance given by the City Mothers. Miss King has been obliged to refuse all requests for her appearance to speak before schools and women's clubs for the next month.

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The photographing of the ten-reel historic photodrama of early California, "The Daughter of the Don," by the Monrovia Feature Film Company, has been finished. Cutting is well under way and the picture will have its premiere in Los Angeles about August 1. It has required eleven weeks of continuous work to make the film. The picture treats of the period of the "first" Mexican war, when California was added to the Union. For the present, the Monrovia studio will produce one, two and three reel pictures.

In filming "The Honor System," at the Fox studio, Director Walsh had a big underground opium den in full operation. About sixty engaged in a roughhouse, and the place was raided by a squad of policemen. Chairs and tables were thrown about, and when the scene was finished there were a number of broken heads and black eyes. Mr. Walsh's assistant announced that the scene would have to be retaken because one of the men had laughed. They went back to it with singular good will, considering their physical injuries, and when the scene was again finished it was discovered the laughing one was completely knocked out. When he came to he didn't ask how the accident happened, either.

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Helen Holmes, the original Railroad girl, and J. P. McGowan, entertained the Screamers and other photoplay celebrities at a delightful housewarming recently.

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At the Lasky plant the completion of the Cleo Ridgley-Wallace Reid production is being held up for the lack of an oil well that will gush. Several oil wells have been tried but they all got stage fright and refused to gush at the word of command. Director Melford even went so far as to explode nitro-glycerine, but with the exception of blowing down the derrick, he got only a slight cough.

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A new scenario administration has taken hold at the Flying A. George Wight, publicity man of the American Film Company, Santa Barbara, has been placed in charge of that department, succeeding William Pigott. Wight will continue to direct the publicity work of the studio. He is a New York and Chicago newspaper man and came to the studios from the San Francisco Examiner last February. The American is in the market for the best in the way of good stories by trained writers and well-known authors.

Joe Farnham Marries

JOSEPH W. FARNHAM has announced his marriage to Miss Rose Alma LeCourt which everyone in the picture business will be surprised to learn occurred before Mr. Farnham's departure for Europe in the interest of the Carnegie Peace Foundation, about two years ago. Mr. Farnham started his career in the motion picture industry on the New York Morning Telegraph and became famous as the conductor of the Gordon Trent column. Mr. Farnham has held some big positions with different motion picture manufacturers since his association with the Telegraph. He is now president and general manager of the Amalgamated Photoplayers Service, Inc., at 220 West Forty-second street, New York. Mrs. Farnham was a member of the social set of Orange, N. J., and daughter of Mr. and Mrs. Emil M. Lowenthal. We did not think it was possible for Joe to keep a secret so long, but we understand that as the bridegroom is leaving for the Mexican border as a lieutenant in the Connecticut National Guard, they thought it was best to make this announcement. Their honeymoon will be spent in an automobile trip to Brownsville.

Joseph W. Farnham.

Mr. Farnham's associates in the Amalgamated Photoplayers Service are figuring on giving the bride and groom a grand send-off at the Astor Hotel preceding their departure. Many members of the motion picture industry who have long been friends of the bridegroom will also be present to throw rice, old shoes, etc., at the departing bridal couple. The automobile in which Mr. and Mrs. Farnham will make the trip to Texas is a gift from the bride's parents. The Moving Picture World adds its well wishes for the future happiness and prosperity of this couple.

Richardson's Ramble

Mounted on His Trusty "Go Devil," He Projects Himself Through Hartford, Holyoke, Troy and Bridgeport.

HARTFORD was a surprise. I had not originally included that city in my itinerary, but circumstances giving a spare day, I wrote Brother L. A. Young, operator Strand theater, asking if the Hartford men wanted me to come. This was but four days in advance of the only day I could devote to that city. Young wired: "Yes, by all means, come," and, short as was the time, gave evidence that whatever errors the Hartford men may or may not make, they are genuine hustlers, and that quality alone lifts them out of the ranks of the ordinary, giving promise for the future.

At the Strand I met Brother Young, and, after attending to our pal, the Go Devil, and becoming duly acquainted with mine host of the Bond Annex Hotel, we proceeded to inspect Hartford's theaters and form a personal acquaintance with their managers and operators.

As a general proposition Hartford operating rooms are lacking in height, breadth and depth; also there is too much light in them; also the observation ports might very easily be improved, both as to location and size, to the distinct advantage of all concerned.

At the Empire P. S. McMahon, manager, G. B. Anderson, operator, the room itself is too small, though its fireproof qualities are excellent. Over each machine blazed an incandescent light, with one more at the rear wall, all, at a guess, 50 watt lamps; nor was this the sum total of this particular sin, for a window at the rear was wide open, admitting a flood of daylight, notwithstanding the fact that a vent flue and exhaust fan supplied means for ventilation. There was a motor rewind, but it is not geared down. The house seats, I was told, 1300, at 5 and 10 cents admission, and listen to this, I was solemnly assured the program consisted of from ten to twenty-five reels. Imagine a twenty-five reel program! I would not believe it had I not been repeatedly assured of the fact. Run at proper speed it would require something like seven hours to project such a show.

W. D. Ascouph manages the Palace, with W. H. Clarkson and J. A. Carlin in charge of projection. The operating room is 9 feet wide by 12 deep, and has a high ceiling. The walls are black half way up, and white above that. The black is good, the white bad. There are two Power's Six As and a spot light, which crowds things sadly, but the absurd feature of this installation is that due to some obstruction, an upper balcony I suppose it was, it is only possible to see about two-thirds of the picture from the operating room, the lower portion, of course. It follows that really high class work is entirely out of the question. In addition to this terrific handicap the operators are obliged to run to "schedule," which is in itself sufficient to absolutely preclude any possibility of really high class work. The manager would, of course, not be justified in expecting good screen results under such conditions. In fact he may consider himself fortunate if he is able to obtain and retain patronage for the house. The location of that operating room ought to be changed *at once*, placing it on the main floor, if necessary, and the run-'em-to-schedule eliminated.

The Princess, A. C. Morrison, owner, E. E. Bassett, manager, C. J. Bigoness and Lewis Turner operators, has a small operating room, but its walls and ceiling are as they ought to be—black. The room is well ventilated, but there is the all-too-common fault, too much light and ports too small. Two Power's Six B machines shoot the pictures at a mirror screen.

At the Majestic, H. N. Pierce house manager, George W. Sailor assistant manager in charge of projection, I found the owner, L. C. Morrison, a licensed operator, in the operating room helping out, his chief operator being ill—threatened with pneumonia. The room is of goodly size, and the walls dark, but too much light, and daylight at that (matinee, of course), also I saw no means for ventilation except the window to the open air, which compels the admission of daylight at matinees, at the expense of high class projection. The equipment consists of two Power's Six A's and a Fort Wayne motor generator set. The screen is a Mirroroid.

At the Strand, W. A. True manager, L. A. Young and R. E. Lanmesser operators, S. Harris, assistant, I found the best general operating room conditions I saw in Hartford. The room is large, the walls dark, and I am assured that the incandescents are kept switched off, though that was not the condition when I entered. Two Simplex machines and a Fort Wayne motor generator constitute the equipment. There is a basin, with hot and cold water, and, if I rightly remember, a lockable tool drawer for each operator. Taken altogether the Strand has a plant which could not justly be made the subject of much criticism.

At 11 P. M. the operators and managers of Hartford gathered at a dinner which did distinct credit to the occasion. It was good, as evidenced by the clean plates the waiters carried away after each course. During the dinner an operator propounded a very pertinent query. I think he had burned his tongue on something; anyhow he paused to solemnly inquire if the authorities had yet considered the establishment of a special absestos cemetery for defunct operators?

The affair was over at 2 A. M., and all expressed themselves well pleased. The final outcome will, however, depend on how much action is taken to correct the evils set forth. The Hartford men impressed me as distinctly above the average, and there are those of them who are possessed of those qualities which, if used, will or should place them at or near the top of the profession in due time.

Holyoke.

To reach Holyoke from Hartford I passed through Springfield, Mass. I had written the local there offering to stop, but the reply came that they "could not stand the expense." A letter setting forth the fact that there need be no expense at all brought no reply, which would seem to show that the Springfield men are not sufficiently progressive to care to bother with a lecture on projection which more than twenty-five locals have heard and pronounced to be of large value.

At Holyoke the men kindly yielded to my desire for rest and, beyond showing me the artificial dam supplying power to the huge factories, for which the city is "justly celebrated," cut out the entertainment end and let me get a dose of sleep.

At 10.30 the operators and some of the managers gathered in the union hall, where they listened attentively to projection lore until long past midnight, after which a nice lunch was served and all expressed themselves as well satisfied.

The local wrote the Springfield union inviting its members to attend, and, as I understood the matter, lunch was provided for them, but not even so much as a postcard was received by way of reply, and no Springfield men showed up—rather discourteous to a sister local, don't you think? And I happen to know that both Springfield managers and operators stand in need of a shaking up on practically all matters pertaining to projection. I have myself seen some extremely antiquated projection equipment, some very, very poor operating rooms and some mighty punk projection in Springfield, Mass. I did not visit Holyoke theaters except to just glance into the Globe. At some future day when I am passing through I will, however, stop and look the houses over.

Troy.

A ride of 102 miles through the Berkshire hills in what varied from a stiff drizzle to a downpour of rain brought me back into good old York State, and into the city of Troy, where John J. Corcoran, secretary Local Union No. 285, I. A. T. S. E., and E. Wineburg, secretary of the Exhibitors' League, constituted the glad-to-see-you committee. I had negotiated 102 miles of mountain road in four hours and forty minutes, and in the rain at that, therefore again sidestepped visiting any theaters, or entertainment of any sort, and retired to the depths of my temporary happy hotel home. Both Wineburg and Corcoran wanted to do the honors, but physical limitations compelled the refusal of their kindly intended offers.

At 11 P. M. practically all Troy operators, and most of her managers, gathered in the Plaza theater where until 1 A. M. we preached the gospel of improved projection to an attentive audience. I was indeed sorry to be unable to visit the Troy theaters, particularly in view of the fact that, I am told, projection in that city is excellent.

The Troy men are, with a few exceptions, wide awake and progressive. They are pushers who are trying to do the right thing, and an honest effort in that direction makes one leniently inclined toward any possible present faults, for the sake of what lies in the future. I hope to meet the Troy men again.

Bridgeport.

Bridgeport, Conn., Local Union No. 277 sprung a distinct but very pleasant surprise on me. Arriving in that city after a pretty strenuous run, over soft roads from Troy, I retired into the depths of the hotel, pulled the hotel in after me, and

there carefully remained in deep seclusion until 11 P. M., when, I had been informed, the men would come for me. At that hour I sauntered forth to find the lobby of the Hotel Stratfield, a very swell example of hoteldom by the way, pretty well filled up with moving picture machine operators and managers, and, after being introduced to the individual members of the local and to the assembled exhibitors, we adjourned to the dining-room, where a banquet which would have done credit to a millionaires' club was served, after which the audience, which comprised practically every operator, and most of the managers, of Bridgeport, listened with what seemed to be deep appreciation until the hour of 2 A. M.

After the lecture was over many of the men came up, shook hands and expressed their appreciation—managers as well as operators. One manager voluntarily addressed the assembly, saying that he believed the lecture would prove to be of large benefit to the industry in Bridgeport, as well as to the individual operators and managers—which was indeed very kind of him. An operator came up and expressed dissatisfaction. After shaking hands he said: "Richardson, I've got a grouch—in fact, I am very much put out that we did not get you here at 8 o'clock and have you talk until 2, instead of only from 12 to 2." Well, I of course appreciate the sentiment which prompted his remark, but the good Lord deliver me from any such stunt as that; two hours is plenty.

The Bridgeport operators and managers are a fine appearing body of men. I think they only need a little shaking up in order to become truly progressive. The operators of Bridgeport are to a considerable extent hampered by the fact that many of the projection equipment installations are very far from being ideal. Some of the machines are of antiquated type; also some of the operating rooms I have seen can only be called that by courtesy, and it requires considerable "courtesy" at that. This, I think, is due largely to the fact that the managers do not realize the importance to them, from the box office point of view, of good operating room conditions, ample ventilation and up-to-date equipment kept in the best of repair. Let us hope the conditions in Bridgeport will be improved in the near future. The manner in which the men went about preparing for the lecture, and their appreciativeness during its delivery was ample proof that they are by no manner of means asleep.

My compliments to the men of Bridgeport. May they live long and prosper.

F. H. RICHARDSON.

The Serial Idea In Porto Rico

"The Iron Claw" One of the Most Widely Advertised Films--Will Be Seen in Every Town and Village of the Island.

SAN JUAN, Porto Rico, June 21.—For the last few weeks not a town or village of any importance in the island has not been "billed" for the coming exhibition of "The Iron Claw," the big Pathe serial. The film started in San Juan with wonderful success, and its tour of the island promises to be successful in every way. Most San Juan exhibitors are not satisfied with the projection of two sections a week. One theater, Tres Banderas, frankly states on the program that it is impossible to give more than two sections a week, "muy a pesar nuestro" ("much to our sorrow").

The fact is the big serial always pulls a big house for the day it runs, while the same theater with mediocre program expects the same business. Which would seem to carry its own moral: get better films for the other days. One theater here pulled $167 in one evening with a serial, and its manager would consider himself well off with that amount of business every night. The public here has its favorites, and the dainty Pearl White is one of the strongest.

Downtown the Cine Luna has a big lead in attendance. In Santurce the Ideal and the Habana have good crowds. The Borinquen Park theater does a lot of business, being at the shore and getting plenty of air. At the Habana the big success has been "The Adventures of Kathlyn."

"The Red Circle" and "The Black Box" are counted among the big things in San Juan.

In Mayaguez the Empresa Yaguez claims to be doing big things, but its business was lighter for a time, owing to the presence of an opera company. While the Porto Ricans are good patrons of the films, the advent of an opera company is likely to upset the calculations of managers. Francisco Maymon, manager of the Empresa Yaguez, and his able representative, Mr. Freyre, are always after the best to be had in American films.

In San German A. O'N. Sanabria, manager of the Sol theater, was expecting big things from the Pathe serial.

In Ponce the one big bet is Guillermo V. Cintron. Anything he has to do with is reasonably sure to be successful. He keeps things moving for the Cine Habana, and in response to a big popular demand he will have the Pathe show in a few days. As a matter of fact, his programs are always of the best, and there are big crowds at the theater all the time. Mr. Cintron finds time to manage a daily paper, one of the best in the island, and anything he starts he generally finishes. Besides the regular advertising matter sent with the film, he is running an extensive campaign of his own.

It seems to be a fixed habit in the southern countries that no public performance should start until 9 or 9:30 in the evening. "Matinees" start at 6:30. Sometimes a show will begin at 8:30, but in most cases the hour is 9:30. This brings the end of the show about 11:30.

In the Cine Tres Bander as the "gallery" is in one end of the theater. The curtain is in the center of the hall, the first-class trade entering from one end, while the gallery enters from the other. The gallery must read its titles backward. This was done with great success in the old Cine Palacio, Mexico City, but the titles were cut in two and one-half was reversed so as to be readable.

A. Nin Ruiz, who helps his father manage the Ideal, thinks Mary Pickford films would bring good business, and is looking for them. He will soon visit New York.

DOROTHY KINGDON.

AFTER nearly a year's illness resulting from being thrown instead of being allowed to "take her own fall" in "The Governor's Boss," the Baroness van Raven, better known to the screen as Dorothy Kingdon, is considering offers from two or three western companies to resume her screen activities. Miss Kingdon, however, is likely to stay in the east, where she made a multitude of friends during her career with the Pathe, Biograph, Reliance and other companies. Frank Powell, Lawrence McGill, Oscar Apfel and other directors with whom she has worked are more than glad to learn that she has recovered from the effects of her opposite's excess of enthusiasm, and the feeling is shared by her companions before the camera, Rosemary Theby, Mayre Hall, Mary Navarro, Billy Wells, G. C. Bryant and many others, to say nothing of the thousands who have been delighted by her excellent work before the camera.

Dorothy Kingdon.

Miss Kingdon has the distinction of being one of the best dressed women in the profession. This is the natural result of her training on the legitimate stage, where her record was of the best. She has just finished an arduous task with the Allies Bazaar, where she was assisting Mrs. Robert Bacon aind Mrs. Francis Rogers in the booth of the American Ambulance Society, her especial labor being in connection with the disposal of a Pathephone donated by the Pathe Freres.

Spokes From the Hub

By Marion Howard

Pictures Being Shown in Boston Theaters--How and Where the Screen Stars are Shining.

FOR the first time I saw "Jeanne Dore," the Bluebird offering of the Universal with the Divine Bernhardt, and for the life of me I cannot enthuse over the play, the star or the directorship. What a pity to have such an impression go forth by those who maybe see this wonderful actress for the first time and who have never heard her velvety voice.

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"Alien Souls," like "The Cheat," so indissolubly connected with the name of Sessue Hayakawa, was put on here at two theaters and gave the utmost enjoyment all through. Readers have seen it long since and to the reviewers all along the line let me add "Them's my sentiments, tew." Dainty Tsuru Aoki captured all hearts and we were glad that the pistol rebelled and her life was spared. This is one of the plays that will outlive thousands now before us and it is worthy the brand of Paramount.

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One of my friends is a vegetarian and she is highly indignant over the presentation of "His Picture in the Papers" so cleverly done by Douglas Fairbanks and a first class company. In this we find a very clever satire on vegetarians, but I fail to see anything offensive about it. The efforts of the young chap who broke loose from parental wrath to get his picture on the front page and thus make good in the eyes of his dad were funny in the extreme.

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Peggy Hyland made a hit here in her first screen play "Saints and Sinners," put on at the Fenway by the Famous Players adapted from the stage version and a convincing series of pictures directed by James Kirkwood. Perhaps the most convincing feature was the devotion of the gentle father, one of the old school type of ministers, to his young daughter. Like all of the Henry Arthur James stories, it has a heart interest and points a moral.

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For the first time I saw "The White Sister" (filmed) and was disappointed in Viola Allen's camera appearance, for she seemed unable to register and looked quite as old in the first reel as in the last when some years had elapsed.

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I have just returned from the Fenway theater, where I saw three excellent pictures. Two of them, "The Man in the Street" and "The Yellow Hound," I had not heard of or seen reviewed, so presumably they are not new to readers; anyhow they are worth while. I had a treat in the work of Marc MacDermott in the first named, an Edison film, with a situation similar to that of "The Passers-By," in which he scored. Playing in this were Gertrude McCoy and Duncan McCrea. It gives great opportunity for MacDermott's versatility in make-up and was one of the most compelling pictures seen in months. I congratulate the Vitagraph company in securing this capable player, whose work five years as leading man with Mrs. Pat Campbell will be recalled by all playgoers.

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The Exeter is giving us strong attractions and a double bill as well as educational and comedy subjects. We were taken to France the other night into a comb factory and saw young and quite old women at work making all kinds of fancy combs from the very beginning to the final display in the showcase and a pretty girl adorning her tresses with combs like those we had seen made. They are interesting always; so are the Bray cartoons with their good natured satire on fashions, political events, etc. They form a most agreeable diversion from the five-reelers.

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I had the pleasure of meeting Clara Whipple, here with the World Film company and their director, rehearsing in the play adapted from the story of Nathan Hale. Parts of it were done in historic Concord and old Marblehead. Then, too, some of the company went to Onset and to Waltham to make personal appearance at picture houses running the World film pictures. Miss Whipple is so unassuming and attractive that it was worth while to practice "watchful waiting" to meet her when she had a moment to spare. Gail Kane and Bob Warwick are here, too.

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Ever see "Charlie" Stine made up as a woman? Well he is about as funny without being vulgar as anything seen in a long time. Here we have him in one of George Ade's inimitable fables called "The Fable of the Good Fairy With the Lorgnette, and Why She Got It Good." It is also a clever satire on the would-be benevolent women of leisure who parade and patronize the slums. There is also a fine specimen of the hen-pecked hubby who hadn't the courage to propose, much less seek a divorce.

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Nance O'Neil scores again in "The Flames of Johannis," otherwise known as "The Fires of St. John," now adapted for the screen by Alfred Hickman, who has played so long as her opposite. I like the film version rather better, especially in its final suggestion of happiness at last for the self-sacrificing heroine. The double exposures were very skillfully handled with Miss O'Neil playing two parts. Lubin has a winner in this, not because of Miss O'Neil's great popularity the country over, but because it is so well done by all.

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"Gloria's Romance," fourth episode, had a bit of business almost lost on the audience. It was a protest against the old-time methods of treating lung diseases by old fossils called M. D.'s. Gloria had been out late, insufficiently clad, hence a cold and pneumonia which was being treated in the antediluvian style. Enter Dr. Royce (Henry Kolker) who proceeded to roll the bed to an open window and remove at least five blankets from the victim. Result—immediate relief, and we know, cure. It is these little touches which show the skill of the Kleine director.

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As to "The Spell of the Yukon" which I just witnessed, I can give only words of praise, and it strikes me that Breese has done some pretty fine work, despite the handicap of time which makes him altogether too old for a young lover in the first reel; in fact, when he returns to civilization eighteen years later he looks much younger. However, his art is pre-eminent and one forgets a detail like that, as the whole production, with its skillfully arranged titles based upon the lines of the poem by Robert Service (who indulged in some profanity in making clear the points), goes over well. Edmund Breese is in town playing at his old stamping ground, the Castle Square, in a new play, "The Scapegoat," and has been met at some of the runoffs at the Metro offices, where he has a hearty greeting.

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Again I saw "How Britain Prepared," after witnessing it in New York, and four things stand out clearly—the diagram battle, the spirit of Kitchener's men, the women at work in munitions factories, and that splendid review by King George of the Irish troops. Some better advertising seems needed to appeal to the public and more suitable decorations. There is such a thing as having too much "old glory," as for instance seven flags on each side of the boxes, not one of them hung correctly, and with nothing to relieve them, like the field of our flag or the national coat of arms. We are shown a series of British pictures and therefore in compliment to that country why not have at lease one British flag in evidence. It was amusing when "God Save the King" was played to see the house rise as if it was our own national one. As the air was in a medley and was not "America" I kept my seat, much to the disgust of my neighbors, yet no person loves our flag or is more loyal to our hymn and anthem than poor me. I wish every citizen could see this offering and it ought to be of immense interest to young mechanics, for here we are shown how munitions are made. There is a fine spirit all through which makes for patriotism in any land.

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"The Stoning," is a powerful filmed sermon on casting stones and here we have a sane clergyman played by Robert Conness, whom we have not seen in a long time. It was splendid all through, even with the ending, sad as it was, and the final words of the minister came out on the screen with telling effect.

Observations

BY OUR MAN ABOUT TOWN

THE motion picture people have had another opportunity to demonstrate that when given a chance for a hearing before legal tribunals in controversies with reformers and censorship agitators on the question of indecency and immorality of their film productions they are almost invariably able to refute the charges made. The litigation in Brooklyn over the film "Where are My Children," has resulted in the court dismissing the complaint. The court witnessed a private exhibition of the picture and in a lengthy opinion decides that, instead of offending the public and endangering its morals, the picture furnishes a strong moral lesson and a vigorous appeal for the suppression of an illegal practice that insidiously undermines society in spite of years of efforts to suppress it. The decison was not rendered by a court of final resort and those displeased with it have more than one avenue for appeal, but it is not likely they will take the case to any of the higher courts.

In justice to the motion picture people reference should be publicly made to a mistaken impression that has been created as to the origin of the suit. Those primarily responsible for it have withheld their identity in order that it might be inferred the picture was so flagrantly indecent as to offend the moral sense of the District Attorney and others officials of Brooklyn. The fact is the District Attorney had not seen the picture and it was announced when the case was started that his inspector acted upon information furnished by parties who did not wish to become known. The motion picture people do not refer to this for the purpose of adding to what the court has said about the picture but merely to cite the shrewdness with which the real complainants operate so they may keep under cover and give a more aggravating color to the case. At the same time the picture people do not dispute the right of the reformers, or informers, to resort to such procedure. Indeed, they are disposed to encourage such action if the real complainants will not come to the front. All the picture people ask is a chance to have their day in court for an impartial adjudication. They will cheerfully submit to any censorship based upon such a procedure, as it gives them an opportunity for a hearing which they cannot get under official censorship regulations. Such cases also help the picture people to controvert the oft repeated statement of the censorship agitators that indecent and immoral moving pictures can only be reached by the enactment of official censorship laws.

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A report from Spokane, Wash., has caused a spirit of chagrin on the part of manufacturers, exhibitors and exchange people who are working for the best interests of the motion picture industry and encouraging hearty co-operation with the municipal authorities in placing the films and their exhibition above suspicion. It is said the Spokane authorities have been aggravated by a few exhibitors failing, or refusing, to remove from films certain parts to which the authorities have objected. This clash is particularly important as the Spokane authorities threaten to meet it with steps towards a system of official censorship. Details of the case are not at hand, but from reports received it presents a condition which has not arisen in any other place. The motion picture people cannot accede to official censorship as a national, state or local measure; but the Spokane incident raises the question as to whether it be good policy to temporarily surrender a point in order to prolong a spirit of unanimity between the exhibitors and municipal authorities. This spirit has heretofore existed in Spokane, the municipal authorities having taken the actions of the National Board of Review as their guide; and in this particular case it appears that the authorities only insisted upon what the National Board had suggested. It has been intimated that the action on the part of the offending exhibitors was not due to an intent to ignore the authorities, or the Board of Review, but to thoughtlessness as to what the effect of their course might be. Such a plea cannot serve to mitigate the offense. To accept it would be an endorsement of censorship which first condemns the manufacturer or exhibitor and then tries him. It is sincerely hoped that the incident will not have any serious effect upon the relations which have heretofore existed between the authorities and exhibitors of Spokane. There are two methods by which the situation can be cleared up without resort to stringent measure of official local censorship—sufferance on the part of the authorities with warning against repetition and revocation of the licenses of exhibitors who fail to heed. In this way the guilty can be adequately reached without burdening the exhibitors who stand innocent.

* * *

All concerned in the motion picture industry are justified in looking upon the Motion Picture Exhibitors' League national convention to open in Chicago on July 12 as one of the most important assemblages in the history of the business. To the exhibitors the supreme question seems to hinge upon the "deposit system." It is certainly a vital question, but the subject that seems to take precedence is whether the convention will endorse the movement to have all branches of the moving picture industry amalgamate in one organization for co-operation in all movements that will defend and preserve the rights of the entire business and give each branch a status by which it may defend itself and co-operate with the others to fight the invaders. With unity of all the branches any dissatisfaction that may exist on the part of one against another can be more easily and favorably adjusted than by an individual campaign. With the slogan that the interest of one is the interest of all the respective branches will be able to adjust all internal differences. At no time must sight be lost of the fact that official censorship is an ever present thrust at the very vitals of the entire business and the only safeguard against it is a united organization. Experience has shown the fallacy of the theory that the censorship question affects only one branch of the business. There was a time when the exhibitors looked upon it as an issue solely affecting the manufacturers because they then viewed it onlv from a standpoint affecting the monetary imposition upon the makers of the films. They paid little heed to the intimation that this might eventually lead to increased prices to be paid by the exchanges and exhibitors. But there has been a vast change in the calibre of exhibitors since official censorship was first made an issue. This change has directed the exhibitor to a phase of the question that did not occur to him in the early days and he now realizes that censorship attacks not only threaten the treasuries of the manufacturers but also serve as a menace to the box office receipts. Anything with this effect must necessarily be a vital question before the national convention at Chicago. The mutilation or other action that will impair screen stories by incompetent or prejudiced critics and supervisors cuts into the core of the business. If it is not forestalled no branch of the industry will be able to withstand its ravages. Ruined films mean loss of patronage at the theaters. This loss means a falling off of revenue for the exhibitor, the exchange man, the manufacturer, the actors, the projecting machine man, the trade publisher, the maker and dealer in supplies, the poster and ticket maker, the ticket machine maker, the ticket seller and ticket taker, the projecting machine operator and the thousands of other employes in and about all branches of labor directly involved or contributing to the making, handling and exhibiting of motion pictures. It is no longer solely a question as to what the imposition of censorship expense is going to add to the cost of putting moving pictures upon the market, nor what propoftion of the additional cost shall fall upon the go-betweens and exhibitors. The art itself is at stake and this jeopardizes even the remotest interest in the industry.

* * *

A pioneer, in speaking of the proposed amalgamation movement, said that even those at its head had not taken in the full scope of it. "Why," said he, "such a step would be so far reaching as to amaze the public. Most people look upon the moving picture business as a source of amusement for the masses at cheap prices and big revenue for the producers and exhibitors. They have not the remotest idea of the number of people who are making a living on the dimes and quarters that are paid in at the theaters. When this amalgamation is accomplished (and I confidently look forward to it) an idea not yet touched upon will occur to the promoters, which is the same concerted action and support on the part of all employes of the various direct and contributing agencies. These people have not as yet realized that they have any interest in the censorship controversies. The defeat of censorship movements are as important to them as it is to their employers. If the employers get together the employes must naturally fall into line with their co-operation against censorship and all other unjust and menacing legislation. Imagine, if you can, the army that will be formed to gain the support of the public to defend and advance the fourth great industry against the invasion of irresponsible or prejudiced reformers and scheming grafters. The moving picture people have been patient and long suffering. Their reward lies in a successful movement for unity."

British Notes

IT is exactly like trying to fit a thirteen-inch shell into the muzzle of an ordinary rifle," said the London agent of a prominent American distributing house to me the other day after a long discussion on the question of over-production of moving picture films. Clearly, the superabundance of feature films and the unsettled situation it has precipitated in the States is finding a speedy reflection here in London. Leaving out of count the exaggerative ramblings of those who estimate the American exhibitors' census at 36,000 proportionately diminish the British number, there are hard, inflexible facts which will have to be tackled sooner or later. Summarising these from the British point of view we have (exclusive of halls used only occasionally for motion picture exhibitions) less than 5,000 motion picture theaters. With the exception of a negligible percentage these halls change their programs twice a week only, while the proportion of American films constituting the average program is freely given as 75 per cent. Now for the other side. For the purpose of this comparison it can be safely estimated that there are 19,000 regular motion picture exhibitions in the United States, quite a number of which change programs daily or more than twice weekly. Then again with the exception of London the British showman's week is one of six days. Above this inexorable evidence comes the admission that even the American market is swamped by over-production. Then what of the British market which receives the whole of this output in addition to home, Colonial and Continental productions?

* * *

It is not surprising that renting exchanges say they are losing money, for the British exhibitor, like his American cousin, refuses to pay anything like his usual price for film hire. Productions which a year ago would have fetched without quibble £75 to £125 for first new bookings in provincial cities are now going for £30, £40 and £50, and are a burden to get off at that. It naturally follows that the producer must be suffering in one of two ways. If he rents his films himself he must lose from this slump in prices, or if he sells his productions to an independent renter he must to keep up with competition, make some proportionate concession in the purchase price. It is a common belief here that the American producer has already made his profits before his films are sent to England, and that he can consequently afford to rent or sell at any price in the London market. Import duties, the increased cost of material, advertising and establishment have, however, now to be taken into consideration and to a degree sufficient to minimise the possibility of net profit transactions. The whole problem so far as this country is concerned looks as though it will find its solution automatically either by a general fusion of producing interests in the States or upon the "survival of the fittest" theory.

* * *

Mr. H. B. Irving, the talented son of that great tragedian, Sir Henry Irving, has been induced by the Ideal Film Renting Co. (the producers of "The Second Mrs. Tanquery") to appear before the camera. He will do so this summer in a visualization of "The Lyons Mail." Miss Ellen Terry, another star in the firmament of the dramatic stage, has been prevailed upon to make her debut on the screen.

* * *

Sir Herbert B. Tree is expected back from his engagement at the New Amsterdam, N. Y., almost any moment now to inaugurate a short season of "pictures" at his own theater, His Majesty's, in the Haymarket, W. The production, will, of course, be the Mutual's "Macbeth," in which he will present himself. Sir Herbert will most likely return to the States in autumn to complete further film productions under the auspices of the Mutual aggregation.

* * *

The sensation specialist of the Harmsworth group of publications again entertained the trade last week. This super-Rabelaisian mental gymnast informs us that hundreds and hundreds of young Americans are invading England to steal the jobs of men in the trade who have been called to the colors.

* * *

The publicity manager of the Trans-Atlantic Film Co., Ltd., Mr. Harold Pontefract, has joined the army.

Subjects Under Production in British Studios.

Adaptations of W. W. Jacobs' Comedies, Kenelin F. Foss, Vivian Gibson, James Brandon, Frank Stanmore, principal players; London Film Co., producer. A drama, Ellen Terry, principal player; "The Lyons Mail," H. B. Irving, principal player; "The Broken Melody," Martin Harvey, principal player; "Kipps" by H. G. Wells; "The New Clown, James Welch, Edward Sass, Manorah Thew, principal players; "The Bachelor's Club," George Robey, principal player; "The Gay Lord Quex," Sir Geo. Alexander, Irene Vanbrugh, principal players; "Lady Windermere's Fan;" "The Fallen Star," Albert Chevalier, principal player; Ideal Film Renting Co., producer. "Ultus and the Grey Lady," Aurele Sydney, principal player, Gaumont Co., producer. "The Economists," Tittell-Brune, principal player; Renaissance Films, Ltd., producer. "A Place in the Sun," Florence Turner, principal player; Turner Films, producer. "The Life Guardsman," Annie Saker, Alfred Paumier, principal players; British Actors Film Co., producer. "The Broken Oath," Kineto, Ltd., producer. "When Woman Hates," British Empire Film Co., producer. "Just a Girl," Daisy Burrell and Owen Naves, principal players; Samuelson Co., producer. "Queen of the Wicked," British Empire Film Co., producer. "The Man With the Glass Eye," Nina Lyn and Henry Lonsdale, principal players; British Empire Film Co., producer. "The Babylon Hotel," Fred Wright, Margaret Blanche, principal players; "The White Boys," Chrissie White, principal player, Hepworth Co., producer. "The Valley of Fear," Samuelson Co., producer; "The Tale of a Shot," Billy Merson, principal player; Globe Film Co. and Homeland Film Co., producers. "Picture of Dorian Gray," Neptune Film Co., producer. "Cynthia in the Wilderness," Eve Balfour and Milton Rosmer, principal players; Pioneer Film Agency, producer. "Beau Brocade," Lucoque Ltd., producer. "Holland's Jinks," Some Films, Ltd., producer.

J. B. SUTCLIFFE.

ARBUCKLE AND SCHAEFFER PART.

Roscoe Arbuckle, the Keystone comedian, and his technical director, Freddie Schaeffer, go separate ways after July. Mr. Arbuckle goes back to the Californian Keystone studios and Freddie stays in the East. He doesn't care to leave New York this time, as his reputation has been much enhanced by his wonderful work in the Keystone Arbuckle comedies and he has received many lucrative offers.

Schaeffer studied three years under the tuition of Stanford White, and he has also been art director for David Belasco.

He entered the film industry about ten years ago with David Horsley and for several years was with the Gaumont Company. For the past two years he has been manager of the Willat Studios.

MOTION PICTURES FOR THE INSANE.

The problem of entertaining the insane has been lessened by the motion picture. Some of the hospitals of New York have just installed Power's Cameragraph machines for this purpose. The Picture Theater Equipment Company, of 1604 Broadway, New York, reports it has made an installation in the Kings Park Hospital for the Insane that consists of a Power's Cameragraph machine, Power's Dissolver and Special Piteco lens system.

It has also made an installation in the Utica State Hospital of a Power's 6B Cameragraph, equipped with Special Piteco lenses.

Another noteworthy installation made by the company was at the Buffalo State Hospital for the Insane. This also consisted of a Power's Cameragraph machine with Piteco lenses and a motion generator set complete with panel board volt and ammeter and special changeover device.

CONVICTS ROAR AT V-L-S-E. "CARMEN."

Through the courtesy of Joseph S. Partridge, manager of the New York branch of the V-L-S-E., the Essanay four-part Chaplin's "Burlesque on 'Carmen,'" was shown the inmates of Sing Sing last week and, according to all reports, they are laughing yet.

Several of the V-L-S-E. features have been exhibited within the prison walls under the auspices of the Mutual Welfare League, to whom the Big Four gives the films without charge, and the eagerness with which the prisoners look forward to each showing more than repays the Big Four officials for their trouble.

"DIANA" BEING WELL BOOKED.

"Diana," in addition to being booked into the Strand by the Merit firm, has been booked for solid weeks into the Family theater, Buffalo, and a great many of the local New York theaters, the National, Winter Garden and the Burland being examples.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Manufacturers' Publicity.

WALTER H. BROOKS, of the Auditorium, Coatesville, Pa., writes too closely from his own particular point of view, perhaps, in the letter used here, and because he does the name of the title and company has been deleted, but he speaks a great truth none the less and one that many manufacturers would do well to bear in mind against the coming of the new day when good film and service to the exhibitor will replace the present release system as a means of disposing of prints. Mr. Brooks writes:

> Am enclosing copy of our program for the current week, together with a specimen of the card throwaway, which I have adopted as a more satisfactory substitute for the old-fashioned "hand-bill."
>
> Wish you would take special note of the folder, also enclosed. The little yellow, six-by-six affair—also enclosed—was all I was able to get in the line of publicity matter from the ——. Therefore, we printed our own, and I am quite pleased with the result.
>
> Too many manufacturers are getting out about 90 per cent. of their publicity matter in an effort to "sell" the exhibitor, and not with any idea of making something that the exhibitor can use to "sell" pictures to his patrons. —— is a case of the worst kind. I doubt if the man who plans their stuff ever visited a small-city theater. They all make their plans to fit the "Strand" and the other 99 per cent. of their customers have to fix everything up for themselves.
>
> In the present instance, the six-by-six affair would have cost me $1.50 per thousand in the quantity I desired. My own printing cost me $10 per thousand, and I will gamble that it is much cheaper, as far as results and true economy are concerned.
>
> Have been receiving programs from all around, and will acknowledge and exchange with all I hear from.

Please the Exhibitor.

Mr. Brooks sends in his own six-page folder for the feature and the four-page herald offered by the company. The folder is 5½ by 9 inches, printed in red and blue, in large type. It treats sanely and interestingly the subject, which is one of vital importance. The smallest type used is an eight point and most of the matter, certainly all of the most important matter, is set in a type that can be read ten feet away by the average man. The company's herald is a four pager, 3¼ by 6 inches, three colors. There is a space 1 5-16 by 1 15-16 inches for the house advertising. The front carries a non-committal cut, the name of the film in letters 9-16 inch high, the name of the releasing company and the name of the featured player. The back page reproduces, rather crudely, the three-sheet and carries a four-line announcement that it is produced by the company. There is no space here for house printing. Inside is a reproduction of a twenty-eight sheet, which, like the three, is allegorical and not illustrative. There is more talk of the company, a title ⅜ inch high and a description 4½ inches wide by 1 1-16 deep. This has evidently been reduced from an original to an agate measure, fourteen lines to the inch. The matter may be read only through straining the sight. All told, it is about as helpful as a tack hammer would be to a quarryman.

The paper was gotten up to please the boss. The man who got it up knows nothing whatever about exhibition. This is the trouble with nine-tenths of all the heralds. The type is too small and the display is too small. There is no argument and no room for house work.

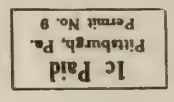
It is the same way with most of the other stuff put out. A manufacturer who does not know, puts out paper designed by a man who knows nothing of exhibition and who cares less. He may be a high class, higher priced Broadway press man, but if he does not know the work he is hired to do he is worse than useless.

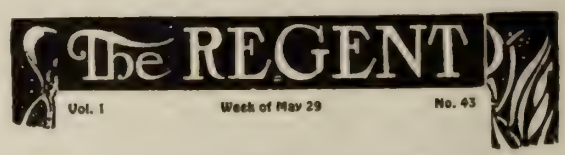
Of course it is foolish to argue that a company should be required to put out so ample a line of paper that every one can be pleased. It cannot be done, but the work that is done might at least be done intelligently and with some knowledge of what the exhibitor wants and needs. There is entirely too much hogging of the space for the company and too little for the man who buys the paper. It is only lately, for instance, that the Paramount sheet was left with the last page blank that it might do the exhibitor some good as well as Paramount. He is supposed to take what he can get, pay for it and say thanks, when he is far from thankful. There is not a company in the country that is thinking of the exhibitor when it plans its advertisements. They help the exhibitor in a greater or less degree, but the company hogs too much of the space and expects the exhibitor to give publicity to it. It is just as easy and just as cheap to give the exhibitor what he wants, and what he wants is not national advertising, which, after all, is little more than a species of polite blackmail, but stuff that will help get people into *his* house to see the films *he* is using. Mr. Brooks has written a better herald than anything the company has put out. He knows what the small town house needs. The "Publicity Director" neither knows nor cares a curse.

With conditions as they are today, it would pay manufacturers and press agents, too, to think this over and think it over thoroughly. Service that is not service is worse than no service at all. The first efforts in the service direction were good. They are gradually but steadily getting worse all the time.

Again It's New.

The Rowland and Clark houses, Pittsburgh, are always getting at something new. The latest is to set the front page design on its programs so as to give an inch and a half margin at the top. In this space is printed the usual post office mailing permit notice and the rest of the space gives plenty of room for the address. The scheme is so handy for those who wish to mail out without wrappers that





the top of the page is reproduced here to give the exact idea. Presumably a paper clip holds the pages together.

Scandal Note.

Suppose that we all get together on the age of Miss Marguerite Clark. She is now twenty-nine. With half the programs calling her twenty-eight and the other half twenty-nine, the dear public is apt to add the two together. Cut out last year's press work and use the 1916 brand.

Letting George Do It.

The Columbia theater, Phoenix, Arizona, does not see the use in doing page advertising when it can practically get it free. It worked a scheme with the Arizona Gazette. Primarily it was supposed to be a test of the drawing value of Gazette advertising. An advertisement was run in any part of the paper that came handy to the effect that any child who would copy a comic picture from the paper and bring it to the office of the newspaper would be given a ticket for a special matinee. There was no foolish prize contest or other clog. Any child could draw the picture and get a ticket. On the designated afternoon the theater was filled at two shows. Then the Gazette ran a full page advertisement about its drawing powers (no joke), and published a cut of the theater to prove what it said. Also it had to tell how good the show was. And in addition every child in town that could borrow a lead pencil went home to tell about the Columbia, and at no cost to the Columbia other than one Saturday afternoon's business.

The cut shows the kiddies in front of the theater. The newspaper cut shows the interior packed to the door with children. It is clean cut work for both the newspaper and the house. Each used the other, but gave value in return. The one thing that stands out, though, was the absence of the prize feature that most scheme promoters consider so essential. Every child was happy because there was disappointment for none.

White Space.

The Royal, Calumet, Mich., does some effective things with white space, as this advertisement will show. It is on a page with a number of other theater advertisements and the others are full to the

rules, and black six-point rule is relied upon to keep them apart. The Royal is the first announcement to attract the eye because it stands by itself. Perhaps more might have been done had the prices and times been set in a little smaller face to permit the titles and names of stars to be spaced out a little. Otherwise the composition is excellent. Two other advertisements, building up on the Paramount advertising in the Saturday Evening Post, are a little heavier in copy, but they all serve to demonstrate that white space is sometimes more valuable than that same white paper printed over. The entire space allowance could have been filled with the present copy through the use of larger types and it would have been rather ordinary in appearance. As it is, the display builds up on the value of the message and almost causes it to be read. The work is done by Geoffrey Jefferson, whose earlier endeavors with

a college town theater seem to have landed him where he has a man-sized job he can fill. One announcement reads that all seats are ten cents unless they are reserved in advance, when the same seat costs 20 cents. And, doubtless, many prefer the higher price with the reservation that goes with it. It is only a question of time when the feature house will be all reserved in the best locations and an advance sale will hold business in bad weather.

Try This.

The Censor, Albion, Mich., has a new back page on its twelve-page folder. It reads:

DO YOU REALIZE WHAT YOU HAVE MISSED?

DO YOU WANT US TO REPEAT?

George Beban
in
"AN ALIEN"

Fanny Ward
in
"THE CHEAT"

and

Marguerite Clark
in
"WILD FLOWER"

If so, put a cross after each or all of your favorites and drop this back page into the box in our foyer.

There is more than one day in a good picture, even in a small town. Work some scheme like that and all signers will feel that they must come and tell others.

That the Idea?

Tom North has a new editor for his V-L-S-E Pals, and in a recent issue the editor is warming up about a walking trip to Los Angeles some of the girls in the Seattle theaters are about to make. He says they intend to make the trip "entirely upon their own responsibilities." It's better than the hackneyed "pedal extremities," at any rate.

Another "Free" Ticket.

The Valencia, San Francisco, sends in a free ticket that is neatly done. The text at a flash appears to be "Free ticket. Admit one. Valencia Theater." In a very small type the added words give: "This is not a free ticket, but you will have to admit one thing. That the Valencia theater is the first to show, etc." We would like to reproduce the card, but it is black on yellow and the engraver puts the "yell" in "yellow." The wording will serve to give an idea. Twelve and eighteen point for the large letters and four points box head gothic for the rest will work nicely, though the Valencia uses an agate.

To Replace Jo-Jo.

Reel News is the title of the house organ of the Manring and Amuzu theaters, Middleboro, Ky. A recent issue speaks of a third house to be erected on "the location now known as Jo-Jo's hamburger stand." Who was it that said the pictures were going to the dogs? The News is a nice looking sheet edited by Charles O. Brown for the Brown Amusement Company. It runs eight pages and cover, the latter tinted paper. Apparently the same program is run in both houses. Possibly one is a "colored house," since it is announced that there will be no performance there on one evening, on account of Colored School Commencement. The printer does not get a very good display. He could do better by taking out the leads from the running text and giving the extra points to the titles in a display face instead of machine full face. Then the machine bold can be used for the player when there is a star. A section of this program will show a style that is used by scores of others, sometimes because the printer has no small display faces and sometimes merely because he is lazy. The copy is all right, and, given a proper display, this would look very well. A time table and hours of performance also

Monday, May 29th.

ORRIN JOHNSON
In the Five Part Triangle-Fine Arts Play
THE PRICE OF POWER"
With Sam DeGrasse and Spottiswoode Aitken.

Tuesday, May 30th.

Daniel Frohman Offers
MISS MARY PICKFORD
In John Luther Long's Beloved Classic
"MADAME BUTTERFLY"
One of the tenderest creations ever adapted for the photo-play. "Little Mary" at her best.

Friday, June 2nd.

Paramount Offers
CHARLES CHERRY
In the well-known legitimate production
"THE MUMMY AND THE HUMMING BIRD"

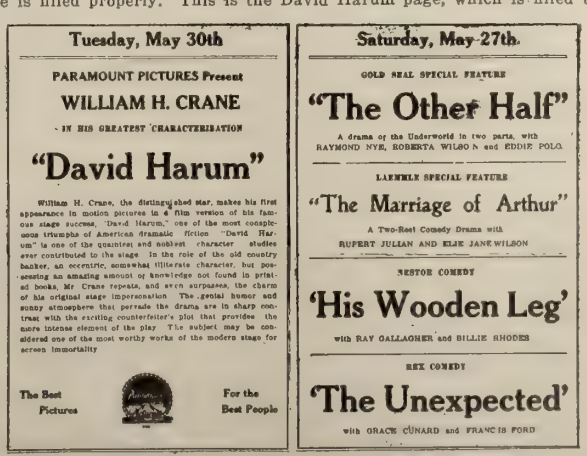
Saturday, June 3rd.

J. Stuart Blackton Offers
The Screen's Greatest Favorite
ANITA STEWART
In a Six Part Blue Ribbon Feature
Of Russian Intrigue and Heartlessness.
"THE SUSPECT"
Anita Stewart's Triumph! No other picture has afforded such endless

appear on the program page, which, with the dated days, makes this page very complete. The editorials are unusually good. Evidently Mr. Brown has served his time at the newspaper desk, and, being able to talk on paper, talks at length. Nearly two pages are devoted to the editorials, and there is a punch to the paragraphs that brings return. The editorials are in front, too, instead of being hidden. Here is one house that realizes that if it talks about itself interestingly, it is saying something that will make for better business than mere chat of the players, though this feature is by no means neglected. Apart from the poor typographical work it is our idea of what a house organ should be. The foreign advertising is confined to the cover pages, which is the better way.

Might Be Changed.

Chandos J. Pruyn, of the McGhie, Columbus, Kansas, sends in his twelve-page weekly program. We think it is left too much to the printer, or perhaps it should be suggested that he and the printer have a chat about the looks of the sheet, because it is not wholly the printer who is to blame. The sheet does not go together nicely. The front page is nicely set with outline type that gives a large letter without undue blackness, but the cut is too small for the space given it. It is one of those star shaped Paramount cuts that do not work in well, at best, and least of all as front page material. Inside the left hand pages to the middle and the right hand pages from there on carry the program, a page to a day. A page to a day would be all right did the matter need the page, but of the two pages shown, only one is filled properly. This is the David Harum page, which is filled to


Tuesday, May 30th
PARAMOUNT PICTURES Present
WILLIAM H. CRANE
IN HIS GREATEST CHARACTERIZATION
"David Harum"
William H. Crane, the distinguished star, makes his first appearance in motion pictures in a film version of his famous stage success, "David Harum," one of the most cosmopolitan triumphs of American dramatic fiction "David Harum" is one of the quaintest and noblest character studies ever contributed to the stage In the role of the old country banker, an eccentric, somewhat illiterate character, but possessing an amazing amount of knowledge not found in printed books, Mr Crane repeats, and even surpasses, the charm of his original stage impersonation The genial humor and sunny atmosphere that perrade the drama are in sharp contrast with the exciting counterfeiter's plot that provides the more intense element of the play The subject may be considered one of the most worthy works of the modern stage for screen immortality
The Best Pictures
For the Best People
Saturday, May 27th.
GOLD SEAL SPECIAL FEATURE
"The Other Half"
A drama of the Underworld in two parts, with RAYMOND NYE, ROBERTA WILSON and EDDIE POLO
LAEMMLE SPECIAL FEATURE
"The Marriage of Arthur"
A Two-Reel Comedy Drama with RUPERT JULIAN AND ELSIE JANE WILSON
NESTOR COMEDY
'His Wooden Leg'
with RAY GALLAGHER and BILLIE RHODES
REX COMEDY
'The Unexpected'
with GRACE CUNARD and FRANCIS FORD

suggest that the space is needed. In the other page the four titles are so bare of descriptive matter that it looks out of balance. In reduced form this looks better than on the four by six type page. It would be better to take the double middle page for a program for the week, giving the titles and the stars and using the other pages for brief descriptive matter for the individual releases, each being connected with the program by the line "To be shown June 16th." Or, better still, with day and date. The other pages carry a regulation thirteen em column and a bastard measure, the latter being used for advertising outside concerns. Here the advertisements are kept to the inside of the page, as is proper, instead of taking the better position on the outside column. The filler material is not very well chosen. It is easy to take this paper and from the news columns get more than enough of real interest instead of falling back on old jokes. It hardly pays to run a three

bank head on a three and a half-inch story. The size of the page does not permit bank heads to be used. Headlines in three or more sections are only for a much deeper page. It is better in so small a page to use only a single line head or at most a single head in not more than two lines. If the double page program is not used, the full page should carry more type, not large type, but more words. The type used to fill the page is too large in proportion to the space and instead of making the subjects seem important, it is apt to have a reverse effect.

Two Sorts.

H. W. Sams, of the Beach, Chicago, uses two programs each week, one a condensed version that runs but four pages, two and three days to the page, and another of sixteen and cover. The striking front of one of the four pagers is reproduced here to show what can be done in one color, if it is done well. The program is about four by six inches, dead white paper, and printed in a real black ink. An ink with more gloss would have been even better, but would have been harder to handle. It is foolish to experiment with two and three printings if you can get a striking effect in black and some arrangement of lines will generally prove more striking than anything you can devise outside of red and black. The twenty pager is a fixed design printed in two colors to get three. It is good, but not as striking as the plain black. If a better effect is wanted, it would be well to give a design somewhat along the lines of the above and print in red and black, red and yellow, purple and green, and other sharply contrasting tones, being careful to get inks that will keep their color on the paper and not sink dead when it gets on the stock. Many inks that look well in can or tube will not look well on the stock, particularly if the latter be absorbent. Mr. Sams writes:

> We are using two house organs because we find that our patrons appreciate having one that discusses shop as well as the straight program. The Beach is a 1,000-seat house in the most desirable neighborhood in Chicago and plays to about 4,500 people a month, the admission prices running from fifteen to twenty-five cents. My great object has been to present something in the program line that is artistic and yet will perform its mission. I have used a great many articles from the World, as you will see, and they have certainly helped. Now I am going to send you my programs and I feel sure you will endeavor to correct my mistakes.

Mr. Sams has not two house organs, for by organ is meant something more than a program, and apparently he has a program for broadcast distribution and his magazine for the more appreciative. Since he uses both, we think that a condensed program would suffice for the twenty pager. Now he uses a page to each change of bill and lets them fall as they will, so they hit the left hand, or less valuable pages. It would be better to have just one page with the entire program listed and have this on a right hand page where it cannot be missed. Then the detail four page program can be sent along with the other, or the space now used for pages can be given to comment. An even better plan would be to give the program in brief and then a running story of two or more pages on the films of the week, not run in program form or as a catalogue, but a gossipy, interesting story. If Mr. Sams has a copy of Picture Theatre Advertising and will turn to page 76 he will get the idea.

We have always questioned the value of recipes and other "boiler plate" stuff. It does not seem to belong in a live program. It is all right in a dramatic theater program, where the sole idea is to give anything that will pass for "pure reading" to conform to the contract requirement, but a picture house is different. The drama house program is generally printed by a speculator who runs several programs. The house is not permitted to make the program work for the management. The picture house gets out its own program and has authority over every line. In such a case it is better to drop padding or at least use film clips. There is a present lack of intimacy. It is too obviously a program and too little a message from the management, and of the features the weekly page written by the manager is the most formal and least effective. This does not mean to be gushy. It is a suggestion that the form of the sheet be changed. Top-heavy headlines should be dropped, the trade advertising should be thrown to the left hand pages and it would be better to cut down to a sixteen and set in a smaller type. Large type leaded never suggests a real magazine but one in which an effort is made to seem much with little matter. This is eight point double leaded and there is too much white showing. One lead would be ample.

To remake the sheet, taking the issue of May 29th. We would make these suggestions. Transpose page two and page one, getting the title where it belongs and moving the advertising to a left hand page. Run a condensed program on page three and give four and five to a running story for the week. Use six for an editorial page with an editorial heading in imitation of the daily papers, only one column in width instead of across page, and run house talk on that and, if possible, the following page. Then run original or clipped film stuff for the remainder of the form. This will get a more practical make-up and if the type is pulled in a little, it will look like a real magazine. And above all, tell about coming features, and tell it interestingly. Whet anticipation and make them ready for the dated announcement. This is one of the chief uses of the house organ.

Chips from Carpenter.

Says the most recent issue of Real Reels:

DON'T TRUST THE PRINTER.

If you are as busy as the proverbial hen with one chick you are never too busy to read your own proofs on all printed matter destined to meet the public eye.

That's a fact, because if you leave it to the printer you will get some weird effects in black and white which will be a veritable boomerang.

For instance: If your Decoration Day Flash reads "Bottle Scarred Veterans" instead of "Battle Scarred" not only is the G. A. R. liable to enter suit for criminal libel, but you will be the laughing stock of your town, and nothing kills anything from a politician to a theater quicker than ridicule.

Mistakes in spelling are criminal with practical dictionaries retailing in your town at 15 cents.

If the printer makes a mistake the public blames you for it. The public thinks you a boob manager and along the same line of reasoning, your theater, a third-rate house.

It is human nature to take advantage of an opening for ridicule. It is too late to rant, ramp and rave after the paper comes out announcing the appearance of Blanche Sweep in "The Thousand Dollar Husband." Even your best friends will take occasion to call you up and tell you that you must be a fine sort of manager if you don't know who Blanche Sweet is. The damage has been done and you have still another past to live down.

Be wise, advertise—and always read your proof. If it is a dirty one insist on a revise before your advertisement goes to press.

Markers.

S. C. Hurley, of the Unique, St. John's, N. B., sends in some book markers that he distributed at a children's matinee with decided success. They are strips of cardboard, two by six inches, with the top corners clipped to break the design. It carries a cut of the comedian in two colors and the sentiment "To mark a page of laughter in the Book of Life," a neat phrase for an inexpensive but pleasing souvenir. Mr. Hurley also sends in a couple of advertisements from the daily papers. One is well set, but in the second, a two and a quarter, two column, the printer uses too much all capital type. As a result only the film title stands out, and this is in part kept down by the too solid

UNIQUE
A 5-ACT DRAMA OF LOVE, ROMANCE, INTRIGUE, ADVENTURE!
BEAUTIFUL IVA SHEPPARD, ASSISTED BY
GERTRUDE ROBINSON AND EARL O. SCHEUCK.
IN MUTUAL MASTERPIECE
"THE HAUNTED MANOR"
GEO. OVEY, the Funny Man, in "ON THE RAMPAGE"
It's His Very Best Effort—Gosh, It's Funny
MON.-TUES. WED—Special Victoria Day—Theda Bara in "A FOOL THERE WAS."

composition. The printer should be argued with. A ten-point full-face caps and lower case for the top line, an eight-point Roman for the second and an eight-point italic for the third would have given the title greater prominence. In the top box a better arrangement would have been to take "Love, Romance, Intrigue—Adventure" for a top line and a smaller "A five act drama" for a second line. The wording is all right in the original, but the printer did not get a good effect and it would have been easier to change the arrangement than the text when it was seen that he did not work it right.

Works for Two.

The Picture News is published at Bellaire, Ohio, for the Olympic and Majestic. It is a revival of an earlier sheet of the same title. The programs appear on the inside pages and lists the coming attractions briefly. The days should be dated, as now one has to turn to the front page to be able to tell what the date really is. The printer is not turning out a very good job, but the text is competently done.

BETTER BUSINESS
Can be made through intelligent advertising.
Picture Theatre Advertising
Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won their successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.
GET IT TODAY
The Moving Picture World
17 Madison Avenue, New York City

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Another "Stolen" Story.

RECENT comment on supposed thefts stirs Harry Chandlee's recollection, and he writes of a case that most authors would regard as theft were they not in position to know. While he was with the Lubin staff he wrote a story called The Drab Sister. This dealt with a newspaper woman, whose dowdy dressing concealed her good looks and who was accepted by the office, including her editor, as a good fellow. The Editor takes her to lunch, just as he would any man friend, and there meets her sister, no better looking but better dressed. The newspaper woman sets aside her hope of winning the Editor's love and gives her sister the dress in which she planned to make her emergence from the cocoon. Later she saves her sister from disgracing her husband, and the man never knows of the reporter's great love. The story was filmed, but the negative was destroyed a couple of years ago in the fire that did away with much negative and was remade.

Last summer he visited New York and saw The Drab Sister advertised. He went in to see it. It was not the expected Lubin, but a Biograph with much the same plot as his own, though the principals were not newspaper workers and the man, in the end, did realize the great service the unselfish sister had performed for love of him. Later the Lubin story was released as The Other Sister. Both of these stories had been written by staff authors, so there was no reason to suspect theft. It was purely coincidence, and yet a free-lance could not be brought to believe this was so. Mr. Chandlee adds:

> Concerning this same subject, I might add that I have been writing for about eighteen years, and have devoted the last four years exclusively to pictures. At the present time I am a free-lance, and I have sold, I should say, over a hundred plays on a free-lance basis. I have always found editors more than anxious to pay well for scripts which they can use and have never experienced anything which could be pinned down as stealing. I know that when I was with Lubin we were all so delighted to find anything in the open mail which could be used that we felt like bringing the author to the studio and falling on his neck in tears of happiness in addition to paying him top-notch prices for his stories. Herman Blackman was one of our standbys, as were also Elizabeth R. Carpenter, Mildred Mason and Billie Laub. I do not think any of these people, all of whom were real plot builders, have ever made any complaints about stealing, and I don't believe that anyone complains about thefts except those who are sore because nothing has been sold. Of course they don't know that their stuff is bad and the only explanation that they can find for its failure to sell is that it is being stolen. Consequently, when they see a play even remotely resembling theirs they kid themselves into blieving that thefts are the sole cause of their failure.
>
> At the present time I have absolutely no personal interest whatever in defending editors, but nothing gives me such violent attacks of the tizzies as this constant howl about the stealing of stories.

Mr. Chandlee speaks for the Lubin company, which was exceptionally well organized by Lawrence McCloskey, who was big enough to be willing to build up a staff of star men, even though it might mean his personal eclipse. It never did result in that, but he did something that many script editors would not dare do, and had there been a system in other departments as good as the script room there would be a different story to tell. Not all studios welcome the rising stars, but there are few, if any, that deliberately appropriate plots.

Tabbing Up.

When ideas will not come, try practice work. Try and get stuff that later you can use in connection with other material and perhaps you can take one of these and make a full story from it. For example, try to find—

A new cause for a lover's quarrel.
A new cause for unfounded jealousy.
A new proposal that will get over in film.
A new reason for a wife leaving her husband.
A new way to reconcile the parents with a daughter married against their will.
A new way to land a husband.
A new locale for a play available to the studios.

A Sold Synopsis.

(Continued from last week.)

Caprice is living on the memory of the fairy story, fearing Tom Baker and her stepmother, but she spends many hours around the closed retreat of Uncle Tom. She falls asleep there one day with her rag doll in her arms, and when she awakes she finds that it has changed to the most wonderful doll she ever saw. She has dreamt of her fairy prince and she carries the doll home to tell the folks that "A fairy prince brought it to me." Tim sneers at the idea. He says fairy princes are all right in their places, but up in the mountains they don't fit, and he decides to find out where that doll came from. Tim had seen Caprice at the Edmunds lodge many times and his mind, now filled with suspicion, directed his steps. He peered into the lodge and found Jack there. He saw the old rag doll. The mystery of the new doll was solved. He goes back with dire news to Dave. He calls Maria to his aid, and the three decide that to save Caprice "from the city feller" Caprice had best be made Tim's wife.

Caprice's wedding day is hastened. She does not understand. Jack, who loves Caprice, hears of her approaching wedding in despair, but to him she is but a child. Caprice, dressed for her wedding, balks at the last moment when she catches sight of the minister and Tim through the doorway. She goes to her bedroom, takes her doll and bundle, and escapes into the night through a window. She goes to the Edmunds lodge. Jack is away and she climbs through a window and tells her doll they are both safe for the night, as a fairy prince lives there and he'll watch over them. Jack is at Talbert's window peering in at the guests and turns away, realizing that his little girl is lost to him. His silk handkerchief has caught on a rose bush thorn and when Maria discovers that Caprice has vanished Tim, who finds the handkerchief lays the blame to Jack, swearing that he has seen Caprice come from the Edmund shack many times recently. This enrages Dave and both get rifles and start out to get Jack.

Jack, meanwhile, finds that Caprice has stolen his bed. He finds her asleep with her doll. He is at her bedside when rifles crash through the lodge window and the truth dawns on him that it looks mighty bad on the face of things. He is compelled to marry Caprice, and when the wedding party leaves with murderous hate in their hearts Jack sends the girl wife back to bed with her doll and takes a blanket and reposes on the couch.

Dave, family pride and honor striving for mastery against hate, sits all night with his rifle across his knee. Morning dawn brings determination to kill. He starts for the lodge. Caprice has arisen early and has gone to Aunt Susan's. Dave surprises Jack asleep. He points the rifle at his heart, but before he can kill he discovers a note pinned to Jack's shoulder. It is from Caprice, who asks for forgiveness for sleeping in his bed; that she had run away because Maria broke up her home and she hid in his bed to be safe. Dave, realizing that Jack is innocent, sends him on a horse to Aunt Susan's in quest of Caprice. He finds her and takes her home. News of the forced marriage had reached the city ahead of them through Deane. Jack's father threatened disinheritance, and when he saw Caprice with her doll he thought it was a baby and ordered her out, but Uncle Tom finally convinced him that Caprice was a mighty fine little girl and clean throughout.

A year later Jack, through the machinations of Deane, is neglecting Caprice. Deane succeeds in getting him to fall into evil ways and brings him home under the influence of liquor. Deane forces his attentions on Caprice, who battles for honor and summons the butler, who conducts Deane away. Caprice looks upon the helpless Jack. He might have protected her but couldn't and she determines to return home to protect her unborn child. She leaves a note for Jack, saying that search will be useless as she is going to friends in Chicago. Jack goes to Chicago to search for her, without avail. Tragic weeks pass. Caprice's baby is born. To her it is but a doll, as her mind is shadowed by her great disappointment in life. She wanders into the woods, still searching for a key flower that will bring back fairyland to her. A telegram sent by Jack to Dave elicits the help of Aunt Susan, and Jack comes, now clean in mind and body, to seek his darling. Caprice has found her key flower. Exhausted, she sleeps at the signpost at the "Road to Nowhere." Jack has taken the baby and gone in search of her, and as Caprice dreams that a fairy prince is bearing a crown on a cushion to her, she extends her hands to take it, and Jack dissolves in handing her the baby, "the holiest crown that God gives to the pure and good—a crown that will keep them both on the Road to Somewhere." Caprice found her happiness, not beyond the mountains, but right where she lived, and God brought her two greatest joys—a husband and a baby—her crown and her key flower—and the knowledge that to the pure all things are pure.

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 145.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In your judgment is it better that the operator be compelled to stand up or that he be seated at his machine? Give reasons for your opinion. In answering, lay aside personal preference and consider the question entirely on its merits.

Roll of Honor on Question No. 138.

The Roll of Honor on question No. 138 consists of Joseph H. M. Smith, Fort Worth, Texas; Manuel Nosti, Tampa, Fla.; W. C. Crawford, Brooklyn, N. Y.; F. F. Bell, Palestine, Texas; J. Lewis Arnold, Bellingham, Wash.; Wilson Hays, Barton, Md.; Ralph W. Martin, Los Angeles, Cal.; C. E. Linstruth, Carthage, N. Y.; O. J. Bean, New Bedford, Mass., and Leonard Pagenhardt, Westernport, Md.

There were quite a number of different methods presented for determining the percentage of increased light. Martin took it from the candle power point of view, whereas the rest worked on percentage after somewhat different fashion, but all arrived at essentially the same result, therefore all were correct as far as they went. But all failed to make note of the fact that, due to the increased size of crater the increase in brilliancy at the screen is never quite in proportion to the increase in amperage, and when we get into high amperage it does not come anywhere near to being in proportion, this fact representing the inefficiency of the optical system.

I am publishing the reply of F. F. Bell, supplemented by the reply of J. L. Arnold, because the latter shows another way of doing it, that is to say, the proof he supplies shows another method of figuring the same thing. On second thought, I will add the reply of W. C. Crawford. It is very short and illustrates the method of finding the percentage increase.

Reply to Question No. 138.

By F. F. Bell, Palestine, Texas.

The Question:

If you are projecting a 16-foot picture and it is proposed to enlarge to an 18-foot one, what percentage of increase in light would be necessary to produce the same screen brilliancy? If 35 amperes were used in the first instance, how many would be necessary in the latter?

The Answer:

Figuring that a picture is ¾ as high as it is wide, a 16-foot picture would be 12 feet high, and an 18-foot picture would be 13½ feet high. Therefore, 12x16=192 square feet of screen surface; 13½x18=234 square feet of screen surface; 243—192=51 more square feet of screen surface in the larger screen. Now to find the percentage of increase in the larger screen over the smaller one we must take the small screen as 100 per cent, therefore 51÷192=.26 9/16 of increased area, or, expressed in percentage, 26 9/16%. It then follows that we must have 26 9/16% more light, and 26 9/16% of 35 (Amps.) will be: 35x.26 9/16=9.29 11/16 amperes, which we would have to add to our current in order to have the same illumination on the 18-foot picture as on the 16-footer. In practice, however, we would increase it 10 amperes, which would, of course, give us but very little more increased illumination, and this would make a total of 45 amperes for the 18-foot picture.

Reply to Question No. 138.

By J. L. Arnold, Bellingham, Wash.

A certain given amperage per square foot of screen surface will give a certain definite brilliancy of illumination to the screen, and the percentage of increased light necessary is equal to the percentage of increased screen area. Therefore, the per cent more light needed for the 18-foot picture would be 26.6 per cent. The increased amperes for the 18-foot picture would be 26.6 per cent of 35 amperes, or 9.3 amperes. The total amperes for the 18-foot picture being 35 plus 9.3, or 44.3 amperes.

To prove the foregoing: 35 amperes are used to illuminate a 16-foot picture, means a screen brilliancy of .186 amperes to the square foot of screen surface. Therefore the 18-foot picture would require .186 amperes times 237.6 (area in square foot of 18-foot picture) or 44.3 amperes. The difference in amperage between the 16-foot picture and the 18-foot picture is 9.3 amperes, or an increase of 26.6 per cent. Given any number of amperes for the 16-foot picture the increase in light for the same illumination in the 18-foot picture would be 26.6 per cent.

Reply to Question No. 138.

By W. C. Crawford, Brooklyn, N. Y.

A 16-foot picture contains 192 square feet; an 18-foot picture contains 243 square feet. This is an increase of 51 square feet, or 51/192=26.5% increase in area. The same percentage of increase in light would be necessary to produce the same screen brilliancy. If 35 amperes were used on the 16-foot picture, 35x1.265=44.275, or roughly, 45 amperes would be necessary if it was increased to 18 feet.

Curtain Coating.

Minneapolis, Minn., sends in clipping, presumably from some paper connected with the motion picture industry, and asks what I think of it. The enquirer says he has a "canvas screen" and asks "how can I improve my projection?" The answer reads:

> In answering your inquiry, consider the curtain first. Buy three boxes of alabastine, one blue or green, and two white. Blue is preferred to green, but make sure it is the original alabastine. Mix blue with water and paint the back of the curtain. Let it dry and paint the front with one box of the white. After this has thoroughly dried, coat it again with the other box of white. After the second coating dries procure about fifteen cents worth of drop black and paint a border around your curtain, allowing the border to overlap the picture about an inch all around. This entire curtain improvement should cost you no more than $3.00.
>
> Second—Above all use a Gundlach No. 2 lens. This type of lens is quite expensive, but gives the picture about 50 per cent. more light. When ordering be sure and give size of picture and exact length of throw. Measure the latter with a string from the center of your present lens to the screen, remembering that the inches as well as feet are important. Carbons and current are also very important.

As to the screen, the dealer in information does not mention the fact that the canvas should be properly sized before being coated. Just what the blue is for deponent sayeth not. It would have no more effect on the cupola of the county court house. If the man wants the back side of his screen calcimined blue, however, it won't do any particular harm, but it's rather a waste of good material and energy. As to the black border, why lampblack mixed half oil and half turpentine is exactly as good—and cheaper. As to the No. 2 lens, the statement made is purely foolish, since the question asked said nothing about the size of the picture, length of throw, or lens, and a large lens diameter is distinctly objectionable unless local conditions compel its use. True, there are cases where a Gundlach No. 2 would give 50 per cent. more light, but in other cases, and quite possibly in this one, such a lens would not add anything to the light and would set up other troubles until it was stopped down to the diameter of the light ray at the point it meets the lens.

Another clipping, presumably from the same paper, shows a method of plotting the candle power of the arc lamp. The plot may or may not be correct, but inasmuch as it figures out 37 square millimeters for a 20-ampere crater and at 54 square millimeters for a 60-ampere crater, its correctness is open to very large question. The amusing part of the article is that it says that a certain given candle power at the arc is required to illuminate a cloth screen, using a three-wing shutter. Little knowledge is a dangerous thing, it has been said. This particular dealer in information fails to take into consideration the fact that the amount of light reaching the screen would depend upon many things, as, for instance, the quality of the condensers, whether or not the condensers were the proper distance from the film to suit the diameter of the objective, whether or not the crater was in focus at the spot, whether the three-wing shutter be a 50/50 shutter or something else, and whether the three-wing shutter was set at the focusing point of the light ray or not. The principal trouble with such information as this is that it is misleading. Men are likely to

Unpleasant Experience.

A theater manager, whom I have every reason to believe is telling the even and exact truth, sends in the following:

> Since my last letter I have had one more unpleasant experience with a union man. I had the business agent, Mr. ————, whom you know, on a still hunt for me, and he finally came forward with a man whom he said was the last word in good operators. This man arrived, and I left the following day for New York to attend the Trade Shows. On my return I found he had vanished between days. On one occasion he was found down stairs "getting a drink," with both arcs burning and one projector running all alone. There were something over one thousand people in the house at the time. I spent more than a day after my return in getting the machines back into the condition they were before he came. A great mess of film scraps was cleaned out of the operating room during the few days he was in charge; nothing seemed to stand in his way of making long and impressive cuts. In nearly every way the man was incompetent, and I am thoroughly convinced that my janitor is a far better operator. Acting in accordance with the rule of the house, three days' pay was held up in lieu of notice. The fact that he waived this sum in spite of the fact that he knew I would be back on the ground the same day he left makes me quite positive that he was one of a party which used the theater, one night, for questionable purposes, to judge from evidence discovered the next morning, though as to that I have no other evidence. Of course this is not for publication. I am only telling you to give you some idea of what I am up against, and ask you as one of the spokesmen and organizers of the operators' unions just why and how do these chaps hold cards? Am I wrong in understanding that a strict examination determines whether or not a man is admitted to membership?

Gentlemen and brothers, I am publishing this letter because it is a bona fide proposition, and *such things as this bring shame upon the organization.* I am prepared to say that this manager is honest; that he has stated, as nearly as he knows, the exact truth. DO YOU THINK A THING OF THIS KIND IS A CREDIT TO ORGANIZED LABOR? A man who in just a few days litters up the operating room with film cuts; got the machines into a dirty, nasty condition and out of adjustment. No, I am not an organizer of the union, but I have brought many hundreds of men into the organization, nevertheless, and I believe at least a dozen unions have sent their application for charter to the general office through me, or have done the preliminary corresponding with me and have very largely been induced to organize through the efforts of this department. It is therefore disgusting and discouraging to learn of such occurrences. The union in question is a large one in a large city—not in New York City, or I'd fix his clock for him myself in a hurry. This fellow was taken to this theater by the business agent of the union, and given a big send-off as a high class operator. THE UNION CAN OFFER NO VALID EXCUSE, even though the man came in under a transfer card. It is the duty of the organization—the absolute DUTY of the organization to at least have some knowledge of the ability and moral responsibility of its members, and failure to do so cannot but result in such things as this. This matter ought to be very thoroughly investigated by the organization, and if the man is found guilty as charged, then he should be promptly expelled. He is not a credit to the organization; he is a discredit and a disgrace to it. I stand for the organization of the operator because I am firmly convinced his organization is not only essential to his own welfare, but also to the welfare of the moving picture industry. I firmly, thoroughly, and absolutely believe, however, that IT IS UP TO THE ORGANIZATION TO DEMAND GOOD WORK FROM ITS MEMBERS. I do not believe there is any use, or any sense in accepting into membership every Tom, Dick and Harry who comes along. *After thirty years of experience in the labor movement I firmly believe that a good, compact organization of fifty* THOROUGHLY COMPETENT *men is more powerful than a sponge made up of three times that number of incompetents;* moreover, the incompetents in the organization not only disgrace themselves, but they disgrace the competent men as well. This is some pretty plain talk, *but it is rock bottom facts just the same, and, my brothers, you know it is.* It is not a pleasure to talk to you this way; far, far from it, but I am sorry to say there are operators' unions in this country which stand in need of a very strenuous house cleaning—with regard to membership, I mean.

From Killarney.

H. G. Fiske, operator of the Killarney Theater, Shamrock, Okla., says:

> I started this letter with intention of renewing my subscription, but find I have already done so. We have a house seating 350, using a Six A motor-driven projector. Have our own poewr plant, which is an International 12 H. P. engine and 8 K. W. generator, which gives me 40 amperes at the lamp, with about 5 for incandescents, with plenty to spare. We are running eight day Universal service, including a Red Feather on Sunday, for which we get 5 to 15 cents. Projection around the oil field is, as a rule, very good, and wages are quite satisfactory. I am drawing twenty-five per, though of course I take care of the light plant. On the other hand, I only operate about three hours each night, with a Saturday and Sunday matinee. This is my fourth year. I have not run every machine there is, nor have I stopped learning; therefore believe I will continue to progress and learn something from the department every week. I started in electrical work at Detroit, and took up the operating end as a side line. Two years ago I reversed that proposition. Perhaps you have seen the "Oil Field Pictures" taken at Shamrock. They were shown privately in New York by Mr. Harry Sinclair of Tulsa. Am enclosing a little card designed to insert in film as I ship them to the other fellow; although running new service I still believe them to be of use. In closing I want to thank you for the excellence of OUR department, and say I am "strong for you."

No, I didn't see the "Oil Field Pictures." New York, my dear sir, is a huge proposition, and special things of that kind are shown almost every day.

The card is very good. Such things as this would help very materially where films are used on circuit, always assuming that the operator does his duty in filling them out.

You must have a generator of rather high voltage. A 70 ampere,

REEL NO. Burden Bearer -

CONDITION { Good / Fair ✓ / Poor 2 -

Misframes ----------

Remarks other side. H. G. FISKE, M.P.O.
Killarney Theatre, Shamrock, Okla.

8 K. W. machine would give you more than 110 amperes. If you have a 110 volt generator you are wasting a lot of energy, since you have to break the voltage down with a rheostat, and that is decidedly costly. With a 110 volt generator half the energy generated is wasted in resistance. I appreciate your co-operation and your kindly feeling toward me and the department, and trust I may be able to retain your good will for many years to come.

From Brother Turnpaugh.

W. S. Turnpaugh, Abilene, Texas, an old time correspondent of the department, is here with the following. We are glad to hear from him, being under the impression he had fallen into a hole, and pulled the hole carefully in after him.

> Attached find photograph showing how we do things in Abilene. It is an advertisement of a Triangle Keystone picture we ran in January. You will note that we run 'em right off the bat, too—no old stuff for this small town. Mr. J. E. Hamlett wanted to put out something proper in the way of advertising, and we conceived the idea of building an imitation submarine superimposed upon a gasoline buggy bearing the name of Ford. We were unable to locate a picture of a submarine, therefore proceeded from memory. The photograph shows net result. "It" is 38 feet long and 7 feet in diameter. The picture tells the rest. It was run all over town and made a big hit. The photograph was taken in front of the largest of Mr. Hamlett's theaters. You will see Mr. Hamlett standing at the left side of the picture, partly obliterating the word "the." The operator from Mr. Hamlett's other house is at the opposite end of the craft, and Yours Truly, in a uniform we mooched from the recruiting office, is seen sticking out of what looks like a smoke stack, but ain't. The gink whose head shows is the victim who drove the Ford.
>
> And now, will you please publish this? I will buy mercury taken from the tubes of old rectifiers. All those who have same to sell please address U. S. Electrolytic & Mineral Company, Box 373, Abilene, Texas.
>
> Well, I must get busy now, as it is time to start the Six A's again.

I am publishing this, although it is pure unadulterated piracy as against the Advertising for Exhibitors' Department. It's a good stunt, and undoubtedly would prove to be a drawing card. The only suggestion for improvement I can make would have been to have concealed the wheels of the fliver a little more completely. Those having old mercury arc rectifiers will take notice.

American Projection Society.

Some time ago I mentioned the formation of a society known as the American Projection Society, which organization is chartered under the laws of New York State. This society is intended to be composed entirely of men who are able to prove themselves to be competent, up-to-date operators, and who are, in addition to this, of such character as will do credit to the organization.

As before said, this organization in no way impinges upon or interferes with the field already occupied by the union. It is intended to band together high class operators who take pride in their profession and wish to see it advanced to a higher plane.

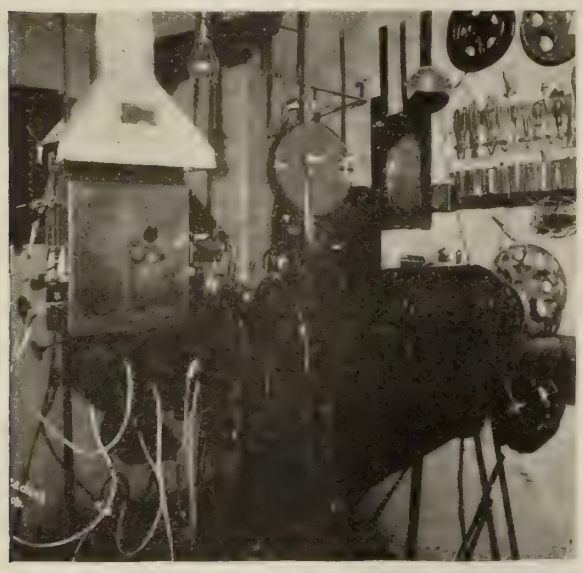
There is every reason why this organization ought to expand until it covers the entire country, with branches in every large city, but up to the present time no really definite move has been made to bring about such an extension of the activities of the American Projection Society.

Since the publication of the article in question the editor has been in receipt of many letters from men who would, in addition to being members of the union, like to belong to such an organization. I am firmly convinced that they should have the opportunity, and that the expansion of the organization, if carefully and properly inaugurated, will operate to very materially help in the elevating of the profession of operating to a higher plane. It's up to the A. P. S.

An Up-to-date Operator.

J. C. Godfrey, Wenatchee, Washington, says:

I am what you would call a small town operator. Am breaking into the department purely on my nerve, but please don't take me for one of the correspondence schools would-be's, because I have been at the operating game for seven years, and have had practical experience with all leading makes of projectors. We have what I consider to be, for a small town, one of the best equipped operating rooms in the state of



Washington. The room is 12 feet long and 7 feet wide with a 7 foot ceiling. There are two vent pipes leading to the open air, one of which is connected to the hood on the lamphouse, so that it takes away the heat and carbon gas; the other is for ventilation of the operating room. I have a 95 foot throw, with a 15 foot picture, using 25 amperes D. C. at the arc. We have just installed one of the new Minusa screens and have put in a G. E. rectifier which surely does put up a fine light. I think any exhibitor having alternating current supply will make no mistake in installing a G. E. rectifier.

I am proud to say that I have been a "student" of the department for many years. I have a set of Hawkins' Electrical Guides, which are, in my opinion fine; also the first and second edition of the Managers and Operators Handbook, which are the best works of their kind ever published. Enclosed you will find check in the sum of $4.00 for the third edition. If it contains

as much knowledge in proportion to the price as did the second edition, then I don't blame operators for going crazy over it. *I believe these books should, by all means, be in every operating room in the United States and Canada.*

I am fortunate in that I have a real show man to work for—one who appreciates good work, and pays good wages for the goods delivered on the screen. I get $25.00 a week for five hours each day, which I think you will admit is pretty good for a small town operator. Enclosed find two photographs of my room. The film tank shown is one of my own make. It holds eight reels. The inside is perforated and can be removed from the outside casing, so that a damp cloth may be placed in the bottom of the tank, which helps to keep the film in good condition, particularly in hot weather.

This letter comes from a real operator. Not only does the letter show that, but the photographs prove it. Notice the Hawkins' and the Handbook on top of the rectifier, placed there, of course, for the purpose of photographing. Take note of the wash basin, the radiator, clean towel and rack to hold it, the cabinet, the drinking glass and telephone. All this proves the manager is on the job; that he is willing to provide not only absolute necessities but comforts and conveniences in the operating room. However, both pictures show that the operator himself is not asleep, because *these comforts and conveniences are in order;* the wash basin is clean; so is the cabinet and the fixtures. The tools are placed neatly and in order, the slides are in neat rack conveniently located. The fuses to the shutter cord show a new stunt, and not at all a bad one. The fuse itself seems to be a standard fuse of the kind commonly used for safety cords, attached to which is a strip of old film which hangs down right where it would very quickly catch fire in case of fire at the machine. The scheme is not exactly ideal, but its a long way in advance of nine out of ten shutter cord fuse installations; yes, I will do better than that and say, ninety-nine out of one hundred. The rewind shown in the first photograph had me puzzled for a moment. I thought the pulley was attached to the film tank, and I could not dope the thing out at all. I think, however, that the pulley is really attached to the bench and runs the rewind shown, the other standard of which is out of sight to the right, there being apparently a hand-driven rewind at the other end of the room, shown in the second photograph. Brother Godfrey is proud of the fact that he is a student, and that is what every operator ought to be, though unfortunately many of them are not.

Arc Explodes.

J. H. Pooley, Toledo, Ohio, writes:

I have been operating for five years, always working with A. C. Tonight I experienced something new. I struck my arc which burned all right when the carbons were very close together, but as soon as I separated them about ¼ of an inch there occurred a rapid succession of loud explosions. These explosions were very pronounced and very rapid. They seemed to take place between the end of the lower carbon and about one inch up to the top carbon. The top carbon was turned to a dark brown where the explosion struck it. This lasted for possibly two minutes, and then did not again occur. The current is 60 cycle A. C. This matter is a mystery to me, particularly inasmuch as the explosions did not have any effect on the light, since the arc burned steadily during the period of the explosions. Have you ever heard of anything of this kind before? I would be glad to learn the cause of this, if anybody knows.

Well, Brother Pooley, I don't understand why there should be an "explosion." I note you say that these explosions were "quite loud," which I presume must be taken relatively. It is no new thing for the current to occasionally crawl up on the carbon, or rather it used to be a common enough occurrence when carbons were imperfect. It simply means for some reason or other the point of the carbon offers high resistance, whereas some spot on the surface of the carbon further up offers comparative low resistance. When the carbons were close together the resistance of the arc was very much lessened, and the voltage was not sufficient to cause the current to overcome the resistance necessary to "crawl up" the carbon, but as one opened the arc the voltage increased and the thing occurred. The explosion part, however, is something else again, and I will have to leave that to our readers.

In describing the foregoing I know I have not been very clear, but I think all the old operators will understand and have experienced that which I have tried to describe.

Here Is An Interesting Stunt.

O. J. Bean, New Bedford, Mass., writes:

If your outside shutter cuts the light ray at its narrowest point, or in other words, is set in the right plane, do you know that if you focus a stereopticon slide on the shutter blade your picture will be in focus on the screen? This may be an old stunt, but it is a discovery to me. If you want to clean your lens during a show this discovery comes in mightly handy. Of course I know you should clean them before the show starts, but the lens may accidentally receive a drop of oil or something may happen to require its cleaning. Now here is a question which, if you think it a good one, you may ask in the department. What would cause halation to appear on the screen, no halation being present in the film?

What you say about the slide, Brother Bean, is not, I think, strictly true. It would, however, be entirely true if the slide occupies exactly the position the surface of the front condenser occupies. This is true because when the picture is in focus on the screen the front surface of the front condensing lens is focused at the dissolving point of the light beam in front of the lens. This point forms the front conjugate foci point, the rear one being the plane of the lens. Your focus would therefore be out just a litle in front of the plane of the lens. Yes, I knew that before, but had not thought of using it in that way, nor do I think many other operators have thought of using it in that way, therefore its publication is of value. As to the question, why I am printing it, and will see how many can answer. Frankly, I am not at all sure I can myself, unless it be oil on the film or a very thin coating of oil on the objective lens, such as might be left after wiping off an oily lens, but not cleaning it thoroughly.

He Answers Back.

Ralph W. Martin, Los Angeles, Cal., comes in with the following:

I have noted Friend Solar's comments, issue of May 27th. No doubt he is correct in contending that astigmatism has very little to do with the action of the condensers. Nevertheless, with an extended light source the conditions which I described in my article of issue April 22nd, do occur to a certain extent, and it was this small bit of knowledge that I wished to convey, since that article may come in handy in another connection some time. In fact, in my reply to Solar's chromatic objections I will show him just how I do that little trick.

Now, Friend Solar's distinctions between astigmatism, coma and side-flare may all be correct, and, if so, constitute just that much more information. I wonder what he means by "side-flare." Maybe he considers the point B (issue April 22nd) to be a virtual reflected image of the point A, whereas I meant it for a real point on the crater. At any rate, if Solar is thinking of anything in connection with the phenomenon of reflection he is wholly in error in his interpretation of the article in question. But, again, Solar may not refer to reflection at all, for he says, in effect, that aberrations at B' are not due to astigmatism, but to *angles of incidence* and curvature of the lens. I would like to know to what astigmatism is mainly due if not to the obliquity of the *angle of incidence* of the rays which strike the lens. If he can show any authoritative statement to the contrary I will back down, but not until then. Furthermore, Solar discusses spherical aberration and astigmatism wholly from the standpoint of what happens with regard to the shape of the field, or focal plane of the image, but *entirely disregards the structure of the rays from the light source to the image;* hence he cannot see any similarity between spherical aberration and astigmatism, although it is made as plain as day in my drawing. Again, Solar seems to think that "astigmatism" and "curved field of the image" can be used substantially as identical terms, pure and simple; but there are many other factors, such as choice of materials in the glass, position of the diaphragm, and other things which have to do with producing a flat field with sharp focus at all its points. In an elementary sense, astigmatism is not curvature of field, but is the blurry effect produced in those points of the image which lie off the principal axis of the lens. The blurry effect increases from the center of the focal plane toward the edges. The curvature of the field is not a normal condition naturally attending this aberration, but is artificially introduced as a means of reducing the aberration. The curved field is the focus of all the circles of least confusion of each elementary beam, such as AA' and BB', and finally flatness of field is obtained by combining two lenses, the curved field of one being positive and the other negative in direction. If the positive and negative curvatures are equal in amount they combine algebraically and produce a surface of zero curvature, or a flat field, and we have an anastigmat lens.

Nope, I never used the word "anastigmatism"; at least I cannot find it in my manuscripts, so I will have to pass that side-swipe on to the printer's devil.

I haven't nerve enough to butt in on this proposition, so I guess I will have to let Solar and Martin scrap it out between themselves so far as this particular thing be concerned. However, I will display my darned ignorance by saying that I cannot see why anastigmatism is not correct enough to pass muster if anastigmat is.

Interested.

Miss M. S. Bissell, San Jose, Cal., says:

Have recently become very much interested in projection, generally through the reading of the department, most of which is about as intelligible to me as the oft maligned Greek. And now am wondering if, provided I could finance the preparation period, motion picture operating would not only prove an interesting line of work, but also be a chance to work into the exhibiting field—one of my pet ambitions. In April 8th issue of the World you mention a Miss Meusner, who is an operator. I would like to write to her if you can supply me her address. Can you tell me anything about the range of salary on this coast? I suppose a woman would have the time of her young and unsophisticated life getting a job after she had qualified. As for the clothing objection, why I should think that would be easy to side-step. We wear just plain ordinary breeches for riding, while some wear tights for swimming, and that is simply for convenience of play. Why should we wear skirts and frills when it interferes with our work? (Hum. I think I will refer this particular query to Billy Franke. 'Tis said he is qualified to answer intricate questions of this variety. Let's have the answer, William.—Ed.) I wish you would come to the assistance of we poor San Joseans. We have two ten cent houses, two five cent ones, one vaudeville-picture place, and one legitimate, which also shows the big features, and we don't get really good projection in any of them. (Bing! Just like that for the San Jose operators.—Ed.) At the joint (Hully gee!—Ed.) where Triangle pictures (alternated with Fox Rot) are shown, the screen is at times so dark that the audience can scarcely follow the action; shadows and irregular speed are common. Help! Help! Help!

I expect to be in San Jose next winter, Miss Bissell, and will then be in better position to speak with authority as regards your criticisms. I am sending you Miss Meusner's address by mail; the name is pronounced as though spelled Mews-ner. As a matter of fact, I am a little skeptical about operating ever offering an attractive field for the ladies. An operating room, even under the best conditions, is almost anything but comfortable in summer, and with a large percentage of present day installation its extremely uncomfortable, besides being none too healthy. Salaries for operators on the Pacific Coast go up as high as $45.00 per week, I think, in a few cases. How low it goes I cannot say,but I have had reports of $9.00, which, of course, must represent very nearly the extreme in the other direction. I believe salaries on the Pacific Coast will average $25.00 per week; possibly a little better than that. In San Francisco and some of the well organized cities where they have uniformly good men, salaries are quite satisfactory, averaging, I believe, better than $30.00, and in some other places they are very unsatisfactory.

From Cleveland.

L. J. Shafranek, Cleveland, Ohio, orders a Handbook and says:

Regarding exchanges handling multiple reel features on large reels, I am in favor of it. One brother stated that the majority of take-ups are not ideal for double reels, and that the strain on the film at the beginning is therefore very great. I agree with him, but we all do it just the same, and I am willing to bet that that brother does the same thing if he has 14-inch magazines and large reels. The only objection is that film exchanges will have to obtain large reels and larger shipping cases, and some of the old-time exhibitors will have to trade in their small magazines for large ones. But why stop progress on account of the relatively few back numbers? Why not keep abreast of the times? At the present time the end of the first reel and the first part of the second is all scratched up, and part of the ending of the first and the beginning of the second half is cut off, with six or seven patches, and something like ten punch marks that the exchanges put in to number the reels. If we would be progressive we should favor the large reels. What do you say?

Well, Brother Shafranek, this is a pretty good sized question, and it has been coming before me in quite a goodly number of different forms, and from many directions during the past few months. Personally, at least so far as multiple reel releases be concerned, I am in favor of 2,000-foot reels, but beyond that I balk. There is, of course, a certain amount of added fire danger, from the property loss point of view, in placing large reels in the machine, but so far as any added danger to the audience be concerned I would just as soon have 4,000 feet of film in the magazine as one, if the thing caught fire. The operating room is fire-proof, and if the 1,000 feet don't make smoke enough to alarm the audience, then 4,000 feet won't either, therefore there would not be any considerable difference so far as the audience be concerned. But to place three or four thousand feet of film in danger of total destruction is quite another matter. If a reel catches fire in the magazine it is all going to burn. If it is four thousand feet long you are out four thousand feet; if it is one thousand feet then you are out that amount. Do you see the point? Another thing; when you run reels above 2,000 feet they become very heavy, and magazine spindles are not designed to meet any such strain. Probably they may be in future, but at present they are not, and to change magazine spindles would necessitate changing all reels and all magazine spindles at one time, or providing some means for quickly and conveniently reducing and enlarging the hole in reel hubs. Moreover, with 3,000 feet of film on the reel, if some slack is run off when the machine stops, and that slack is allowed to remain, when the machine starts there is going to be a heavy jerk, which will strain the perforations at the top sprocket. Without going further into this matter at this time I am prepared to concede the practicability and even the advisability of 2,000-foot reels, but I am prepared to oppose anything larger than that. I do not think that three or four thousand-foot reels are either necessary or advisable. There, I have walked all around that subject for quite a while, but at last I have sat down, and you will have to pry me off the particular spot I am sitting on. I am satisfied I am right, and have not arived at the conclusion above expressed without due and proper study and consideration of the subject.

Behind the Firing Line.

A. J. Mason, St. John, N. B., sends money order for the third edition of the Handbook, and says:

This book is to go to an operator who is showing moving pictures behind the firing line at the front. He left St. John with the 26th (Regiment, presumably, Ed.), and has been given the work as above indicated by the military authorities at the front.

And thus it is shown that I am indirectly helping in the European war, or at least helping to amuse them over there while they are engaged in the delightful pastime of "shooting each other up." The book has gone forward, and while I regret exceedingly that the insanity of Europe and the savagery which lies beneath the veneer of our "modern civilization" (?) makes possible the conditions which created the "firing line," still I hope the book will help to improve the projection of pictures at the front, and thus add somewhat to the enjoyment of that which we now very appropriately dubb "cannon food."

Richardson's

Motion Picture Handbook for Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,
MOVING PICTURE WORLD,
17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy in the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

More Camera Builders.

The man who always finds a way is the man who succeeds, and the boys who make their own outfits belong to that class. Even to the man who can well afford to buy his own outfit the experience that comes from building a camera and the satisfaction derived from the creation of an outfit with his own hands are invaluable assets. If you are a true artist and a real cameraman your camera and outfit will exact from you the same loving care and devotion and you will feel for it the same pride that you would bestow upon a sentient being.

It will come to possess for you an individuality; the same foibles and idiosyncrasies that a personal friend might have. If you treat it with consideration and care it responds by working sweetly and turning out good negatives, but if you neglect it and allow it to get dirty and the bearings to clog, and the polished surfaces to rust and its glass eye to become fogged it responds with bad negatives and buckling and various other expositions of the innate cussedness of inanimate things.

It may have been a fine high grade mechanism in the first place, eager to be your friend if you gave it a little attention and a few kind words, but if you were not a fit companion for it don't blame the camera if it becomes degraded by associating with you; it couldn't choose its owner! Or your camera may have been a cheap measely little box with a pot metal soul and unpolished ways that never thought of having any self-respect until you took it in hand and polished its roughness, oiled its bearings, strengthened its weaknesses, and mended its warps and cracks, then the little son-of-a-gun surprised you by giving you better work than you thought it capable of.

This may all read like bosh and fol-de-rol to you, but the engineer of a crack express mogul engine, the driver of a racing car and the aviator who loops the loop over the enemies' lines have all the fondness for their steeds of iron and steel and silk that any jockey ever felt for his mount of muscle and sinew and satiny coat; so what's the matter with the cinematographer who feels the same for the machine that affords him his support and the labor that he loves?

Two more of the readers of this department have sent in photos of cameras they have made themselves. The central illustration shows Louis Uhler, of Detroit, Michigan, and the camera which he made.

The camera case and magazines are made of aluminum bound with brass. It is five and one-half inches wide, twelve inches high and weighs nineteen pounds.

The lens mounting permits the lens to be turned so that it may be focussed upon a ground glass opposite the aperture plate without disturbing the film in the gate and then being turned quickly back into place for the exposure.

A slot in the side of the camera permits masking plates being inserted in the frame aperture without opening the camera.

The magazines are interchangeable and have two film traps or outlets and hold two hundred feet of film.

Mr. Uhler made the camera case, magazine, sprocket wheel, and all of the parts except the spur gears which he purchased.

He has a small workshop in his home with a foot power lathe and a hand bench drill where he did all of the work.

It is a fine-looking piece of mechanism and the young builder deserves much credit.

Fred Keys, of Sapalpa, Okla., whose camera is shown in the first and third illustrations, was previously mentioned in this department. His camera was made from a small hundred foot model Kinograph mechanism and a Williamson Claw Movement put into a larger case, carrying magazines of two hundred foot capacity.

Mr. Keys also has a printer which he made from a No. 5 Power head, which he runs by a small motor.

Both boys send samples of excellent work done with the cameras which they have made.

This department would like to hear from others who have constructed their own outfits either in whole or in part; particularly cameras, printers or developing apparatus.

The Correspondence Club.

Some of the boys who have sent in their addresses to the correspondence club have written this department telling of the benefits they have derived from corresponding with those who have written them and of the mutual help which they had obtained by discussing with others the problems which they have encountered. This department is pleased to receive letters from everyone interested in cinmatography, but it is a physical impossibility to answer all of the correspondents except very briefly, much as the editor would like to go into detail with each one in his individual problems.

Many of the letters received are from ten to twenty pages in length, and many ask about questions that require long answers; so it is plain to see why, when the daily mail sometimes goes to twenty or twenty-five letters a day, that delays in answering are often unavoidable.

Many of you are doubtless too busy with the eternal problem of bread and butter to do much writing, but those who can find the time for a letter or two will doubtless be richly repaid for the time which they devote to it.

If you would like to exchange experiences with a brother in the same lines in which you are interested, do not hesitate to send in your name and address.

The following have sent in their names for enrollment: Arthur Van Vollie, Gillespie, Ill.; Paul N. Bo Quist, 610 East 36th street, Minneapolis, Minn.; Chas. G. Roos, Chief Camara Man, Canada Film Company, Galt, Ontario.

Keys' Camera and Magazines.

Louis Uhler and His Camera.

Keys' Camera, Showing Mechanism.

*Copyright, 1916 by the Chalmers Publishing Co.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Valiants of Virginia."

Released June 26th by the V-L-S-E, Inc.

(Suggestions prepared by S. M. Berg. By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 7½ T "A trust" is a sub-title and is printed reading matter on the screen. But 12¾ D "Niggers dancing" is a description of action.

The prologue of this story opens in Virginia. A duel and a misunderstanding part two lovers. Twenty years later their respective son and daughter meet and fall in love. The events of the past nearly disrupt their romance but the truth comes to light and they are happily united. The predominating atmosphere is Southern. A representation of an old-time Tournament and Tournament Ball is held during the course of the picture. There are also several flashes of niggers dancing.

Picture players will find this one of the most difficult pictures to handle that has been released for some time. The continual changes in character of action will require close watching. Note particularly: Scenes of niggers dancing at 12¾ and 27½, Hunting scene at 40½. From 52¾ to 56 are scenes of Tournament with fan-fare by Trumpeters. From 58 to 60½ are scenes of the Tournament Ball with Grand March, Gavotte, etc., Horses hoofs and train effects at 72½. Clock striking 13 at 70½.

The THEME selected is "A Love Song"—Bartlett.

Time Schedule: 75¼ minutes (about 5075 feet—five reels).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, 3 East 43d Street, New York City.

Time		*Subtitles or Descriptive Cues*	*Music*
0	D	Opening.	Southern Airs—Lampe.
2	T	Judith Fairfax.	
3	T	The traditional Valiant pudding.	Agitato No. 2.
5	T	"I give you my sacred word."	A Love Song—Bartlett. (Allegretto con espressione) (THEME).
5½	T	In the gray of the dawn.	Misterioso No. 1.
7½	T	A Trust.	Nocturne—Karganoff. (Andante non tanto)
9½	T	Ten years have passed.	
11	T	The witching hour.	A Shepherd's Tale—Nevin. (Allegretto semplice).
12	T	"Here I am, Master."	
12¾	D	Niggers dancing.	Virginia Reel.
13¼	D	Dinner table scene.	Shepherds all and Maidens Fair—Nevin. (Allegro con moto).
14¼	T	A year later.	Lullaby—Nevin. (Andante semplice)
15¼	T	Twenty years elapse.	
16¼	T	Andrew Fargo.	Repeat: THEME.
18	T	"It gives me great pleasure."	
19	T	A bolt from a clear sky.	Hurry No. 1.
22	T	"Call a meeting of the directors."	Hurry No. 2.
24	T	"Gentlemen, I am placing."	Repeat: THEME.
25½	T	Two hours later.	Repeat: Shepherds all, etc.
27½	D	When John reads letter. (Flash of niggers dancing)	Virginia Reel.
29¾	T	Two weeks later.	Repeat: THEME.
31	T	"I don't know whether."	
33	T	"Will you take me."	Douce Caresse—de Fuentes. (Valse lento)
39	T	"Was it Valiant or Sassoon?"	
40½	T	Next day. The hunt.	Allegro vivace No. 1. (Hunting galop)
42½	T	"There goes another fox."	
44¾	T	"The next day John Valiant."	Repeat: THEME.
47	T	Damary Court Occupied.	Repeat: Southern Airs.
52	T	Major Bristow incurs.	
52¾	T	Tournament Day.	Tournament—Nevin. (Allegro energico)
54	T	"One of our noble knights."	Trumpet Fan-fare.
56½	T	The winner chooses his queen.	Repeat: THEME.
58	T	The Tournament Ball. (Grand March.)	The March Theme from M. Beaucaire—Bucalossi.
59	T	"Oh Queen of Beauty."	The Gavotte from M. Beaucaire—Bucalossi.
60½	D	John and Shirley in the garden.	Leit Motif from M. Beaucaire—Bucalossi.
62	T	The awakening.	
62½	T	The next morning.	Intermezzo from M. Beaucaire—Bucalossi.
64	T	"My father killed the man."	
64¼	D	When Grief sees the Major.	Agitato No. 1.
66¼	T	"Give the Doctor this key."	Cradle-Song—Kjerulf. (Lento)
69½	D	Shirley at her mother's bedside.	Northern Serenade—Olsen. (Andante)
70½	D	Shirley looks at clock tower. (Thirteen strikes)	
72½	D	When Shirley mounts horse. (Horse's Hoofs and Train effects)	Allegro No. 1.
73½	T	"John! John!"	Repeat: THEME.
75¼	T	The End.	

Musical Terms (Continued).

By S. M. BERG.

FORTE (F).—Loud, strong, usually written *f; piu forte;* pf (*piano forte*) being softly and swell rapidly. *Poco forte,* rather loud. *Forte piano* (*fp*).

FORTISSIMO.—Extremely loud and usually written FF or FFF.

FORZANDO (FZ).—With force, strongly accented.

FUOCO, CON.—With fire, fiery, spirited.

FURIOSO.—Furiously, wildly.

G

GIGUE.—A jig.

GIOCOSO.—Playfully, sportively, merrily.

GLISSANDO.—A rapid scale effect by sliding fingers.

GRANDIOSO (GRAND).—With grandeur; majestically, pompously, loftily.

GRAZIOSO (GRANZ).—Gracefully, elegantly.

GUSTO.—Taste.

H

HABANERA.—A typical Cuban or Mexican dance.

HAUTBOY.—Oboe.

I

IDYL.—Pastoral or romantic composition.

IMPERIOSO.—Imperious, haughty, lofty.

IMPETUOSO.—Impetuously, impetuous, vehemently.

INCISO.—Incisive; sharply marked.

INDECISO.—Irresolute, undecided.

INTIMISSIMO.—Very tenderly, warmly.

INTREPIDO.—Intrepid, bold.

IRRESOLUTO.—Undecided, irresolute.

L

LAMENTOSO.—Lamentingly, plaintively, mournfully.

LANGUENDO.—Languishing, plaintive.

LARGAMENTE.—Largely, broadly.

LARGANDO.—Growing broader; that is, slower and more marked.

LARGHETTO.—The diminutive of *Largo,* nearly equal to *Andantino.*

LARGO.—Large, broad; the slowest tempo mark, calling for a slow stately movement.

LEGATISSIMO.—Very smoothly and evenly. On the piano, in passages marked *legatissimo,* each finger is to hold its note as long as possible.

LEGATO (LEG.).—Bound, slurred, a direction to perform the passage in a smooth and connected manner with no break between the tones.

LEGGIERO (LEGG.).—Light, airy.

LENTAMENTE.—Slowly.

LENTO.—Slow, calls for a tempo between *andante* and *largo.*

LIPIDO.—Limpid, clearly, distinctly.

L'ISTESSO.—The same.

LOCO.—"Place;" following 8*va* it means, "perform the notes as written.

LONTANISSIMO.—Very far away.

LUTTUOSO.—Mournful, doleful, plaintive.

M

MAESTOSO (MAESTO).—Majestic, dignified.

MAESTRO.—Master, conductor; choirmaster.

MALINCONIA.—With melancholy expression.

MARCATO.—Marked; with distinctness and emphasis.

MARCIA.—March. All marcia—in march style.

MARZIALE.—Martial, warlike.

MEN, MENO.—Less, not so. Meno allegro—not so fast. Meno alone stands for meno mosso, not so fast.

MESTO.—Pensive, sad, melancholy.

MISTERIOSO.—In a style suggestive of mystery.

MODERATO (MODTO).—Moderate. At a moderate speed or tempo.

MOLTO.—Very, much. Molto adagio—very slowly. Molto allegro—very fast.

MONOTONE.—A single unvaried tone—intoning—chanting.

MORCEAU.—A piece, a composition.

MORENDO.—Dying away.

MOSSO.—"Moved," "standing alone." As a tempo mark, it is the same

as "con moto." It means rapid in the phrases meno mosso (less rapid) piu mosso (more rapid) and poco mosso (somewhat rapid).
MOTO.—Motion, speed, movement, tempo. Con moto—with an animated and energetic movement.
NETTAMENTE.—In a clear, neat, distinct style.
NOCTURNE.—Dreamily romantic or sentimental character.
NOVELLETTE.—A modern conception of contrasting movements.
NIENTE.—Nothing.
NUANCE.—Shading; change in musical expression.
NUOVO.—Again; anew.

O

OBBLIGATO.—Applied to an instrumental part usually accompanying a vocal solo.
OPUS (OP or op).—Work; one number in the series with which a composer marks his works.
OSSIA.—Or; or else; indicates an alternative reading or fingering of a passage.
OVVERO.—Or; or else.

P

PARLANTE.—"Speaking" singing with a clear and marked enunciation. In piano playing, parlante calls for a clear, crisp non legato.
PASSIONATO.—Passionately; in an impassioned style.
PASTORAL.—Rural or idyllic scenes.
PATETICO.—Pathetic.
PENSOSO.—Pensive, thoughtful.
PESANTE (PES.).—Heavy, ponderous, firm, vigorous.
PIACERE, A.—"At pleasure;" means that the expression of the passage is left to the performer's discretion.
PIANO (p).—Soft, softly.
PIU.—More.
PIZZICATO (PIZZ.).—"Pinched," plucked with the finger; a direction in music for bowing instruments to play the notes by plucking the strings.
PLACIDO.—Placid, smooth.
POCO.—Little. *A poco a poco*—little by little.
POI.—Then, thereafter.
POLACCA.—Polonaise; a Polish dance in 3-4 tempo characterized by the commencement on the strong beat.
POMPOSO.—Pompously, loftily, in a majestic dignified style.
PORTAMENTO.—A smooth gliding from one tone to another; differing from the legato in its more deliberate execution.
POSATO.—Dignified.
PRECISO.—With precision.
PRESTO.—Fast, rapid; faster than allegro. Presto assai, very, extremely rapid.
PRESSEZ.—Accelerando, rapid, fast.

R

RALLENTANDO (RALL).—Growing slower and slower.
RECITATIVE (RECIT.).—Declamatory singing; free in tempo and rhythm.
REPLICA.—A repeat or reprise.
RETARD.—To suspend—going slower.
RIGOROSO.—In strict time.
RINFORZANDO.—With special emphasis.
RITARDANDO (RIT.).—Growing slower and slower.
ROBUSTO.—Firmly and boldly.
ROMANCE.—Originally a ballad—a composition depicting love.
RUBATO.—"Robbed." Means "dwell on," and often prolong prominent melody tones or chords.
RUVIDO.—In a rough, harsh style.

S

SCHERZANDO (SCHERZ.).—In a playful, sportive, toying manner.
SCHERZO.—An instrumental piece of a light, piquant, humorous character.
SCHIETTO.—Simply, quietly, neatly, deftly.
SEGNO.—A sign—al segno—to the sign—Dal segno—from the sign.
SEGUE (SEG.).—Following. In vaudeville this term is used often when several numbers are wanted without a break.
SEMIBREVE.—A whole note.
SEMPLICE.—In a simple, natural style.
SEMPRE (SEM. or SEMP.).—Always, continuously, throughout.
SENTIMENTO, CON.—With feeling.
SENZA.—Without.
SERENADE.—An evening or love song.
SERIOSO.—In a serious, grave, impressive style.
SFORZANDO (SFZ).—A direction to perform the tone or chord with special stress, or marked or sudden emphasis.

(*To be continued*)

Sixty-four Instruments in One.

By Clarence E. Sinn.

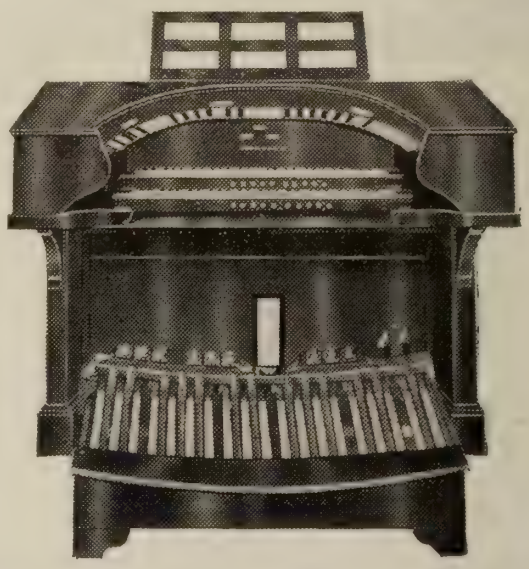
This is the way they are billing the big new Hope-Jones-Unit orchestra (Wurlitzer) lately installed at the Covent Garden, one of Chicago's latest amusement enterprises. The Wurlitzer instruments have been mentioned several times before in this department, but this big "No. 3" is worthy of special comment. I did not learn the number of organ pipes contained in this monster instrument, but here are a few details which were given me. (Many of these will apply in varying degrees to other styles of the Hope-Jones Unit orchestra.)

The console (key desk) consists of two manuals (keyboards) of 61 notes each and a pedal board of 32 notes. This key desk is movable and may be placed at any convenient distance from the organ pipes, which are connected by a set of cables, there being a direct individual connection with each pipe from the key desk through contact box fitted silver wires which are connected to relay in the instrument. The action used is electric pneumatic. All the vital contact points are of solid silver, which insures instant connections and does not corrode; the rollers on the union board are bars of solid silver, and the use of this metal in many vital parts of the mechanism suggests that it could be a good talking point for a salesman.

The key desk in the "No. 3" is fitted with 64 tone tablets and there are 189 possible tone combinations. (In the Unit system, I am informed, 61, 73, 85 and sometimes as many as 97 pipes are used to each stop, while in the average form of pipe as many as 97 pipes are used to each stop, while in the average form of pipe organ construction only 61 are used.) The wind pressure is higher than used by any other builder, producing greater volume of tone. The wind is furnished by a blower revolving a set of fans at a speed of 3,500 revolutions per minute. This is operated by a two-horsepower motor, which may be placed wherever convenient. The current for the action is of a low voltage (10 volts), which is furnished by a small generator driven by a belt from the blower shaft, so that when the instrument is in use there is a constant supply of current.

There are three essential departments of tone, viz: (1) Pipe Organ, (2) Orchestra, and (3) Percussion.

The Pipe Organ department is represented by heavy diapasons, big



diaphonic foundation tone, flutes and the characteristic pipe organ strings.

The orchestral department is represented by tubas, trumpets, clarinets, orchestral string tone, flutes, piccolos, clarions, 'cellos and string bass. The percussion department is represented by drums, tympany, oxyliphone, sleigh bells, harp, chimes cymbals, crash cymbals, triangle, castanets, bird whistle, thunder effect, gongs, horse trot, whistles, cathedral chimes, etc. One stop in particular contained in this group caught my fancy. They call it the "Chrysoglott." It has a fairy-like quality which I can compare to nothing else unless it be to the upper register of a harp. Indeed, a good imitation of the harp may be produced with this stop, and I heard a delightful effect of flute-and-harp, and violin-and-harp given by Miss Von De Lezz, a charming demonstrator of the Hope-Jones. Miss Von De Lezz, by the way, is presiding over the keyboard at the Covent Garden. She is a musician of ability.

Another item which will be of interest to musicians is the "double touch," or "second touch." With the ordinary pressure the keys are depressed and stop in the usual manner. A little additional pressure—a slight "kick"—will depress them slightly—just the fraction of an inch, and throw on another and different stop; any stop you may choose. It is thus possible to play upon the same keyboard a solo in one voice with one hand while the other hand plays an accompaniment in another voice. As, for example, tuba or flute with one hand, strings or bells with the other. This "second touch" applies to both keyboards as well as the pedals. Imagine the combinations and effects possible through this alone.

Taken all in all, the Hope-Jones Unit orchestra No. 3 is a triumph of mechanics and art and exhibitors visiting the city should not fail to see and hear it.

Music Rolls.

By S. M. BERG.

In a letter addressed to Mr. Richardson, of the Projection Department, the following paragraph is of interest:

Empire Theater,
Waitsburg, Wash.

As many small-town theaters use player pianos, I don't see why the exhibitors in the several localities don't try to set up some kind of a music exchange so that as music gets stale in one place it could be traded to another man and in this way give both houses fresh music. I myself have a fairly good bunch of music that is almost worthless to me because I am playing to the same people all the time and they are tired of hearing the same pieces month after month.

Yours truly,

A. C. STEWART.

I am afraid that Mr. Stewart is really not giving serious attention to his music, although he says his patrons are tired of hearing the same pieces. Any manager using mechanical music for the interpretation of pictures is at a decided disadvantage, no matter how many rolls are used or how great their variety.

In reply to his specific inquiry about the exchange of rolls, I am given to understand that Sohmers of New York City, have some system of exchange. No doubt there are other houses in the larger cities that have the same system.

Pathe Plans Greater Program

Two Gold Rooster Releases a Month--Now Working on Three Serial Productions.

INDICATION of increased activity by Pathe was contained in a statement by J. A. Berst, vice president and general manager, regarding plans for the early fall. Although no definite announcement has been made, it is reported that beginning in August or September Pathe will release two features a month on its Gold Rooster Program instead of one, as at present. The five million dollar serial program approved by Mr. Berst provides for an unbroken chain of two continued photoplays. Among the other features that will strengthen Pathe's greater program are the Lonesome Luke comedies, Goldberg cartoons, Pathe News, Heinie and Louie comedies, colored scenics and educational subjects.

Pathe is getting its features on the open market policy. Some of the largest independent producing companies in the industry will contribute to the Gold Rooster Program. Foremost is the Astra Film Corporation, recently organized by Louis Gasnier, formerly general manager of Pathe. Associated with Mr. Gasnier are Edward Jose, formerly director of the Feature Film Corporation, which produced "The Iron Claw"; George Fitzmaurice, whose Gold Rooster successes include "Via Wireless," "New York" and "At Bay"; Donald Mackenzie, who, with Mr. Gasnier produced "The Perils of Pauline;" George B. Seitz, author of "The Iron Claw," and a number of other big serial successes, Ouida Bergere and Anthony P. Kelly, two well-known photoplay writers. Among the artists who will appear in the Astra productions are Pearl White, William Courtney, Grace Darmond, Mary Nash, Ralph Kellard, Leon Barre, Jane Gray and Macey Harlan.

It is announced that the next Gold Rooster will be "The Shadow of Her Past," featuring Lina Cavalieri. July 17 is the release date of this picture. "A Woman's Fight," produced by Blache and featuring Geraldine O'Brien, will be released on August 14.

Mr. Jose's first contribution to the Astra offerings will be a five-reel feature production with Miss Pearl White, who has just concluded her part in "The Iron Claw."

Donald Mackenzie, under the supervision of Mr. Gasnier, is busy on a new serial for release in the fall under the title of "The Shielding Shadow." Mr. Seitz is responsible for the plot of this serial, which promises to accomplish much in thrills, love interest and mystery.

The Balboa Company of Long Beach, Cal., will also have an important place on Pathe's Gold Rooster Program. Arrangements have just been made for a series of feature productions with "Little Mary Sunshine." Work has already been started on these productions under the control of W. A. Douglas of the Pathe force, who is making his headquarters in the Balboa studio. Mr. Douglas is also looking after the production of "The Grip of Evil," Pathe's newest continued protoplay scheduled for release on July 17.

Pathe serial activities have been extended so rapidly that work is going on now on three continued photodramas. Scenarios for other serials for release this year are in active preparation.

At Leading New York Picture Theaters

Programs for the Week of July 2 at New York's Best Motion Picture Houses.

Blanche Sweet at the Strand.

THE Strand theater, for the week beginning July 2, offered Blanche Sweet in "The Dupe," another photoplay from the Jesse L. Lasky studios. The story was written by Hector Turnbull and was prepared for the screen by Margaret Turnbull. It was directed by Frank Reicher, well known in New York both as a capable actor and stage director. The heroine of "The Dupe" is a young girl from the country, who becomes private secretary to a society leader. The capricious wife, endeavoring to obtain a divorce from her husband, makes use of the native country girl. But the girl, by her honesty and decency, saves herself and frustrates the plans of her mistress. Miss Sweet is supported by a cast which includes Ernest Joy, Veda McEvers and Thomas Meighan.

Other features of the program were a short comedy featuring Mr. and Mrs. Sidney Drew, called "Taking a Rest"; a scenic study, "The Shonshone Dam"; an educational animal study, and the Strand Topical Review. On the musical program a new soprano, Perle Frank, appeared for the first time. Other soloists were Jan Rubini, violinist, and Bruce Weyman, baritone.

"The Captive God" at the Rialto.

William S. Hart was the star of the feature photoplay at the Rialto theater. It is a Triangle product—"The Captive God"—and Mr. Hart was supported by Enid Markey, Dorothy Dalton, Dorcas Matthews and Robert McKim. "The Captive God" is a spectacular production of the Montezumas at the dawn of the sixteenth century, and is an original work by Monte J. Katterjohn. In it Mr. Hart has a role adapted to his peculiar personal characteristics. Wrecked, as a cabin boy at the age of ten, and the only survivor of a Spanish armada, he is picked up on the ocean's shore by the people of Tehuan and, because of his white skin and mysterious antecedents and advent, regarded by them as a god. Thus it is that he becomes the ruler of a community rivaling in wealth and power that of the mighty Montezuma. A Keystone comedy, news and educational films, and a musical program, the soloists of which were Regina Vicarino, John Campbell and Frederick Gunther, completed the bill.

"The American Beauty" at the Broadway.

At the Broadway theater the attraction for the week was the latest Pallas-Paramount photoplay, "The American Beauty," for which Myrtle Stedman acted before the camera. There are many dramatic scenes in the picture during which Miss Stedman plays three distinct parts.

The remainder of the program consisted of the usual weekly events, colored scenic and educational studies, short comedies and cartoons.

Eighty-first Street Theater Program.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday DeWolf Hopper was seen in "Casey at the Bat" and Fay Tincher in "Love's Getaway," a breezy comedy. On Thursday, Friday, Saturday and Sunday, Frank Keenan in "The Phantom" and Douglas Fairbanks in "The Mystery of the Leaping Fish" were the motion picture stars.

WILLIAM A. BRADY OLD PICTURE MAN.

William A. Brady, now president and director of productions, took a hand in the making and exhibiting of pictures long before any one gave them any considerable attention. While Mr. Brady's experience as an exhibitor consisted mainly in selling rights to use the "Hale's Tour" device in the East, he got a considerable insight of the business through handling fight pictures, the first of which was taken of the Corbett-Courtney fight at Coney Island, N. Y., in 1902, under his direction. In 1906 he had the Jeffries-Sharkey fight at Coney Island recorded on the film.

STEINER AND PALEY EARLY BIRDS.

Two of the early moving picture men in New York City were William Steiner and William Paley. They had charge of the picture program at Proctor's Fifth Avenue theater and afterward engaged in the making of pictures. Mr. Steiner engaged in the exchange business afterward and later made pictures under the title of the Yankee Film Company. He is now trading under the title of the Photo-Drama Company. Paley was last employed as a cameraman on the Coast where he received a severe injury which caused his death a year or so later.

Kalem Working On a New Western Serial

"The Girl From Frisco" Will Be in Fifteen Chapters and Feature Marin Sais and True Boardman.

WOMAN'S growing independence added to the ragtime craze of the modern West from the theme of Kalem's latest series of which announcement was made early this week. The new series, which will be known as "The Girl from Frisco," is being written by Robert Welle-

Marin Sais, Who Will Be Starred in Kalem's New Series of the West. "The Girl from Frisco."

Porter, the well-known magazine contributor, and will feature Marin Sais, star of the "Ruled Dragon" series.

Another popular player in "The Girl from Frisco" will be True Boardman, who has been cast as Singapore in Kalem's series of war plays by L. W. Fleming, author of "Battles"

Kalem's publicity for "The Girl from Frisco" has been materially augmented by the publication of the stories in Short Stories Magazine.

Kalem's decision to produce "The Girl from Frisco" was prompted by the steadiness of the theme of woman's equality with man in the business world and the growing demand from exhibitors for stories of the present Western type. Miss Sais in the leading role will have ample opportunity to display her versatility and in a part that allows her to be seen in a society atmosphere and in thrilling horseback riding and other feats of daring in the outdoor West.

It is the little known new West, the "West of irrigation projects, oil fields, mining interests and ranching that will be placed on the screen by Kalem in "The Girl from Frisco." As Barbara Bronz, the heiress of Ace Deuce, the empire builder, Miss Sais defends her father's vast interests against the powerful enemies and proves by her deeds her contention that woman is man's equal in any undertaking. There will be fifteen two-reel episodes in the series, each weekly release telling an entirely complete story.

Short Stories Magazine has made a novel departure by arranging to publish four of the complete stories, making practically a novelette, in the monthly issue of the magazine simultaneous with the release of the screen productions.

In addition to the two popular stars who have large screen followings, Kalem officials promise a number of surprises when the names of the other members of the cast are announced. The production of "The Girl from Frisco" will be under the direction of James W. Horne, who gained laurels by his success in Kalem's "Stargard" and "The Social Pirates."

Work on the initial episode, "The Fighting Heiress," is already under way, the interiors being taken at the Glendale studio. No announcement has been made regarding the initial release date of the series. In this connection Mr. Wright of the Kalem Company declared last week:

"We believe we have a sensational winner in 'The Girl from Frisco' from the standpoint of story, theme and interest, and we are not going to relinquish its release to precipitate to meet release dates. That will not be decided until we can assure exhibitors that every possible step has been taken to guarantee perfection to the last detail."

Mutuals for Week of July 10.

"Dust" and "Her American Prince" Top the Bill—Many Short Subjects.

THE chief feature offerings of the Mutual Film Corporation for the week of July 10 are "Her American Prince," a five-act romantic drama by Carl Herbert adapted from the popular novel and play of the same name, in which Irma Harding and Reginald Barker have the leading roles; July 11, and "Dust," a powerful melodramatic drama featuring Mildred Greenwood and Franklin Hanley; July 10. Both will be released as Mutual Masterpictures. De Luxe edition.

"Husbands of Deceit," with Vivian Rich and Alfred Vosburgh in the chief parts in the Mutual's three-part feature of the same week, will be released July 13.

Topping the one-part releases of the Mutual for the week of July 10 is "Lonely Jimmy Parkinson," an American production for release July 11. "Where Were You Tonight?" a Western story, comes with equal force to be released July 14. In the Mustang comedy for the week's releases, "Lizzie Wilbur as the Star of 'The Prodigal Dame,'" for release July 12, is offered in the second of the new two-reel pictures.

Included in the Mutual's comedy offerings for this week are "Saving the Limit," with Julia Miller, and "A Dizzy Sea Liar," starring Eva Tanguay, from the Vitagraph studios, for release July 11 and July 12, respectively. The Beauty comedy, featuring Gertrude "Dot" Short, entitled "Two Slips and a Miss," with Carol Holloway and John Sheehan, are released July 12 and "The Rummy Act of Oliver K. Bull," with Chas. Rosenberg, is released July 13. "Gertrude Goes to the Star of the Cub comedy, "The Hero of the E. Z. Ranch."

Mutual Weekly No. 86, for release July 12, presents a number of exclusive pictures taken in the various mobilization camps throughout the country and along the Mexican border. "See America First," the Mutual's popular scenic for release the same day, includes the second part of the trip through Glacier National Park in Montana. "Reel Life," the Mutual Film Magazine, in pictures for release July 13, is composed of a number of unusually interesting subjects.

Paramount Subjects for July 17.

Lasky's "The Dream Girl" and Famous Players' "Under Cover" Head the Bill.

PARAMOUNT pictures scheduled for release during the week of July 17 will be "The Dream Girl," July 17, a Lasky production, in which Mae Murray will be featured, and "Under Cover," July 20, from the Famous Players studio starring Hazel Dawn and Owen Moore. Both are five-reel features. Travel, romance and the "magazine on the screen" will be included in the brief eight reel program completing the week's program. They will be the Burton Holmes travel picture, "Down the Danube to Vienna," the Paramount-Bray animated cartoon "Colonel Heeza Liar in Camebak" and the Paramount Pictograph.

When the thoughts of J. R. Bray's Colonel Heeza Liar turn to matrimony he makes a number of preposterous discoveries about love and marriage. A flaw in his method [illegible] of a happy married life and decides to settle down.

[illegible] the entertainment which Paramount pictographs will present for [illegible] audiences by the editor of Paramount Pictographs is a refreshing motion picture feature on "Ice." This edition of the screen magazine will also contain glimpses of men in game life caught as they are addressing large audiences on "Thrift," the business feature, "Speed", "Better Babies", "Ambition," "Music," and "Laughing" in Roger Mennenberg's series "Testing Your Mind."

"Down the Danube to Vienna" in the Burton Holmes travel pictures continues the screen journey which Paramount audiences are making with Burton Holmes through Europe as it existed before the war.

Essanay Three Months Ahead

Plays Completed Through to September—Three Studios in Operation.

THE new Essanay studio in Chicago has so greatly facilitated production that the company now has completed plays clear through the month of September. The company has now three studios in operation at 1333 Argyle street, on the North Side of the city, and can take care of both features and short subjects at the same time with ease.

The new structure, said to be the largest indoor artificially lighted studio in the world, is 350 feet long by 175 wide. It forms a west wing to the old studio buildings and runs from Argyle street one block south. On the east side of the old building there is an extension for factory purposes, while in the center there is a large portico, so that the building as it now stands forms a perfect E.

The main offices have been moved to the new studio building. There is a large reception room on the first floor where those who come on business are directed to the various departments. To the right of the entrance is a large carpenter shop, and back of this is the studio proper, stretching back to the rear of the building. At one side is a large new property room.

The front of the building, on the second floor, is devoted to the main offices, including that of George K. Spoor, president, and other officials. Here also are the advertising, scenario and auditing departments, and offices of the directors and assistants.

The entire wing of the old building formerly occupied by these offices has been given over to the women's department.

Exclusive to Make One a Month

Booking Concerns First Subject Is "Where Is My Father?" Featuring May Ward.

EXCLUSIVE Features, Inc., which has done some big booking throughout New York State, makes its initial appearance in the producing field this month, with the drama, "Where Is My Father?" starring May Ward.

"Working, as we have, with the most important exhibitors in the Empire State, we have been able to sense the kind of pictures that are most vital to box office receipts, said Joseph M. Goldstein, president and treasurer. "Partly at the suggestion of a number of our regular exhibitors and partly because we were able, by a happy combination of circumstances, to line up a cast which is able to measure up with the best standards of picture making, we have finally decided to produce one-a-month big features. We feel that in the drama, 'Where Is My Father?' we have struck a new note. Taken from the novel of Alexander Dumas we have faithfully translated into pictures the throbbing emotions of the tale. While the theme of Dumas is sensational, it has been handled with subtle finesse and exquisite direction. The acting of May Ward really gives a strong moral lesson, for the punishment is such as to act far more effectively than any sermon."

May Ward.

Mr. Goldstein pointed out that regularly henceforth Exclusive Features, Inc., will release a feature of five to seven reels every month.

DR. LALA VISITS WORLD OFFICE.

A visitor at the office of the Moving Picture World during the past week was Dr. Ramon Reyes Lala, Filipino author and lecturer, of Manila, P. I. Dr. Lala is much interested in the subject of motion pictures and talked entertainingly of the houses in the Philippines devoted to their exhibition. Many of the theaters are of the open-air variety; these as a rule do business but six months of the year, owing to the rainy season. The prices of admission range from 10 and 15 cents Filipino—just half of the United States basis—for the smaller houses to a much higher figure for the pretentious theaters.

Dr. Lala, who is about to begin a tour on the Chautauqua circuit, is the author of "The Philippine Islands," printed in 1899. He expects on his return to the Philippines to begin work on the second edition.

Coming Selig Productions

"The Conflict" and "The Old Man Who Tried to Grow Young," are Diamond Specials.

THE Selig Polyscope Company announces an additional number of meritorious comedies and dramas for release through General Film Service. "The Conflict," a Selig Diamond Special, will be released on Monday, July 24. Fritzi Brunette, Jack Pickford, Charles West and Vivian Reed enact the leading roles. "The Conflict" is a drama having to do with the sacrifice of a clergyman.

"Local Color" is another of the Tom Mix western comedy series and will be released on Saturday, July 29. The comedy has to do with an eastern girl who goes west in search of local color for a magazine story—and then things happen!

On Monday, July 31, the Selig Company will release through General Film service a Selig Diamond Special entitled, "The Old Man Who Tried to Grow Young." The title will convey but a faint conception of the unusual character of this film production. The story is said to be out of the ordinary in every respect. Al W. Filson, the Selig character star, enacts the leading role, and he is afforded many opportunities for wonderful acting and he takes advantage of all of them. Mr. Filson is supported by Charles West, Vivian Reed, Harry Lonsdale and other stars.

On Saturday, Aug. 5, the Selig Company will release another Mix Western cowboy comedy, "An Angelic Attitude."

Cobe Reports Business Good

Some of the Exchanges that Have Taken on "The Yellow Menace" on State Rights.

ANDREW J. COBE, vice president and general manager of the Unity Sales Corporation, who has been making an active country wide campaign on behalf of his concern, reports that business throughout the country in the motion picture industry is brisk, with promises of immediate future improvement. On his return to New York last week Mr. Cobe stated the demand for serials appeared to be on the increase, as evidenced by the tremendous business he has done with the new Unity serial, "The Yellow Menace," in which Edwin Stevens is starred, supported by Margaret Gale and Florence Malone.

"The Yellow Menace," which is the first serial ever to be sold on the state rights basis, has been snapped up by independent exchanges all over the country. Among those that have acquired state rights to the serial are the Electric Theater Supply Company, 13th and Vine streets, Philadelphia; Quality Film Company, Inc., 404 Ferry street, Pittsburgh; Eastern Feature Film Company, 57 Church street, Boston; William A. Lochren Company, 16-18 North 4th street, Minneapolis; General Feature Film Company, 5 South Wabash avenue, Chicago; Scott & Sanford, Commerce street, Dallas; Famous Players Film Service, 12 Queen street, East, Toronto; Balaban-Hershberg Film Attractions, Chicago.

ROSENTHAL BUYS COAST RIGHTS FOR "CIVILIZATION."

Isaac A. Rosenthal of the Sun Photoplay Company, San Francisco, and the Sutton Feature Film Company of Seattle, Wash., has secured the rights of exhibition for "Civilization," covering the States of California, Oregon, Washington, Idaho, Utah, Arizona, Colorado, Nevada, Wyoming and New Mexico, and has organized the Western Civilization Company to handle the proposition. The new company is composed largely of New York capitalists. Duncan M. Stewart is president of the company, Richard L. Cowan, vice-president; William J. O'Toole, secretary, and I. A. Rosenthal, general manager.

Offices will be opened in San Francisco, Seattle and Denver to facilitate the distribution of the picture in this large territory. The picture will be put on in the same elaborate manner as that adopted at the Criterion theater in New York.

Mr. Rosenthal has already left for San Francisco to open business and will proceed with the organization of his forces at once.

DIRECTOR ROTHAPFEL BACK FROM INDIANA.

Managing Director S. L. Rothapfel, of the Rialto, has returned from a flying trip to the west, based primarily upon a visit to Indianapolis to assist in an advisory capacity in the construction of the new Circle theater there.

Brady's Quest for Atmosphere Untiring

Producer Going After the Real Stuff in Locations, Costumes and Settings.

WILLIAM A. BRADY, because of the settling of the executive propositions of World Film, able to concentrate his energy on the production channel of that concern's creations, demonstrated within the past four weeks his ambition to put into his screen productions the same infinite care for details which has characterized his stage plays.

For the story of the loved historical character, "Nathan Hale," which is now in the making under Emile Chautard's supervision, Robert Warwick, Gail Kane, Clara Whipple, Alec B. Francis and thirty-five World players, journeyed to Boston. Mr. Brady accompanied the organization, and through influential friends secured the consent of the directors of the Boston Museum to allow Chautard to use the

Scene from "Friday the 13th" (World).

old prints, relics, preserved uniforms, and costumes of revolutionary times, as patterns for his property and wardrobe departments. The historic landmarks of Concord, Lexington and Marblehead, Mass., were the scenic locations for the well known episodes in Nathan Hale's career, and Boston Common was turned over to the organization each morning for a week.

For "Miss Petticoats," in which Alice Brady is soon to make her appearance, an old New Bedford whaler, the Charles W. Morgan, was engaged by World Film and with its crew of twenty-five men of every imaginable nationality, it was taken to sea and there, for an entire week, scenes incidental to the picture were made.

Mr. Brady has consented to announce the fact that the picture was made at New Bedford and will give the first showing there.

The effect of building out-of-doors was more than effectively noted in "La Vie De Boheme," and in "Friday the 13th," where comment was made on the faithfulness to detail and general satisfaction of what otherwise would have been studio sets.

GAUMONT PROGRAM FOR THIRD WEEK IN JULY.

The outstanding feature on the Gaumont program of Mutual Pictures for the week of July 16 is the Gertrude McCoy photoplay, "Gates of Divorce." Responding to the great demand for this favorite player after she had been seen in the Mutual Masterpicture, "The Isle of Love," the Gaumont company is presenting her in a shorter production.

The first release of the week will be "Reel Life," the Mutual Magazine in Film, July 16. The first of its three divisions is "Quarrying Marble." The second makes plain how the physical regeneration of France was brought about. The pictures, called "Physical Education by Means of Sports," are most enlightening. The third division shows "How Auto Thieves Work."

The "See America First" release of July 19 takes spectators on a trip to New Orleans, La. On the same reel will be one of Harry Palmer's Kartoon Komics. Now that there are so many topics, political and martial, engrossing national attention, Mr. Palmer is devoting himself to topical comment upon them.

The third single reel release of the week is Gaumont's motographic news reel, the Mutual Weekly.

Breaking Into Panama.

How American Pictures Were Introduced to the People of Colon, R. P.—How They Like 'Em.

SOME time ago a young man who had been engaged in the picture business in New York City went down to Colon in the new Republic of Panama, to introduce American pictures. He found a few foreign pictures being shown in one or two rather cheap picture houses and when he tried to get the American subjects on the screen he received scant encouragement. Allying himself with the most progressive of the theater owners in Colon this young American succeeded in introducing an "All American" program. This was continued for two months when the owner of the theater was compelled to take the Americans off to save his business.

Now comes the strange part of the story. Hardly had the American pictures been cut off than numerous and hopeful inquiries were made as to when the good American pictures were to be shown again. Upon this interest being shown by the patrons of the house the American pictures were restored and are today the most popular in Colon.

The young man's name is J. Pivar and he was, until recently, general manager of the Strand Theater Company of Colon. He arrived in New York some weeks ago for the purpose of securing a dependable service for his company which was about to complete a new house in Colon with a seating capacity of 1,200 persons. He said that two houses in Colon were using American subjects.

VITAGRAPH V-L-S-E FOR WEEK OF JULY 10.

"Fathers of Men" a six part drama of the Northwest, from the pen of James Oliver Curwood, is Vitagraph's Blue Ribbon Feature release, Monday, July 10. On the same day "Kernel Nutt, the Piano Tuner," a one-part comedy, featuring Frank Daniels is also offered through V-L-S-E.

"Fathers of Men" tells a story of the strict standard of morality in the great Northwest, where men are held accountable to each other and not to the law for their actions. Robert Edeson is seen in the dual roles of John and Robert Howland and is supported by Naomi Childers, William Humphrey, Bobby Connelly, Harry Northrup, Stanley Dunn, Kalman Matus, Logan Paul, Robert Gaillard, Carolyn Birch and Betty Howe. William Humphrey also directed the production.

Frank Daniels, in "Kernel Nutt the Piano Tuner," is mistaken for a doctor, a burglar and various other things, just because he had found a black satchel. Olive Trevor, William Shea and Donald MacBride are seen in Mr. Daniels' support. Charles Dickson directed the action from Bide Dudley's scenario.

STRONG PATHE PROGRAM FOR JULY 10.

July 10 comes in with the final episode of "The Iron Claw," "The Triumph of the Laughing Mask." The question that has been agitating the minds of more people than are concerned in the outcome of the present European struggle, or the result of the coming presidential election, viz.: "Who is the Laughing Mask?" will be answered.

"A Trial of Souls" is the title of the latest chapter of the "Who's Guilty?" series, featuring Anna Nilsson and Tom Moore and released in the week of July 10. It shows the criminality of parents' attempts to use their children as pawns in the furtherance of their own desire.

The Lonesome Luke comedy for release in the week of July 10 is "Luke Rides Rough Shod" and features that India rubber comedian, Harold Lloyd, as Lonesome Luke.

"The Bang Miu Gold Mines," and "Some Ports in Catalonia" make up an interesting industrial and scenic reel on the Pathe program for release in the week of July 10.

The Pathe News No. 66 of July 12, and the Pathe News No. 57 of July 15, take us up to the week beginning July 17 on the Pathe Program.

GOLD KING SCREEN EXHIBIT AT CHICAGO.

President Jones of the Gold King Screen Company left Altus Thursday to attend the National Convention in Chicago, where he will arrange for an elaborate display in the Gold King Screen booth. All visitors at this booth will be welcomed and presented with an appropriate souvenir.

While en route Mr. Jones attended the meeting of the Oklahoma state officers of the Motion Picture Exhibitors' League, of which he is vice-president, held at Oklahoma City Friday, June 30.

Selig Chicago Plant a Big One

Description of the Lake City Studio, Laboratory and Offices —Exhibitors May Have Mail Sent in Care of Company.

Chicago, where is to be held the National Convention of Motion Picture Exhibitors, is an important center for the production of motion pictures. One of the largest producing concerns, the Selig Polyscope Company, here operates one of its three studios.

The Chicago plant of Selig is one of the largest and most modern institutions of its kind in the world. The studio and laboratory buildings occupy an entire city block on Western avenue. The buildings contain in reality two large studios. In addition a large and modern three-story building for the

Selig Chicago Studios.

housing of the laboratories was recently erected. Here are the technical departments, including the cutting and trimming. All developing and printing is now done in the Chicago studios.

In addition to the Chicago plant the Selig Company owns large studios in and near Los Angeles, Cal., in addition to the Selig Zoo, which contains one of the finest collections of wild animals in captivity.

In Chicago the Selig Company maintains a large suite of offices in the Garland block, 58 East Washington street. These offices contain the private offices of William N. Selig, president of the company; the offices of the general manager, offices of the Selig-Tribune, the news semi-weekly, the publicity, auditing, cashier's, clerical and other departments. The private projection parlors of the company are also located here.

A cordial invitation is extended to attending exhibitors to visit the Selig offices. Mail addressed to them in care of the Selig Company will be held for them.

Picking Successor to "Diamond" Serial

Over a Hundred Thousand Scenarios Have Been Submitted Mutual Film Corporation.

ANNOUNCEMENT of the award for the $10,000 sequel to "The Diamond from the Sky," the Mutual's now famous photo-novel. is to be expected in a short time. No less than one hundred thousand scenarios were received up to the closing date February 20, 1915. The exact number according to the record clerk's count is 100,033.

Out of this mass of stories will be chosen the one which will win the big award. The board of judges will include Guy Lee of the editorial staff of the Chicago Tribune and Benjamin Judell of the Mutual Film Corporation's staff. A third member of the board of judges, probably a Chicago woman of note, will be announced in a few days.

The first session of the board for a preliminary survey of the contestants' efforts will be held in Chicago at the offices of the Mutual Film Corporation about the middle of the month. The sequel to the big photo novel will be put on the screen in such form that it may be presented by the exhibitor either in a series of releases or as a complete feature.

"The contest brought out the biggest response that any photoplay scenario contest has ever developed," remarked John R. Freuler, president of the Mutual Film Corporation. "I am told by those who have looked over the manuscripts as they were received that the work of a large number of new writers of merit have been received and that also there are many manuscripts of unusual promise from all over the country. So it appears at this stage of the contest that the award may go most anywhere. The task before the judges is certainly going to be a difficult one.

"Kalem's Smash-Up Week"

Dynamite Explosions Occur in Two Releases for Week of July 10, While Ham Is Active, Too.

Kalem's releases for the week of July 10 on the General Film programme almost make that week seem like "Kalem's Smash-up Week." In two of the single reelers issued in that period, "The Wishing Ring" and "The Broken Brake," houses were blown up by dynamite to meet the demands of the stories, while Ham and Bud do their share of destruction in a comedy with the self-explanatory title of "The Baggage Smashers."

"The Wishing Ring," a Sis Hopkins comedy released Friday, July 14, finds Rose Melville in possession of a miraculous ring that brings about all sorts of mishaps, culminating in the blowing up of a blacksmith shop only a few seconds after the rescue of Henry Murdock, playing the part of Sis's admirer.

The second explosion occurs in "The Broken Brake," a one-reel "Hazard of Helen," released Saturday, July 15. Helen is called upon to perform a number of daring feats in this issue which finds a freight car carrying victims of the dynamite explosion rushing to almost certain destruction with the brakes out of commission. A leap from horseback to a speeding freight train and back again forms Helen's big exploit.

"The Baggage Smashers," which finds Ham and Bud engaged in the gentle art told of in the title is released Tuesday, July 11, with the week's releases completed by "The Quack Quakers," an Ethel Teare comedy which gives that pretty comedienne an opporeunity to display her charms in bathing garb and demure Quaker costume. The Ethel Teare subject is released on Wednesday, July 12.

George D. Baker Joins Metro

GEORGE D. BAKER, formerly of the Vitagraph forces, has been engaged by Metro Pictures Corporation, and will direct the next Metro production in which Emmy Wehlen will star. Miss Wehlen's last film appearance was in "Her Reckoning, or Tables Turned," a Metro-Rolfe feature. Mr. Baker is one of the most efficient directors in the field of motion pictures. Among his successes have been "The Dust of Egypt," "A Price For Folly," "A Man's Sacrifice," "The Two Edged Sword," "The Shop Girl," and a new photoplay of the director's own writing, "Tarantula," will be released soon.

George D. Baker.

Mr. Baker knows the theatrical business thoroughly, having been actor, author and manager. The firm of Baker & Castle produced "Graustark," an immense box office success which is still highly popular; "In the Bishop's Carriage," and Mr. Baker's dramatization of Harold McGrath's novel, "The Goose Girl."

He was formerly portrait artist on the old Chicago Times, political cartoonist on the Nashville American and a frequent contributor to Puck and Judge. His acting experience was gained with Walker Whiteside, Nance O'Neil, Effie Ellsler, Mr. and Mrs. Russ Whytal and the companies of Brady and Grismer, Litt and Dingwall. Mr. Baker's broad experience makes him a valuable factor in motion picture work.

MUTUAL ANNUAL ELECTION.

At the annual meeting of the Mutual Film Corporation, held Tuesday, June 27, in New York, the following were elected officers for the coming year: John R. Freuler, president; Crawford Livingston, first vice president; George W. Hall, second vice president; S. S. Hutchinson, treasurer; Samuel Field, secretary. Mr. Freuler was also named as chairman of the executive board, and executive offices of the corporation will be established in Chicago.

Unicorn Spreads Over Country

Special Inducements Offered Exchange Managers Bring Good Results—New Names on Board of Directors.

WITH a network of exchanges promising efficient distribution through all parts of the country, the Unicorn Film Service Corporation has realized a substantial progress during the past few weeks. There has been the keenest sort of competition for the thousand dollars offered to the exchange doing the most business up to July 1; also an incentive for aggressive methods was provided by General Manager Ike Schlank and Secretary J. A. McKinney in an additional weekly award of $50 going to the exchange showing the greatest increase in rentals. The Unicorn management, confident of the value of the program, is determined that the one and two-reel pictures shall be brought to the attention of every exhibitor.

At a recent meeting in the New York offices of Unicorn, at 126 West Forty-sixth street, the following men were placed on the board of directors: Joseph J. O'Donohue, Jr., William V. Creighton, Louis M. Heminway, William H. Baker, George F. Shaver and George Carlton Comstock. They will serve with the officers of the company, Leslie R. Palmer, president; J. A. Coram, vice-president; Ike Schlank, vice-president and general manager; Alwyn Ball, Jr., treasurer; J. A. McKinney, secretary.

Speaking on behalf of the board of directors, Mr. Schlank said: "In my long experience with motion picture enterprises I have never seen a proposition accepted more readily than Unicorn Films. Requests have been received for an increase in the weekly program; but, having determined upon twenty-one reels, I think the company should stick to that number. Many appreciative letters from exhibitors have commented upon the drawing power of our subjects and the wide variety of the stories."

J. A. Eslow, western division manager, in a letter to Mr. Schlank, referred to the remarkable spread of Unicorn films throughout the West. Single and double reels, he reported, are disposed of with equal ease, and in one day he received no less than three requests for return dates on especially popular subjects. The drawing power of players such as Blanche Sweet, Mae Marsh, Henry B. Walthall and the Gish sisters is proving of distinct value to exhibitors using this service. Films having a direct bearing on current events are another valuable feature of a program designed to meet the requirements of variety and quality.

John G. Adolfi Director of Successes

JOHN G. ADOLFI, the Fox director, was born in New York City, February 19, 1885, the son of Gustav Adolfi, a prominent actor. Mr. Adolfi had no royal road to screen direction, because he traveled the long, hard road of the legitimate stage, with Louis Mann and Clara Lipman, both here and abroad, Dustin Farnum, Katherine Ostermann, Julia Marlowe, Ethel Barrymore, Ezra Kendall and many others.

John G. Adolfi.

It was in 1909 that the screen claimed him as a leading man. He was one of the first actors of international reputation to work for the Vitagraph Company. "The Spy," directed by William V. Ranous, was his first release, and he was so successful that he portrayed the name part in the big feature, "Napoleon." This was followed by "Julius Caesar, in which he played Brutus. Four years ago he began directing after having played many excellent parts at the Griffith Coast studios and among his most successful two-reel productions was "A Woman Scorned." He directed for three years with Reliance, and then came East to the Universal. In November, 1915, he went under the Fox banner, and since then has produced "Merely Mary Ann" and "A Modern Thelma," both featuring Vivian Martin and Harry Hilliard, and he is now engaged in "Caprice of the Mountains," by Clarence J. Harris. Mr. Adolfi adapts all the stories given to him for production because he demands the three cardinal requisites—sympathy, suspense and surprise—in every story he screens.

He is one of the few directors who takes full responsibility for his productions, story, the work of his actors, accuracy of detail and atmosphere, and believes that when the picture reaches the screen if anything is wrong the director alone is to blame. In fact, according to Mr. Adolfi, no actor or actress is really to blame if he or she misinterprets a thought or makes a false move.

Empire State Delegates to Chicago

List of the Men Who Will Represent the Various New York Locals.

THE New York state organization is sending the following delegates to Chicago, who will leave on the special train. Manhattan local, Lee A. Ochs, president; Thomas Howard, secretary; Samuel Trigger, national vice-president. Benjamin Lyons, secretary; Louis F. Blumenthal, treasurer; I. Hartstall, S. L. Rothapfel, Charles Steiner, A. Weiss, M. Needle, Otto Lederer, F. A. Gorman, Henry Haring, Lester Cohen, Aaron Corn.

Brooklyn, John Manheimer, president; William Brandt, secretary; L. L. Levine, first vice-president; Ben Title, second vice-president, and H. Clark Mooney.

Bronx, H. Coleman, D. Picker, H. Cole.
Yonkers, Arthur Weiss.
Schenectady, L. A. Buettner.
Utica, W. H. Linton.
Syracuse, G. M. Gibbons.
Rochester, A. N. Wolff, president.
Albany, S. Suckno.
Rome, E. M. Day.

The committee announces that sixty rooms have been reserved at the Sherman Hotel for the New York state delegation. It extends to the manufacturers and accessory men the courtesy of the special train to Chicago.

Bay State League Joins National Body

Massachusetts Exhibitors, Heretofore Independent, Decide to Send Delegate to Chicago.

At a business meeting of the Motion Picture Exhibitors' League of Massachusetts, held following its big outing at Hull on Wednesday, June 28, it was decided to affiliate with the national body and to send a delegate to the convention in Chicago. President E. H. Horstmann was chosen to represent the Bay State organization.

This action was taken as the result of a spirited discussion. Among those taking part in it were the president, G. F. Washburn, P. F. Lydon, F. J. Howard, Louis Boas, J. Lourie and H. I. Wasserman.

The Massachusetts Exhibitors' League, which comprises in its membership some of the most prominent picture men in the country, heretofore has been independent. Its decision to join the national league will have much significance to exhibitors throughout the United States.

BERST SUGGESTS CHANGES IN HUGHES BILL.

J. A. Berst, vice-president and general manager of Pathe, saw by appointment Dudley M. Hughes, chairman of the House Committee on Education, in Washington, recently, with reference to the bill for Federal censorship. As a result of the conference Mr. Hughes was willing to take up several amendments to the bill, embodying important changes which Mr. Berst had suggested.

Mr. Hughes showed great willingness to co-operate with every branch of the moving picture industry in making the bill the best possible, an attitude that greatly pleased Mr. Berst, who, as is known, strongly believes that Federal censorship offers the best argument against local censorship.

ANOTHER OPERA SINGER COMES TO SCREEN.

Mme. Ganna Walska, the noted Polish grand opera singer, who recently lost her singing voice, has arranged to appear in motion pictures while she is undergoing treatment with a throat specialist. She is an excellent type and immediately upon presenting herself at the Metro-Rolfe studio Director William Nigh, then engaging players, arranged for her to appear in his company. Irene Fenwick, who was last seen on Broadway in the successful play, "The Co-respondent," is the star in the new Nigh picture in which Mme. Walska will make her screen debut. It is as yet unnamed.

Page Peters Drowned

Popular Morosco-Pallas Lead Dies in Surf at Hermosa Beach, Cal.

THE New York office of the Morosco-Pallas organizations has just received the sad news from its headquarters in Los Angeles of the death of Page Peters, the popular screen actor who has been appearing in important juvenile leads under these brands for some time past.

Accompanied by a party of friends Peters motored down to Hermosa Beach from Los Angeles for a day's outing. While in bathing the Morosco-Pallas player swam out beyond the rest of his friends and was not missed until some time later, when a search was made. His body was found about one hundred feet from the shore by some of the searchers in a motor boat. For two hours a pulmotor was used in a vain attempt to resuscitate him.

Page Peters.

Page Peters was born in Louisville, Ky., and educated at the Western Military Academy. Six feet in height and of striking dark complexion, he was one of the most handsome men in motion pictures as well as one of the most well liked actors both in and out of the profession. Among his more important characterizations in the silent drama were those presented in "Pasquale," with George Beban; "Davy Crockett," "The Gentleman from Indiana," and "Ben Blair," with Dustin Farnum, "An International Marriage," with Rita Jolivet; "He Fell in Love With His Wife," with Florence Rockwell; "Madame La Presidente," with Anna Held, and other subjects of equal prominence.

V-L-S-E TO BOOST OPEN BOOKING.

Representatives of the V-L-S-E attending the Chicago convention will be at the command of that body to describe in detail to those interested the advantages which its open-booking, box-office value methods of renting features possess for both exhibitors and manufacturers. Notwithstanding the fact that the V-L-S-E was the company to institute these policies and has been most prominent in their futherance, thereby gaining much prestige and profit, the Big Four representatives announce that they are firm in the conviction that the adoption of open-booking and box-office value systems by the trade will make for the best interests of the industry.

For this reason the Big Four will stand ready to respond to any call for information regarding the success which exhibitors have achieved by reason of these business plans, regardless of the fact that their general acceptance by the field will mean that V-L-S-E will be forced to share with others the advantages which they have possessed exclusively in the past.

"CIVILIZATION" TO OPEN AT BRIGHTON BEACH.

Thomas H. Ince and Al Woods will present "Civilization," Mr. Ince's big multiple reel cinema peace spectacle, for an all-summer engagement at the Brighton Beach Music Hall beginning next Friday, July 7. "Civilization" is also being shown at Cohan's Grand Opera House in Chicago where it has ushered in its first week with unusual success playing to capacity audiences in a house where motion pictures have hitherto been shown.

At the Criterion theater where "Civilization" now in its seventh week is about to reach its one hundredth performance, crowded houses are still the rule twice daily and Sundays.

State rights buyers are now negotiating at the new "Civilization" offices in the Times Building for the rights of this picture throughout the South, West and Middle West.. Victor Sorrensen is endeavoring to get the Scandinavian rights and Richard Pitrot is competing for the South American rights.

Bluebird Keeping Public Promises

Innovation of Featuring the Play and Not the Player, Working Satisfactorily.

THE first advertising in the nation-wide campaign that is to be prosecuted in the interest of Bluebird Photoplays, Inc., has been issued and the pictures upon which General Manager Hoffman bases his promises to the public in proof that "The play's the thing" will be released in regular order. "The Three Godfathers" was the June 19 release and to that subject the initial advertising applied.

"Shoes," the June 26 release, has proven to be as strong an exhibition card as its advance showings indicated that it would be; the great majority of exhibitors who have been running Bluebirds one day in the week have arranged for "Shoes" to run two and three days. The Moss & Brill houses in New York are using this subject a full week, something unusual at those theaters.

This subject is particularly representative of the Bluebird claim that the play and not the star is "the thing." Mary MacLaren, who is the leading lady in "Shoes," was never heard of by anybody in the show business until Lois Weber "discovered" her and made her the heroine of "Shoes."

"Broken Fetters," the Oriental subject; "The Love Girl," praised by the critics for its strength as a play; "The Grasp of Greed," which has just been shown for review; "The Silent Battle" and "The Secret of the Swamp" are all exploited in the Bluebird's national campaign strictly upon their merits as photoplays and entirely regardless of the players who would, under other conditions, be "stars."

Another angle of the Bluebird theory will be demonstrated in the release, early in August, of "Bettina Lover a Soldier," a love-comedy based on Ludovic Halevy's "L'Abbe Constantin." In this feature Rupert Julian, Louise Lovely and Francelia Billington were cast because they were the best players for their individual roles.

VITAGRAPH GENERAL FILM RELEASES FOR JULY 10.

Five thousand feet of film from Vitagraph are on the General Film program for the week of July 10. "Waters of Lethe" is a three-part Broadway Star Feature drama from the Western studio, and "Wrong Beds" and "The Man From Egypt" are each single part comedies.

Mary Anderson is seen as Constance Tourney in "Waters of Lethe." Jack Mower, Corinne Griffith, Carl Von Schiller and Otto Lederer are seen in the support of "Sunshine Mary." The story was written by Mrs. Owen Bronson and directed by William Wolbert.

"Wrong Beds" is a comedy of errors in which William Dangman takes the leading role. George O'Donnell, Lucille Crane, Harry Mayo and Florence Natol are also seen in this picture, which was written by James A. Stiles and produced by Frank Currier.

Hughie Mack, in "The Man From Egypt" finds himself pursued by an Egyptian Sheik who is determined to recover a priceless ruby, the eye of the sacred God Amut. Jewell Hunt, John Flatow, Kate Price and William Shea support Mr. Mack. The story was written by C. Graham Baker and Lawrence Semon, and the latter also directed the action of the story.

EMILY STEVENS IMPROVING AFTER OPERATION.

Emily Stevens, the Metro star, who was last seen on that program in "The House of Tears," is a patient in the Woman's Hospital, New York, where she recently underwent an operation for appendicitis. Miss Stevens was in the West playing the stellar role in "The Unchastened Woman," after its long run on Broadway. Immediately upon her return to New York she suffered an attack and hurried to the hospital. The operation was successful and Miss Stevens will soon be able to leave the hospital, the surgeons say. In all probability Miss Stevens will be starred in another Metro wonderplay before she begins her regular engagement on the speaking stage on Broadway.

FOUR V-L-S-E BRANCH MANAGERS HONORED.

Realizing that an improvement in the welfare of the film industry in general is an improvement in the welfare of each individual in it, four branch managers of V-L-S-E are at the head of screen clubs in as many cities of the country, and a number of other members of the Big Four family have been instrumental in the organizations of various others.

Those at the head of screen clubs are E. R. Pearson, of Kansas City; C. E. Holah, of Cincinnati; Frank B. Spurrier, of Washington, and C. E. Shurtleff, of Cleveland.

Factory Methods Will Ruin Pictures

Albert Capellani, Director General of Clara Kimball Young Film Corporation, Discusses Phases of Film Production.

THE yard stick and so called "efficiency engineer" constitute the greatest menace to the artistic development of the motion picture, according to Albert Capellani, whose work in "Les Miserables," "Camille," and "La Vie de Boheme," has established him as one of the greatest directors. On his record M. Capellani's opinion should command attention at any time, but the fact that since his advent to America a year ago he has until now refrained from expressing his views for publication adds interest to his remarks.

"You can't make photoplays as you make shoes," declares the director general of the new Clara Kimball Young Film Corporation. "There are too many motion picture factories in America and too few real studios. Producing a motion picture is an art, not a job. You can't turn your studio into a machine shop, your actors into mill hands and your directors into foremen and expect to produce artistic and appealing creations that will elevate the screen above the sordid and commonplace and place the motion picture on the plane with its allied arts of drama, literature and music.

Albert Capellani.

"The standardizing of the feature picture into five reels is one of the greatest drawbacks to the advancement of our art. You might as well tell a novelist just how many words he must write his next story in, or a painter how many brushfuls of paint he must use on his next canvas. The majority of stories produced as five-reel pictures today could have been done infinitely better in three reels. On the other hand many a wonderful story has been ruined by the necessity of cutting it to five reels.

"In other words I hope to see the day when the length of the picture will be governed by the story it tells. With our new company, for instance, we are not going to spoil our pictures by cutting them all to five reels. I expect to put 'The Common Law' for Clara Kimball Young in six reels. It may go to seven. It depends on the material. Its exact length will be determined when we have finished the story and come to assembling the picture. Nothing essential to the story or artistically vital will be eliminated by the yard stick."

In commenting on the trend of the studio art in this country M. Capellani said: "America has made tremendous strides artistically as well as commercially in the production of pictures. If there is any tendency more than another that I have noticed and would criticise it is the too free use of the 'close-up' and the apparent timidity of directors as to the sustained length of a scene.

"The 'close-up' is an extremely useful bit of photographic technique, but it must not be overdone. It should be used just as the spectator in a theater uses his opera glasses—for occasional magnified glimpses of the players, in order to register more powerfully certain moments in the progress of the story. No one wants to sit in the front row of a theater all the time nor watch half a play through opera glasses.

"The chopping up of big scenes into short lengths with little 'flashbacks' to unimportant details and outside happenings is getting to be a nuisance. The biggest scene in the great Bernstein play, 'The Thief,' was forty-five minutes long and between two people only. There is no reason why a big scene in a picture cannot be sustained straight through to its climax without a single flash-back or cut-in that isn't absolutely essential to the immediate action.

"If I were asked to make a percentage table on what makes a great picture I should say 50 per cent. story, 30 per cent star, and 20 per cent. director. Judging by the average picture we see today, the percentage table as compiled in the producing company's office would read: 50 per cent. advertising, 40 per cent. star, and 10 per cent. direction, with no story at all."

George Wright.

GEORGE WRIGHT has been attached to the Thomas A. Edison, Inc., staff of directors. He now is engaged in directing Charlotte Walker in a picturization of "Pardners," a famous Rex Beach story, which now is being made at the Edison studios in Bedford Park, N. Y. Mr. Wright, who formerly was connected with the Edison studios as a player and who appeared with great success in a number of the more noted Edison releases, returns to the studios after an absence during which he has been engaged in various lines of endeavor.

George Wright.

Mr. Wright possesses an intimate knowledge of the stage and stage technic and he is rich in theatrical resources and ideas that only can be gained by long experience. It is anticipated his connection with the Edison studios in the capacity of director will result in an appreciable improvement in forthcoming releases.

Coming from a theatrical family, blood told early and Mr. Wright ran away from college at the age of sixteen to go on the stage in "Alvin Joslin." His father, however, succeeded in getting him back to college, where he spent a year of misery until he broke loose and left his home in Lansing, Mich., and went to New York to take a part in "The Silver King." In recent years, following engagements of wide variety, he became associated with the Charles Klein organization and appeared in a number of productions that were sponsored by that company. He created the roles of Johnson in "Bobby Burnit" and the grouch in "The Country Boy." He also left an impression on the theater-going public by his work as Joe Garson in "Within the Law," and the shipping clerk in "Bought and Paid For."

"RUBE" GOLDBERG, SONGSTER EXTRAORDINARY.

With the advent of "Rube" Goldberg, creator of "Foolish Questions," "I Never Thought of That," "Father Was Right," "Old Man Alf of the Alphabet," etc., George Ade's title of grand slang master extraordinary is in serious danger. Goldberg's still cartoons, popular for years past in the newspapers, are a source of merriment, his animated cartoons are court jesters to the funnybone. And when you add to the ability of his erratic pen the "reverse English" he puts on his titles you have a hundred per cent. mixture of Simon Pure foolishness. Goldberg has thus far created four animated cartoon comedies for the Pathe program, "The Boob Weekly," "Leap Year," "The Fatal Pie," and "From Kitchen Mechanic to Movie Star."

Goldberg's next cartoon, for release Monday, July 3, is called "Nutty News," and its first title is a warning: "Before looking at this picture please check your brains at the box office." There seems to be little doubt as to the national success of these comedy cartoons, as the Pathe Exchange reports unprecedented bookings on the first four issues.

Screen Writers Must Be Developed

Only Those With Studio Experience Can Be Successful, Declares President Horkheimer, of Balboa.

IT SEEMS to H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, who has just reached New York after spending several months at his Pacific Coast studio, that many producers are trying to make it appear that the script writers are largely responsible for the present unsettled condition of the film industry.

"On arriving here I saw a well-known manufacturer being quoted," said Mr. Horkheimer, "to the effect that the pictures have progressed in every department save that of authorship. Another feature maker is offering a dollar a word for scenarios; while a third, one who has recently been recruited from the ranks of the theater, advertises $5,000 in prizes for synopses that are screenable.

"These men seem to be laboring under the delusion that all you've got to do to get material is to offer a lot of money and it will come flocking in. There never was a greater mistake. Experienced publishers know that prize contests and advertisements for manuscripts have seldom yielded much useful copy. The magazines have long ago learned not to depend on the volunteered stuff.

"Most of them have staff writers—authors of experience—who know the needs of their employers and devote their time to supplying it. So it is or should be with the film producing companies. And sooner or later, all will come to realize that they must have their own writers. There may be certain objections to this source of supply, but the advantages predominate.

"Writing for the camera is a new vocation. To do it consistently and successfully requires studio experience. By that I mean, the author must know something—in fact, a great deal—about the camera's limitations and how pictures are made. As every good story does not lend itself to staging, just so there are many interesting plots which would not make acceptable silent dramas.

"To be able to tell what will go on the screen and what will not can only be acquired by studio experience. When you solicit scripts in a prize contest or otherwise, from any one and every one, the most of the things submitted are bound to come from amateurs. These may have good story ideas for fiction, because they all read fiction; but the most of them will be hopeless from every other viewpoint.

"I know of an instance where a producing company recently advertised for scripts and received 138,000. Of this number, about 200 were producible; and of that number only two were considered worth buying. Think of the waste motion in going through that mass of stuff for just two stories. When the two were finally put on, they failed to attract attention, for they did not prove to be out of the ordinary."

In advocating the staff writer, Mr. Horkheimer points out that he is familiar with what the studio wants and how it wants it. Outside stuff, no matter how good, must always be worked over and put into shape. He declares he does not believe that any studio has ever produced a purchased script in the form that it came.

"At Balboa," Mr. Horkheimer continued, "we have long ago discontinued buying outside scripts. We have built up a staff which I believe to be the peer of any scenario department in the industry. Will M. Ritchey presides over it, with D. F. Whitcomb as his associate. They have several more assistants. These principals have a string of photoplay successes to their credit which are not surpassed by anyone. Both are trained writers from the camera's standpoint. They know what will get over the films and what will not.

"Notwithstanding the fact that we are not in the market, we continue to get large numbers of scripts daily. These are all read to see if perchance they contain something useful. Those that do not—and that means practically all—are promptly returned. We seldom hold a script longer than three days. I don't believe any studio gives the writer quicker action. At rare intervals we buy an idea; but I do not believe we have ever received a producible script from a non-professional writer.

"In conclusion, I would ask a question: What established writer for the magazines, stage or otherwise, has written and had produced a big film play? By that, I mean something originally done for film interpretation. I know that the printed or staged works of many well-known authors have been worked over for the screen. But so far as I know, none of our leading litterateurs has yet done anything notable for the screen first-handed.

"It is said that the picture producers do not pay well enough to make it worth their while. That may be so; but I incline to the belief that none of our foremost writers possesses the screen eye which qualifies him to write for the camera. As well expect every noveltist to be a dramatist as every fictioneer to prove a potential photodramatist.

"In the language of the day—'it can't be done.' If the story end of cinematographic art is to be improved, it will be necessary to develop screen writers—authors who know the vagaries of the camera and the fine points of studio production. The sooner our producers realize this and learn that the mere expenditure of money will not make pictures the sooner they will be getting on the right track. Then the present unsettled condition of the industry would be impossible. But it isn't fair to blame it on the script writer. He should not be made the goat of the industry."

Marguerite Snow, Ivan Star.

MARGUERITE SNOW, the photoplay favorite who is at present being starred under the Ivan banner, won fame in picturedom by creating the leading feminine role in Thanhouser's great mystery serial, "The Million Dollar Mystery." Miss Snow comes of a professional family and at the early age of nine first greeted an audience from the footlights. Miss Snow progressed rapidly and her rise was the result of conscientious effort and real ability. She was the only brunette ever to play the name part of "The College Widow" for Mr. Savage. She was the feminine lead and featured star in "The Devil," Franz Molner's great play.

Marguerite Snow.

Miss Snow was the one who was picked from many to become leading woman in support of Francis X. Bushman when he joined the Metro organization. Her work in Mr. Bushman's support and her host of followers proved so strong that it was found advisable to star her alone. She played in nine pictures for that company.

Immediately upon the termination of her year with the Metro Miss Snow was induced to join the Ivan forces. Her first vehicle under the Ivan banner is Ivan Abramson's latest original screen play, "The Faded Flower." An all-star cast including Alma Hanlon, Rose Coghlan, Arthur Donaldson and Edward Mackay appear in Miss Snow's support.

A BIOGRAPH REISSUE OF UNUSUAL INTEREST.

The Biograph Company has issued a leaflet containing brief descriptions of its releases for the month of August. Also indicated are the principal players in each picture. For Monday, August 14, "Saved from Himself" will be issued from the General Film exchanges. The film is especially noteworthy because in it will be seen Mabel Normand in a role other than that of comedy. In fact, her work in this picture demonstrates that she has marked ability in the interpretation of a highly emotional dramatic role. Playing opposite Miss Normand is Joe Graybill, whose fine portrayals will be recalled by those who knew him in other days. "Saved from Himself," to those who remember Mr. Graybill may seem uncanny, as the player died three years ago this summer. It should be a reissue of unusual interest.

BESSIE'S EXPERIENCE IN THE CLOUDS.

"Please, Mr. Powell, may I go up in that queer-looking box?" asked Bessie Love of the Triangle-Fine Arts. The company was up at Mount Baldy on location and they sighted several young men hoisting boxes of rock way up on the mountain side, from the valley below, by means of an overhead cable tramway. They were building the dearest little rock house almost at the top of the mountain. "Decidedly no," said Director Paul Powell, but he yielded after much coaxing from Miss Bessie.

"I think I know now what it feels like to fly," said the new screen favorite on her return. "Gradually the earth receded until the people looked like dots. The trees seemed a long way off. In the distance the peaks of the Sierras were silhouetted like saw teeth against the clear blue sky. I had the time of my life and when Mr. Powell called to me to come down on the set I reluctantly obeyed, but to his great relief. It was my first experience of the sort and I enjoyed it very much."

KNICKERBOCKER PRESENTS AMATEUR SCENARIO.

An amateur's scenario, produced exactly as written, is the novel idea of the forthcoming Knickerbocker Star Feature, "Sibyl's Scenario," scheduled for release in the General service on Friday, July 21. The plot is a conglomeration of melodramatic situations, linked together in such manner as to excite curiosity and compel attention. Like the famous melodramas of the "ten-twent' -thirt,'" it is at once thrilling and naive, containing enough dramatic material for half a dozen good plays. As many persons in the average audience are amateur scenario writers, "Sibyl's Scenario" should arouse intense interest, not only because of its rapid-fire action, but especially because it presents on the screen, for the first time on record, an amateur's script with all its faults and merits intact.

ALICE HOLLISTER RESIGNS FROM KALEM.

Alice Hollister, long known as the first of the screen sirens, has returned to New York, having concluded an engagement unique in motion picture annals. Miss Hollister for six consecutive years was starred by the Kalem Company. She has appeared before Kalem cameras in Egypt, Palestine, England, Scotland, Ireland, France and Germany, and was a member of the first American company sent abroad to make pictures.

LORIMORE ORGANIZING INCE OFFICES.

Alec Lorimore, who has specialized in motion picture office organization, serving in that capacity such well-known companies as Gaumont and others, has been appointed by Thomas H. Ince manager and organizer of the new "Civilization" suite of business offices now located in the Times Building, New York City.

EXCLUSIVE TO BOOK "MIRROR OF LIFE."

After spirited bidding for the rights for New York State, Greater New York and Northern New Jersey, the Exclusive Features Inc. was allotted this territory for "The Mirror of Life," the first release of The Piedmont Film Company.

Heavy Federal Tax on Theaters.

New Measure Would Assess One-Half of 1 Per Cent. on Gross Receipts from Admissions.

Much to the astonishment of all who have kept in close touch with all matters pertaining to the raising of revenues for the support of the Government and to meet the requirements of preparedness, there is included in the general revenue bill introduced in the House of Representatives on July 1 by chairman Claude Kitchin of the Ways and Means Committee a provision for the taxing of theaters and other places of amusement.

It has been understood for many months that when this bill would be brought in there would be a clause repealing the present so-called emergency revenue law placing a tax upon motion picture and other theaters and places of amusement according to the seating capacity thereof. Apparently, the need for mobilizing our forces for duty along the border has produced a greater need for revenue than would be obtainable by a strict adherence to the taxing of incomes, inheritances and war munitions. The proposed tax is going to prove a considerable burden upon the motion picture interests, but will be very productive of income to the Government. The provision in question reads as follows:

Proprietors of theaters, museums, or concert halls, where a charge for admission is made, located in a city, town, or village with a population not exceeding 1,000, according to the last preceding census of the United States, shall pay $10; located in a city, town, or village having a population in excess of 1,000, but not in excess of 2,000, shall pay $15; located in a city, town, or village having a population in excess of 3,000 shall pay $20; located in a city, town or village having a population in excess of 3,000 shall pay one-half of 1 per centum of their gross receipts from admission. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater.

Every proprietor of such theater, museum, or concert hall located in a city, town or village having in excess of 3,000 inhabitants shall, on or before the 15th day of March, 1917, and on or before the 15th day of June, September, December, and March thereafter make a return under oath to the collector of internal revenue of the district wherein they are located, stating the gross receipts from admission for the preceding quarter. The collector shall within five days of the receipt of the return, notify the proprietor of the amount of the tax for which such person is liable and such person shall pay the tax to the collector on or before the first day of the next month.

It is the intention of the Democrats to bring this measure to a vote on Saturday, July 8, so that anything that may be contemplated to offset this provision should be started at once. Members of Congress should be immediately urged by telegraph to vote against the enactment of any such proposition as this.

SCREENER BLAISDELL AT THE BORDER.

Captain William E. Blaisdell, one of the early members of the Screen Club, is now "somewhere in East Texas" at the head of Company L of the "Fighting Fourteenth" of Brooklyn. Last spring when Director Paul Scardon of the Vitagraph company was making arrangements for the taking of military scenes in "The Man Hunt" he requested one of the senior officers of the Fourteenth with whom he was negotiating that he also assign an officer to portray the role of regimental adjutant to "Colonel" Robert Gaillord. When Mr. Scardon was introduced to his new "actor" he was surprised to greet his fellow-Screener Captain Blaisdell.

The leading character of the story was the captain of "Company L of the Fourteenth Pennsylvania." One of the scenes showed a crowd in front of an armory cheering the announcement that the Fourteenth was off for the war. The night before the Fourteenth left home "The Man Hunt" was shown, by request, at a theater near the armory. When there flashed on the screen the scene of the crowds cheering the announcement there was a demonstration in the house which rivaled that in the picture.

Captain Blaisdell, who has a wide acquaintance among film men and players, is the son of George Blaisdell of the Moving Picture World and the brother of Roland Blaisdell of the executive offices of the International Film Service.

BIG THEATER DEAL IN MASSACHUSETTS.

It is reported from Boston that there is well under way a deal whereby there will be a change in ownership of the properties of the Olympia Theater Syndicate, which includes the Lynn, New Bedford, and New Haven Olympias, those in Scollay Square and Washington street in Boston, and the lesser houses in Gloucester, Cambridge, Chelsea and Somerville. The reputed purchasers are Boston men, some of whom are members of the Puritan Trust group. It is said that E. H. Horstmann, Frank J. Howard and A. E. Lord will retire from the Olympia.

Australian Notes

"THE BIRTH OF A NATION," which was to close its Sydney season last Saturday, has been given a second extended run at the Theater Royal. The big film was booked to start in Melbourne on Saturday, and another copy was taken out of bond to fulfil this engagement. The reason for the extension was the enormous crowds that have patronized the Royal during the past fortnight, the theater, which seats 1,600, being full long before the time of starting each night.

In the past all features screened in city theaters at high prices have eventually found their way to suburban shows to be shown there at the ordinary rates of admission. This is one of the reasons that the suburban public did not go to see this picture when first screened. However, the announcement that the spectacle would only be shown at the Royal caused such a rush during the last two weeks that the management decided on a longer run, and by the crowds that are patronizing the theater it looks like having a run of some weeks yet.

* * *

The proposed board for the censorship of pictures is now being formed by Mr. Black, Chief Secretary of New South Wales. It will probably include the following: A representative of the Chief Secretary's department, the Inspector-General of Police, representatives of the British Medical Association, the Catholic Federation, the Council for Civic and Moral Advancement, the Arts Society, Judge Backhouse and also representatives of a political league.

The proposal is that importers of films shall submit a synopsis descriptive of their contents, and unless the description discloses something likely to be offensive there will be no inspection. Should a description prove to be inaccurate, those who have furnished it are to be subject to the loss or suspension of their licenses.

The Chief Secretary has overlooked several important details while forming the board. He has omitted to say what payment the members will receive and also who will pay it. As an exhibitor points out, it is not fair for them to do so, as they are not represented on the board.

Then in the case of inspection it has not been stated where the viewing will take place, as no projection room is proposed for the use of the censors.

It is expected that the formation of the board will be completed this week.

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New South Wales will be the only state in the Commonwealth to have a Board of Censors. The only other state with anything approaching censorship is Victoria, where the police have the responsibility of seeing that nothing offensive is screened. Policemen make regular visits to all the picture theaters and report on the class of films shown. Any exhibitor showing an indecent film is liable to a penalty and the cancellation of his license.

* * *

This week saw the release of a two-part comedy entitled "Charlie at the Sydney Show." The leading comedian, Ernest Vockler, gives a good imitation of Charles Chaplin, in whose "disguise" he has become well known in Sydney, being engaged by several shows when screening Chaplin comedies to give an impersonation of the comedian. Although the humor of the offering is not very strong, it is better than some imitations of Keystones I have seen.

The majority of the scenes were taken at the annual Agricultural Show.

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Owing to a temporary shortage of Fine Arts subjects, the Triangle program this week again consisted of two Ince-Kay-Bee features, with the comedy relief in a Keystone. "Matrimony" (with Julia Dean) and "Aloha Oe" (featuring Willard Mack) headed the bill, which is one of the strongest yet presented. Willard Mack is becoming very popular over here, and "Aloha Oe" has won for him many new admirers.

The subtle comedy situations and witty sub-titles in "Matrimony" kept the audience in a good humor throughout the screening of that picture.

Those who like to laugh got their money's worth in "The Best of Enemies," which presents Weber and Fields to picture fans in this country.

The Co-operative Film Exchange is releasing next week the short Universal serial, "The Purple Iris," which was released in America under the title of "Under the Crescent." The same firm is at present handling "The Broken Coin" serial, and has also secured "Graft."

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Features shown in Sydney this week include:

"The Devil's Toy," an Equitable feature. Don Boucicault, a native of Sydney, is in the cast.

"The Chalice of Courage," a fine Vitagraph six-reeler. Vitagraph features, and indeed all General program features, have been conspicuous by their absence for the past few months, and it is good to know that they are still producing good pictures of this length.

"The Two Orphans" (Fox), presenting Theda Bara in a different role, and a relief from the usual vampire plays in which she stars.

* * *

"The Birth of a Nation" opened in Melbourne May 20 to a huge audience at the Theater Royal. It will be shown only for two weeks, as it has to fulfil an engagement in the other capital cities. The press has given the Griffith masterpiece many fine descriptions.

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The French Official War Pictures are having a very successful run at the Melbourne Auditorium. There are nearly 10,000 feet of film in the series, which is very interesting. The prices of admission charged are two shillings and one shilling (50 and 25 cents).

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The third Triangle program, screened this week at the Majestic theater, Melbourne, is one of the best yet, consisting of "Let Katy Do It" and "My Valet." West's Pictures are also showing one Triangle subject each week, the current screening being "The Edge of the Abyss."

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As an advertising stunt, the J. C. Williamson management in Melbourne is offering a prize of £5 to their patrons as to who they consider is the best actor or actress in "The Birth of a Nation" and why. The prize will be awarded to the writer of what are considered to be the best views on this point written on the back of a post-card. The competition will remain open till the end of the brief season.

* * *

There is a severe outbreak of meningitis in Melbourne at present, and the Chief Health Officer has announced that if it increases, he will take steps to limit the attendance at picture theaters and other places of amusement. These drastic steps will, however, only be taken if the menace becomes very pronounced.

* * *

Many feature pictures have been released this week in Adelaide, including the following:

"Jordan Is a Hard Road" and "A Janitor's Wife's Temptations," which together made up this week's Triangle program.

"Tillie's Tomato Surprise," "Seven Sisters" and "At Bay" are also having successful runs.

The Kalem Australian serial, "Stingaree," was presented this week at the Empire theater.

* * *

The new Strand theater, Hobart, Tasmania, will be opened the end of this week. It will be one of the finest picture theaters in Australia, if not outside America. The fittings are unusually elaborate, and the building is one of the best in Tasmania. A full description of the theater will be given next week.

"Honor's Altar" (Triangle), "The Wild Goose Chase" (Lasky) and "The Magic Skin" (Edison) are current screenings.

* * *

The big patriotic war topical, "Britain Prepared," was screened for the first time in Perth, West Australia, on May 10. Many fine features, including the following, are proving good attractions: "Wild Olive," with Myrtle Stedman; "The Circus Man" (Lasky) and "Old Dutch" (World).

* * *

At West's Pictures in Brisbane, Queensland, this week the star attraction is "The Island of Regeneration," by Vitagraph. The Triangle-Majestic has "Cross Currents" and "Her Painted Hero."

The "Musty Suffer" series of Kleine comedies have caught on well in this city, and are proving nearly as good a drawing card as Chaplins. None of the latter's comedies have been screened in Brisbane for over four months.

TOM S. IMRIE.

Sydney, N. S. W., Australia, May 24, 1916.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Conflict."

Five-part Vitagraph Blue Ribbon Feature Directed by Ralph Ince Has Lucille Lee Stewart in the Leading Feminine Role.

Reviewed by Margaret I. Macdonald.

WHILE the hand of Ralph Ince is noticeable in the choice and arrangement of the spacious and beautiful sets used in this production, the work of development is not always recognizable as that of this clever director. The cast appearing in the picture being not particularly strong, the characterization suffers to a considerable extent. For

Scene from "The Conflict" (Vitagraph).

instance, the psychological developments in the character of Madeline Turner, who at the financial failure and consequent suicide of her father enters the theatrical profession, and later marries a man she does not love, are not what would be expected. There is also evident too much posing on the part of the star and too little capable dramatic action. The production is a well dressed one, Lucille Lee Stewart exhibiting several fascinating gowns and wraps. Some of the best work in the picture is done by Jane Mortimer in the role of Jeannette. Sub-titles have been worked overtime in explaining the action of the picture.

The story on which the production is based is fairly good. One of the cleverest points about the picture is the guarding almost to the end the secret of who it was that committed the murder of Paul Moraunt, a former lover of Madeline's who entered her home and stole money from her husband's safe with which to pay his gambling debts. The conflict referred to in the title is a continuous state of affairs between the two women who have the misfortune to love the same man. Neither of these characters as presented has any appeal.

Two Lubin Releases.

"Out of the Flotsam," a Two-Reel Melodrama, and "The Return of John Boston," a Three-Reel Photoplay Written by Millard K. Wilson and James Douglas.

Reviewed by Edward Weitzel.

"Out of the Flotsam."

INGENUOUS is the word to apply to most of the characters any many of the situations in "Out of the Flotsam." there is a childlike simplicity about the doings of the hero and the heroine and also the villain of this two-reel melodrama by Tom Gibson, that is a strong reminder of the writings of the lamented Horatio Alger, the creator of "Ragged Dick" and other works of juvenile fiction. A short synopsis of the story will indicate the truth of the assertion.

A bank cashier, who has caught the president of the bank in an unlawful transaction, forces his employer's daughter to consent to marry him. The girl backs out before the wedding day, however. Disguised as a hobo, she tries to leave town on a freight train, is thrown off and her ankle sprained, and is befriended by a young crook, who takes her to his boarding house, under the impression that she is a boy. When he learns the truth he determines to go straight, for the sake of the banker's daughter. The cashier hires a number of the crook's old pals to rob the bank, but the reformed thief learns of the scheme, loots the vault before the gang arrives, resists an impulse to decamp with the money and returns it to the banker. He then runs over to his boarding house, picks up the injured girl and also restores her to her father.

If one still has the faith which made "Ragged Dick" such delightful reading, he will have no difficulty in believing in a banker's daughter who turns hobo, in the reformation of a crook who exhibits a skill at bank-robbing that puts Jimmy Valentine in the piker class, and in a villainous cashier who insists in posing in his cage with the wicket open.

While "Out of the Flotsam" never happened and never will happen, it has entertaining qualities, for all that, and supplies a quality of romance demanded by an equally ingenuous order of intellect.

The acting, intrusted to L. C. Shumway, Dorothy Barrett, George Routh and Melvin Mayo, brings out the best points of the scenario.

"The Return of John Boston."

John Boston is the pen-name of Gordon Edwards, a novelist who hates society and who, when urged by his publishers to attend a fashionable reception, sends his secretary to impersonate him. Both men fall in love with the same woman. Through a misunderstanding, the novelist becomes a war correspondent and leaves a clear field to the secretary, who continues to pose as John Boston. The young man makes such good use of his opportunity and his employer's bank account that a marriage is arranged between him and the girl. The novelist returns at the proper dramatic moment and stops the ceremony. Explanations are in order, and the real John Boston wins the girl.

The dramatic interest of this three-reel photoplay has nothing of the strenuous about it. The story unfolds itself leisurely, and any doubt as to the outcome never intrudes itself upon the mind of the spectator. It is the kind of fiction that, when belonging to the novel, is known as "light summer reading." Its merit as a photoplay consists in the

Scene from "The Return of John Boston" (Lubin).

rather deft handling of a theme which admits of a variety of picturesque incidents.

George Routh, Millard K. Wilson and Golda Madden impersonate the trio of leading characters. They are all successful in meeting the demands made upon their artistic equipment.

Two Biograph Reissues.

"The House of Discord," a Two-reel Drama—"Gold and Glitter," a Vivid Sketch in One Reel.

Reviewed by Lynde Denig.

THE human note in "The House of Discord," a two-reel Biograph produced by James Kirkwood several years ago, will be readily appreciated by women. It is essentially a woman's story, which reaches its most effective emotional passages in showing the influence of a mother over a daughter who is on the verge of making a serious mistake—a

mistake similar to the one that parted her parents many years earlier. The characterization in the picture is sincere and the situations develop in a natural, convincing fashion without being marred by unnecessary melodrama.

In the first reel we see something of the conflict of personalities that turns a home into a house of discord. A young wife, reasonably fond of pretty clothes and youthful pleasures, is regarded with suspicion by her jealous husband and his extremely disagreeable sister. When the family life becomes unbearable she consents to elope with a sweetheart of her girlhood; but the man dies, leaving her as thoroughly disgraced as though the elopement had been carried through, for their secret is divulged in a letter found by her husband. After years of separation, the daughter of the estranged pair is instrumental in effecting a reunion.

Blanche Sweet is especially sympathetic in suggesting the nature of a woman who has learned through suffering to understand the temptations confronting her daughter and is able to exert a helpful influence. Dorothy Gish is wholly charming as the daughter, whereas the two male characters are admirably drawn by Lionel Barrymore and Marshal Neilan.

With Lillian Gish, Lionel Barrymore and Elmer Booth filling the principal roles, "Gold and Glitter" becomes a more than ordinarily interesting western drama, although the story is not remarkable. Practically all of the scenes are beautiful exteriors in the woods or on the banks of a river. There is plenty of excitement in running rapids in canoes when an eloping couple is being pursued.

"The Crucial Test."

Kitty Gordon Appears as Russian Countess in Picture Made by Paragon for World Film Corporation.

Reviewed by Lynde Denig.

KITTY GORDON possesses the figure, the poise and the dignity commonly associated with the typical Russian countess, and in view of these natural attributes it is not surprising that she fills very satisfactorily the role of Thanya in "The Crucial Test," written by Frances Marion and directed by John Ince and Robert Thornby, of Paragon Films, Inc. If the impression left by the production is a bit disappointing it is in no way the fault of the star, who is forced to make the best of an exceedingly melodramatic and none too convincing story. Making bricks without straw is a thankless task; likewise the player attempting to give life to a mechanical plot is in an unenviable position.

Because stories of Russian revolutionists and aristocrats have been produced rather frequently is no argument against more pictures of the same type; but it is well, in consideration of the standard set by a number of excellent photoplays, to prepare films that will stand comparison with earlier releases. This latest production is likely to suffer by such a test, save with audiences of an uncritical disposition. For such there is a story possessing the usual elements of Russian melodrama, presented in quite elaborate settings and acted with suitable intensity and seriousness. That the plot is

Scene from "The Crucial Test" (World).

obviously artificial may not mar the enjoyment of those who respond to the overheated emotionalism and the quick movement of the individual scenes.

Thanya, sought by Grand Duke Bagroff while she is in love with a young American artist, is dangerously compromised by her brother, who is chosen to assassinate Bagroff. Sent to Siberia, Thanya and Boris escape and locate in Paris where the Countess becomes the wife of the artist. The Grand Duke aims to bring her to terms by ruining her husband, but Thanya is willing to pay the usual price for the sake of the man she loves. This prepares the way for what is easily the most stirring action in the picture—the struggle between the Countess and the Grand Duke on the evening of her visit to his apartment, and the permanent settlement of the situation by the killing of the man.

Save that Niles Welsh appears too youthful as the husband of Kitty Gordon, the actors are suitable to the characters, with J. Herbert Frank playing the Grand Duke and W. Cohill as Boris. Winnifred Harris appears to advantage as a temperamental princess. Snow scenes purporting to show the road to Siberia are passable, whereas interiors are richly furnished.

"The Eternal Question."

Mme. Petrova Has Opportunities for Varied Acting in Popular Plays and Players Picture Made for Metro.

Reviewed by Lynde Denig.

WOMAN, of course, is the eternal question indicated in the title of this five-part picture, produced by Burton L. King of Popular Plays and Players, from a story by Aaron Hoffman and Wallace O. Clifton, and the question, as usual, remains unanswered. The introduction arouses hopes of some sort of a study of inherited traits and environment; but as the story progresses all pretense of a serious analysis of character is dropped in favor of a quite sensational plot, terminating in a last reel that promises thrilling melodrama. Just how successful the producers have been in making scenes

Scene from "The Eternal Question" (Metro).

on a steamship which is overtaken by an aeroplane carrying the hero to the rescue of the distressed heroine cannot be judged, as the print shown for review was incomplete. Enough was displayed, however, to assure the liveliest kind of action.

The idea on which the picture is based suggests many opportunities. As the result of a discussion between three club men, a wager is placed on the possibility of taking an ignorant woman from the streets and in three months transforming her into a lady. A wealthy designer of fashions maintains that clothes make the woman and that the metamorphosis may be accomplished, whereas an ardent champion of the paramount importance of birth and breeding is convinced to the contrary. The argument results in a practical test with the young woman companion of an Italian organ grinder as the subject.

Bianca, portrayed by Olga Petrova, consents to the strange agreement and doffing the costume of an itinerant musician immediately becomes a haughty gentlewoman, who, introduced in society as a countess, easily meets the requirements. For a time, one may be skeptical about the sudden transformation, which becomes more understandable when the truth is revealed —Bianca is none other than the daughter of a king forced to leave Europe to escape a distasteful marriage. So after all, there is no real test of heredity vs. clothes, and the wager is won by a young man who needs the money and is ready to fight to prevent the return of the princess to her royal home.

Probably the least gripping part of the picture, because it is not vital to the story proper, comes with the detailed depiction of the events preceding Bianca's flight to America. The production possesses variety in locations, the plot profits by a number of surprises and the acting is of even merit, with Mahlon Hamilton, Arthur Hoops, Warren Orland and Henry Leone in support of the always impressive Mme. Petrova.

"Macbeth"

A Poor Five-Part Picture Made in England and Presented Here by the Big A Film Corporation.

Reviewed by Lynde Denig.

PICTURES such as this five-part version of "Macbeth" might be passed by as harmless save that they tend to create a false idea of what is being accomplished in the handling of classical subjects. Any one seeing this production and taking it as an example of what Shakespeare on the screen means would be careful to avoid Shakespearean pictures in the future, thereby reducing the patronage for commendable works. The Big A Film Corporation is distributing old trash on the strength of a great name, trusting in its power to draw a public that does not discriminate between the products of various manufacturers.

The version of "Macbeth" under consideration is so ridiculously inadequate in every respect that one may seek in vain for a redeeming quality. Apparently the picture was made a number of years ago by a director unversed in the finer points of photoplay construction. The plot is followed accurately enough, but never for a moment does one sense even a suggestion of the spirit of the tragedy, either in the performances of Arthur Bouchier as Macbeth and Violet Van Brugh as Lady Macbeth, or in the atmosphere of the production. To make the unpleasant impression complete, there are five reels of poor photography.

"The Valiants of Virgina."

Hallie Erminie Rives' Novel Filmed by Selig, With Kathlyn Williams and Arthur Shirley in the Leading Roles.

Reviewed by James S. McQuade.

THE production of "The Valiants of Virginia," by William N. Selig, will be hailed as a very worthy effort. The atmosphere of the old South, which was delightfully injected in the story by Hallie Erminie Rives, has been happily retained in the photoplay.

The fox hunt in part three is a delicious reminder of that noble sport in the good old days of Virginia, and its realism is accentuated by the use of a real fox as well as bugles in the chase. There seems to be no limit to the resourcefulness of the Selig Zoo.

The joust between the Virginia gallants in part four no doubt is a fair reflex of that gentle passage at arms as practiced in the days of the story; and while it may seem tame when compared with the famous contest at Ashby de la Zouche, as described with immortal pen in "Ivanhoe," by Sir Walter Scott, it shows that the old valor still lay dormant in Virginia hearts though the fierceness of the old sport of gentlemen is lacking. The tournament ball that follows is quite an interesting spectacle, with its quaint, old-time costumes and stately courtesy.

The supper scene in the prologue, which occupies the greater length of part one, has also the distinct atmosphere of the days gone by; and the famous Valiant pudding, blazing with the lighted brandy that adds to the aromatic bliss of its secret compounding, and proudly borne to the table by a colored servitor, is a sight that awakens many recollections.

Director Heffron, on two minor occasions has failed, in my opinion, to reproduce the scenes effectively. I refer to the scene showing the death of the elder John Valiant, with his little motherless son at the bedside, and to the scene where the body of Tom Dandridge is brought home to his wife, after

Scene from "The Valiants of Virginia" (Selig).

he has been killed while fox hunting. Each scene fails to show the sorrow and anguish of bereavement.

The acting is praiseworthy. Kathlyn Williams will not disappoint the most ardent of her admirers in the role of Shirley Dandridge. The young southern belle is deprived of none of her charms of youth and good looks. As queen of the tournament ball Miss Williams makes Shirley a bewitching creature of youth and beauty.

I do not recall Arthur Shirley in any former assignment with the Selig companies; but the pleasure derived from seeing his John Valiant the younger, as well as the elder, has created the desire to see him often, in equally happy roles. He has an impressive and manly stage presence, and a mobile face that expresses emotions clearly.

Virginia Kraft pleases better in the part of Mrs. Tom Dandridge than as Judith Fairfax, the belle of the days of the Elder John Valiant. Guy Oliver has little opportunity to show his talent in the part of Major Bristow, except in the death scene of that slick rascal. Al W. Filson's Andrew Fargo is drawn with his wonted art, and Katherine Fargo, true daughter of her money-loving father, is well played by Edith Johnson.

The cast furnished me assigns the part of Jefferson to James Bradbury, but it fails to state who Jefferson is. If Jefferson is the old colored servitor that carried the famous Valiant pudding to the table of the elder Valiant, or the colored driver who conveys the younger Valiant to his ancestral home, when his automobile has broken down, then he has made a big hit—more especially so if the latter hypothesis be true.

It is significant of the fine cast of this photoplay that Frank Clark, of "The Spoilers" and "Ne'er Do Well" fame, and Harry Lonsdale, also prominent in the cast of the Panama photoplay, appear among the members of the board of directors of the Valiant Corporation.

The subject is in five reels and the release date was June 26, through V-L-S-E, Inc.

"The Decoy."

Five-Reel Mutual by Herbert Hall Winslow, Featuring Frances Nelson.

Reviewed by Louis Reeves Harrison.

THE story of a country girl's adventures in New York, where she is used as a decoy by an adventuress aunt and a gang of card sharpers, "The Decoy" resolves itself into a murder mystery. Far from being a decoy, the girl is permitted to sit in at a card game, where a young spendthrift is being despoiled, where she is instrumental in exposing the

Scene from "The Decoy" (Mutual).

use of a "bug" by one of the gang. The spendthrift hero thanks her and gives her his card, but she does not need it. She has an art all her own of finding where he lives without finding out from his door and street number. She escapes from the card gang over housetops and drops, in farce comedy fashion, through a skylight upon his sofa after he has retired for the night. There is an interview, he neatly attired in pajamas and she in evening dress, but he is at loss what to do with her, and she is eventually drawn back into the rooms of one card sharper. He is shot through a curtain by one of his gang while the young lady is present. Who did the deed is not known.

Others visit the murdered man's room, the hero, the murderer, the adventuress and the dead man's valet. The police get on the wrong track at first, but the simple young country girl wrests the truth from the guilty man by pretending to love him, and virtue triumphs in the end. It would be a genuine pleasure to discover something new, bright and original in this mass of old melodramatic material, even something to enlist human sympathy, something to stir the mind or the heart, but that joy will have to be deferred until young playwrights learn that mere movement from place to place does not constitute a superior screen story.

"Ambition."

Elegant Settings and Bertha Kalich's Acting Distinguishing Features of Recent Fox Picture.

Reviewed by Hanford C. Judson.

IF ONE were to call this picture "Ambition" crude, many things in the picture would at once deny it. There is so much that is excellent—its sets, its backgrounds, much of the acting and the bits of byplay in it are all so markedly high class and effective that one will surely hesitate. Yet it is crude. There is a falling down of the imagination shown in the story's taking the obvious, easiest way to arrive at a situation. The heroine, to further her husband's ambition, tries to play on the affections of the city's political boss. The precious husband wants to be district attorney.

We do not call it crude because she does this, but in the way she does it there is such a lack of craft, in the early steps of it, that the spectator, already despising the husband, classes the heroine as stupid. Consequently, the spectator fails to sympathize with her and his interest in the picture is weakened. He would be more attracted to the story if he saw only the latter half of it. Bertha Kalich's art contends mightily with a handicap all the way through.

Madame Kalich's acting—every one knows its high quality both on the screen and on the stage. It is valuable to this

picture. But the husband is only a scheming villain. He was a scheming villain before he had done anything wrong, and, all through the picture he is never anything else than a scheming villain and, toward the end, a bit of a bore. Why do not some of these players develop the characters they, in Peter Quince's words, "discharge?" Would the spectator enjoy his hatred for the villain less because the villain was only villainous when he was doing evil? Perhaps, but it would be a rather poor spectator, the picture suffers from these drawbacks; but it has much to commend also. The photography is most praiseworthy. There is a very charming child player, too. The audience watched "Ambition" at the Academy of Music; but there was no sign of special enthusiasm.

"The Woman Who Dared."

Story of Love and Intrigue Is Produced by California Motion Picture Corporation—Beatriz Michelena Starred.

Reviewed by Lynde Denig.

AT a trade showing of the latest California Motion Picture Corporation production, an adaptation of a novel by C. N. and A. M. Williamson, the picture was allowed to run eight reels, although it is understood about three thousand feet will be eliminated before the film is distributed. In its unabbreviated form, "The Woman Who Dared" is weakened by a few defects which probably will not exist when the picture has been cut to the conventional length. Several scenes that appear to be little more than padding may be dispensed with and others may be trimmed to the advantage of a production that has many excellent points in story, acting and staging.

Captain Leslie T. Peacock wrote a scenario notable for the fullness of a plot introducing an almost bewildering number of complications demanding close attention if the meaning of the action is to be completely comprehended. Many characters are involved in the story of love and adventure, and each occupies a necessary place in the chain of tangled circumstances, which become more tangled and interesting as the plot advances. It should be said to the credit of Captain Peacocke that the story is plausible without being over-obvious; also to the credit of Director George E. Middleton it is well to note a lavish production pleasingly free from anachronisms, despite the necessity of suggesting a European atmosphere.

Beatrix Michelena has the role of a French princess, who is also a famous grand opera prima donna. While singing in Italy she becomes engaged to marry an Italian count, who is intimately connected with the drawing up of a secret treaty between Italy and Russia, a treaty that the French Government is anxious to secure. Princess Beatrix is persuaded by

Scene from "The Woman Who Dared" (California).

her brother to take the treaty from the safe in the count's rooms that it may be forwarded to Paris and returned after the contents have been noted. This disappearance of the treaty starts no end of trouble, and to add to the complications a necklace presented to Princess Beatrix by the Queen of Italy is stolen. Through an oddly interesting series of happenings the two men who stole the jewels are involved in the political intrigue affecting three nations. A satisfactory conclusion brings the return of the treaty and the jewels and the discomfiture of the Italian count, whom the Princess dismisses in favor of a sturdy young American, who has been her consistent champion.

The acting of Miss Michelena is emotionally effective in the more intense moments of the picture, and she is given intelligent support by William Pike, Andrew Robson and Albert Morrison. The beauty of the many rich interiors and several exteriors made in a luxuriant garden is enhanced by artistic lighting and photography that for the most part is clear. After judicious editing "The Woman Who Dared" should rank among the profitable state rights pictures.

Two Triangle Subjects.

"The Eye of the Night" Features Marjory Wilson and "The Little Schoolma'am" Dorothy Gish.

Reviewed by Louis Reeves Harrison.

"The Eye of the Night."

THIS five-reel Triangle-Ince subject, by Gardner Sullivan, is a story of a lighthouse keeper very similar in character to the lighthouse keeper in "Shore Acres," a humanizing role well impersonated in this case by William H. Thompson, "The Eye of the Night" is a modern version, modernized chiefly by Ince spectacular work, and it brings strongly to the front an accomplished young emotional actress in Marjory Wilson. Whether or not the capable direction of Walter Edwards is to be credited, Marjory makes a strong impression from the outset. It is acting, to be sure, acting of the Italian school, but it eminently suits screen purposes. She seems to be well fitted by both appearance and temperament for intense parts, better demonstrated in this case than in any previous appearance as an interpreter of character.

The story falls back on stock village characters, those of

Scene from "The Eye of the Night" (Ince).

the hard, merciless, puritanical kind often seen in New England towns during years gone by, always favorite types with theatrical playwrights for purposes of arousing sympathy for the erring heroine, and it is rather vague as to aim, but it is made attractive by the quiet and sweet humanity of David Holden, by the intensity of the erring girl and by some decided artistry in the picturing. From a point purely impressionistic, it would seem that the fine interpretations of character and the artistic picturing of scenes and events could be more advantageously applied to a story of vital theme, less obviously theatrical in situation and more closely in line with existence as it is recognizable by the people in front.

"The Little School Ma'am."

A fairly good story is this five-reel Fine Arts, by F. E. Woods and Bernard McConville, made delightful in spots by the presence of a number of bright, pretty and talented children. They do so well in their natural roles and when they give a show of their own that they easily carry off the honors, but Mistress Dorothy Gish, of the beautiful and expressive eyes, of grave manner and birdlike movement, does all that can be expected in a part of slim opportunity. She plays the antiquated role of the falsely accused girl in a narrow-minded village environment not seen off the stage since the days of our grandmothers. How dear to the heart theatric is that group of narrow-minded, hypocritical villagers. Their puritanism has been used on the stage for the purpose of enlisting sympathy for erring heroines beyond the memory of any living man, but there is a loss of effect in the many screen stories where it is employed by ascribing it to raw types little better than caricatures of people as we know them.

"The Little School Ma'am" has a fault which its capable authors should avoid in future work, that of talking to the audience in "asides" that are not even amusing. The secret of holding interest, once it is enlisted, is to entertainingly preserve the illusion. There is an unreal vision being presented to the mind, a story of unreal lives made real and interesting so long as we are not reminded that it is only make believe. The authors seem to forget this. They possibly grow tired of their own story before they are through and lapse into amateurish reminders that all is not as real as it seems, destroying that important and difficult essential to sustained interest, verisimilitude. It requires no art to tear the veil of illusion.

Another "Scarlet Runner" Series.

Earle Williams and Edith Storey are working in another chapter of the "Scarlet Runner" series by C. N. and A. M. Williamson, being produced for the Vitagraph by Wally Van. Julia Swayne Gordon, another Vitagraph favorite, also appears in the cast.

"Black Magic"

Fifteenth and Last Episode of "The Social Pirates," the Kalem Serial Written by George Bronson Howard.

Reviewed by Edward Weitzel.

THE closing instalment of "The Social Pirates" introduces an important event in the lives of Mona and Mary—their approaching marriage. The two lucky gentlemen assist the members of the "Do the Villain Good" society in exposing a blackmailing fakir, known as Rulu, the Mystic, who works

Scene from "Black Magic" (Kalem).

his magic largely for his own profit. The wife of a banker falls under Rulu's influence and, aided by his hypnotic power the mystic forces her to open a safe in her home and permit him to walk off with a large sum of money. Mona and Mary are led to suspect that Rulu is working some underhanded scheme, and put the matter to the test. Mary deals the first card in the game of trapping a thief, and, with their usual adroitness, the fakir is forced to play right into the hands of the two women. The banker's wife is convinced that the mystic is a fraud, and her money is restored. The woman's husband promptly makes Mona and Mary a handsome wedding present, and the spectators who have followed the adventures of the heroines in "The Social Pirates" will be in a mood to wish them both a long life and a happy one. The manner in which the interest has been sustained throughout the fifteen instalments and the thorough way in which each episode has been produced fully sustains the promises made in advance for the serial by the Kalem Company. Marin Sais and Ollie Kirkby have shown untiring zeal and demonstrated their fitness for the work assigned them during the fifteen numbers. Each number, forming a complete story in itself, has always possessed sufficient originality to prevent the pictures from becoming in the least monotonous. The credit for the success of "The Social Pirates" must be shared in by James W. Horne, the director of the series.

Beery Finishes Fifth Episode of "Timothy Dodds."

Wallace Beery has finished the fifth episode of "Timothy Dodds," featuring Carter De Haven the well known comedian, and has under production "The Janitor's Vacation," a one reel comedy written by himself and in which he plays the lead. Practically the entire story is laid at the seashore, near Universal City, and Berry has a large cast of Universal City players in his support. He plays the role of a Swede, one of his best known characters before the camera, and is supported by Gertrude Astor and Peggy Coudray.

"Where is My Father?"

Exclusive Features Corporation Films Dumas' Story, "Black, the Tale of a Dog," in Seven Reels—It Interests.

Reviewed by Hanford C. Judson.

THE title of this picture, "Where Is My Father?" is in an artistic sense unfortunate, because it is misleading. One will expect a problem picture with perhaps an unpleasant and erotic sociological teaching; but it is nothing of the kind. Dumas didn't write that kind of story. What he did write may not be the wisest kind of food for children; but it lacks the poison of smut purveyed as wisdom. We do not think that the censors will cut many feet of this picture, if any. It is a simple story of infidelity on the one hand and of a too confiding love on the other. The two heroines are a mother, light of mind, who lets her husband's friend make an adulteress of her and her daughter, at whose birth the outcast mother dies. This daughter in later years too confidently trusts a man whom she thinks is her true love and comes to grief, but not to destruction, for she is rescued by her father, or at least her mother's husband.

The story entertains and is built so that it can be followed without difficulty. For this it can be heartily praised. The story is the most important thing in any picture, and this one is good on that important part. But it is not an artistieally produced film. There is not one of the players who consistently holds to a character with convincing ability. The backgrounds are now and then almost amusingly unconvincing. In the costuming one won't find any special effort to attain realism. The general conduct of the action is often, too often, slipshod. But there is very little padding and perhaps

Scene from "Where Is My Father?" (Exclusive).

no scenes that fail to carry the story along; there is no dawdling in it, and that is a very strong point in its favor.

The coming back of the husband's friend in the form of a dog, because, as Pythagoras taught, he took that doom upon him for his sin, is, in the tale, a startling thing; but in the picture is more amusing than effective. It is hard to get that kind of thing over in a picture, and the director of this one is no Griffith.

"The Grasp of Greed"

Bluebird Photoplays Presents a Well-Staged Version of H. Rider Haggard's Novel "John Meeson's Will."

Reviewed by Margaret I. MacDonald.

THE story of "John Meeson's Will," written by H. Rider Haggard, is one of the old-fashioned, incredible sort that is difficult for the modern mind to become reconciled to, and the joker will not overlook the opportunity for a laugh when the judge orders said will to be produced in court, considering that it is tattooed on a young lady's shapely back.

Scene from "The Grasp of Greed" (Bluebird).

The back utilized in this production belongs to Louise Lovely, and will be appreciated as a perfect specimen.

Joseph De Grasse directed the picture and has succeeded in establishing what seems to be the proper atmosphere. But Miss Lovely must be reprimanded for dressing the role of Alice Gordon in modern garments, while the masculine element of the play sports those of at least half a century ago. Some fine effects have been obtained in the earlier portion of the picture, notably in the scenes having to do with the home life of Alice, and the death of her little sister. Here Miss Lovely exhibits her ability for emotional work.

The supporting cast includes C. N. Hammond, Jay Belasco, Gretchen Lederer, and Lon Chaney. The characterization has been nicely handled and presents some fine types. The settings of the production, which are at times very pleasing and appropriate, exhibit at other times a carelessness of detail which is noticeable especially in the cheap quality of curtains, draperies, etc.

July 17 is the date set for the release of this production.

"Temptation and the Man"

Five-Reel Universal Production Features Hobart Henley and Sydell Dowling in Story of Reformed Convict.

Reviewed by Robert C. McElravy.

THIS story, written by Catherine Carr and produced by Robert F. Hill, has as its theme the reformation of a young convict. Hobart Henley plays the part of Jim Crosby, and Sydell Dowling appears as the wealthy young girl who founds and supports a mission on the East Side.

The mission scenes are as strong as any feature of the production. They have an atmosphere typical of the New York slum sections, and many of the scenes were no doubt taken there. Jim, after his first release from prison, stumbles into the mission, where the girl secretes him. The police are seeking to hold him for a new crime, which he did not commit.

He becomes a leader in the mission work, and there is a life-like atmosphere in these scenes, which saves the plot from becoming too conventional. Certain humorous touches are also appealing.

The girl marries her father's secretary, a young man of

Scene from "Temptation and the Man" (Red Feather).

weak character. The latter falls into the clutches of a gambler and his paramour, and the husband is saved only by the timely sacrifice of Jim, who again goes to prison to save him.

Certain features of the last three reels are lacking in conviction, but the story holds the interest because of the vivid, melodramatic action. There is a double killing at the close, when the gambler, in a fit of jealous rage, kills the husband and his paramour. Jim and the young widow then find happiness together.

Horsley Studios Add Players.

Four new players have been added to the Horsley-Mutual playing forces during the past week. They are Myra Davis Dowling, Marguerite Foss, Lloyd Holton and Corine Bradford.

Miss Dowling is an actress with experience both on the speaking stage and in pictures. She will appear in support of Margaret Gibson and William Clifford. Miss Foss has been in picture work for several years. Lloyd Holton has been engaged as a member of Crane Wilbur's recently organized company.

Corine Bradford, known everywhere as "the girl on the cover," she having posed for numerous artists, is a newcomer to motion pictures.

Vaudeville Favorite With Kalem.

To secure the "real thing" in "The Artful Dodger," a recent Kalem comedy, Director Harry Millarde especially engaged Eileen Godsey, a well-known vaudeville favorite, for a specialty dance in the theatre scene. So strongly did Miss Godsey score in her initial screen appearance that she was induced to consent to a longer engagement. As a result she will be seen in a number of "Ham" comedies, including "Ham, the Explorer," "The Peach Pickers," and "The Baggage Smashers."

Richard Bennett at Santa Barbara.

Interest in and about the American-Mutual studios in Santa Barbara, Cal., has for the past few days been centered chiefly in Richard Bennett, who recently begun work on "The Sable Curse," first of the American-Mutual star productions in which he is to be starred.

"The Dupe"

A Lasky Production in which Blanche Sweet is Featured in the Leading Part.

Reviewed by W. Stephen Bush.

MISS Blanche Sweet is featured as the star in this production, but the histrionic honors, it seems to me, go to Veda McEvers, whose rendition of a most difficult and apparently thankless part is easily the striking feature in the entire production.

The plot deals with society and its trappings and tinsel which often hide much of real unhappiness. The construction of the plot and the direction show commendable skill. The development of the action is logical and the climaxes are

Scene from "The Dupe" (Lasky).

natural and yet not too conventional. There are slight digressions from the main story which at times impede the rapid progress of the story, but these are minor defects and detract but little from the genuine merits of this feature. The ending is abrupt and not altogether satisfying from a dramatic reasoner's point of view.

The lighting effects, the settings and the atmosphere are up to the usual splendid Lasky standard.

Making a Market for Exhibitors.

Remarkable success has attended the efforts of the V-L-S-E branch managers in creating a demand for their features even before the exhibitors have booked those features. Two instances in the booking of "The Battle Cry of Peace" are noteworthy.

Mrs. S. L. Lewis, manager of the Liberty theatre, Gunnison, Colo., received repeated requests from her clientele to show "The Battle Cry," but in her opinion, the size of her town didn't warrant it. These requests came to the attention of Frank Harris, Denver manager of the Big Four, and he immediately sent circular letters to fifty of the most prominent citizens of Gunnison announcing that Mrs. Lewis would book the big Vitagraph feature if they would lend their support and guarantee their presence at its showing. The result was that the business done startled even Mrs. Lewis. She immediately instructed Mr. Harris to send along any others on which he would lend his co-operation, and V-L-S-E features will now be shown in Gunnison for months to come.

"Don't Cheat Yourself" (Paramount).

If the high cost of living is causing you wakeful nights, don't accuse the tradesmen of cheating you. Not more than once in a thousand times does the storekeeper give you short weight or short change. You cheat yourself by careless buying and neglecting to count your change. Your own methods of defrauding yourself have been picturized in the Paramount Pictographs, also the numerous tricks of huckster thieves for which the police are always on their guard—the dented tin can, the false bottom berry box, foot springs which hold down the weight side of scales and the quarter which adds to weights with the aid of a piece of gum. This release is entitled "Don't Cheat Yourself."

Crisis Changes Gaumont's Animated Release.

Because of the timeliness of "preparedness" cartoons, Harry Palmer, who animates the Gaumont Kartoon Komics, has withheld "Weary's Day Dream," announced for July 5. In its stead "Scrambled Events" will be the Gaumont animated offering. It is a melange of cartoons upon prominent individuals in the public eye.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

NO PLACE LIKE JAIL (Lubin), June 26.—The unfortunate wretch who expresses the sentiments to be found in the title of this one-reel comedy, is a married man. A slight difference with his wife makes him prefer any old place to home. Once the lady thinks her husband dead, however, she is ready to welcome him with open arms. The reel supplys D. L. Don with considerable good material for the use of his comedy gifts. Patsy De Forest has the part of the wife.

THE SELIG-TRIBUNE, NO. 51, 1916 (Selig), June 26.—U. S. S. Nebraska at Vera Cruz, Mexico; Uncle Sam cares for Mexicans at El Paso; Mexicans at Juarez engage in sports; refugees at El Paso; Australian and New Zealand troops at Westminster Abby, London; repairs rushed on U. S. S. South Dakota at Brenerton, Wash.; King George and Queen Mary attend service, London.

THE FOXY TROTTERS (Vitagraph), June 26.—As the title indicates, this one-reel comedy is a satire on the now waning dance craze. Its humorous qualities make it an entertaining reel. George Kunkel, Anne Schaefer, Carmes Phillips and Jack Mower are the trotters.

THE EXPLORER (Kalem), June 27.—A review of this one-reel Ham comedy was printed in the issue of July 8, page 264. Ham and Bud are wrecked on a South Sea island and meet a dusky queen. To quote from the review: "The reel's amusing qualities are never in doubt."

VERNON HOWE BAILEY'S BOOK OF ST. LOUIS (Essanay), June 28.—The motion drawings made by Vernon Howe Bailey for his sketch of the interesting points in St. Louis have the same merit that insured the popularity of the previous numbers of the sketch book. Mr. Bailey's unique work has added something new to the screen. Travel scenes in the West are on the same reel.

WHEN OPPORTUNITY KNOCKS (Kalem), June 28.—Ethel Teare has the role of a struggling artist in this one-reel comedy. The author has been only moderately successful in supplying the scenario with humorous situations, but the entire cast work with spirit.

THE SELIG-TRIBUNE, NO. 52, 1916 (Selig), June 29.—El Paso, machine gun practice; New York, National Guardsmen preparing to leave for the border; Class Day at Harvard College; President Wilson and Secretary Baker review National Guardsmen; On the Eastern Front, German soldiers restore a wrecked bridge; Candidate Charles E. Hughes reviews National Guardsmen at Boston; English soldiers with wooden leg; English women do farm work at Surrey.

SETTING THE FASHION (Kalem), June 30.—Another topnotch Sis comedy, this one-reeler contains a brilliant thought on the part of the author. Sis contrives to make her pigtails the fashion and society adopts them as the latest thing from Paris. The reel is vastly amusing.

FOR VALUE RECEIVED (Vim), June 30.—The acrobatic proficiency of Walter Stull and Bob Burns is amply revealed in this Pokes and Jabbs number, which introduces several ingenious bits of low comedy business. As usual, the plot is of secondary importance.

LOSING WEIGHT (Vitagraph), June 30.—Gaining weight would come nearer the truth as a title for this one-reel comedy. Hughey Mack has a number of surprising and laughable adventures in trying to reduce, but only succeeds in putting on flesh. He rolls, tumbles, runs and jumps all through the reel in the most strenuous fashion, but to no purpose. Jewell Hunt and John Flatow assist in making the picture a success.

General Film Company Specials

THE ANCIENT BLOOD (Knickerbocker), June 23.—Not an exceptional picture, either in story or treatment, but a fairly entertaining drama, acted by Virginia Norden, Robyn Adair and others, under the direction of H. M. and E. D. Horkheimer. Most of the scenes are supposed to be laid in the Canadian Northwest, where a young Englishman falls in love with a half-breed girl. Released in three reels.

A TRAITOR TO ART (Essanay), June 24.—Charles Michaelson, the author of this three-reel photoplay, has put together a highly romantic plot and introduced strongly contrasting phases of life in his story. A country girl who tries to become a great painter, a minister who wants the girl to give up her Bohemian life and marry him, and a talented artist who persuades the girl to pose as Cleopatra, are the leading characters. The finish is melodramatic. Ann Kirk, Edward Arnold, Hugh Thompson head the cast. The acting and production are up to the standard.

WOULD YOU FORGIVE HER? (Vitagraph), June 24.—The heroine of this three-reel drama is forced into dishonor by a wealthy man, and, in revenge, shoots him dead. The way in which the author has handled the story wins sympathy for the woman who takes the law into her own hands. Dodd Crane is the name of the author, and Van Dyke Brooke made the production. The work of both has been well done. Leah Baird acts the wronged girl with force and feeling, and leaves no doubt in the mind of the spectator that she would have hesitated to take the course laid out for Eleanor Blane by the author.

THE MUSIC SWINDLERS (No. 14 of "The Social Pirates"—Kalem), June 26.—The methods by which ambitious young women are robbed while attempting to enter an operatic career, are exposed in this instalment of the Kalem serial. The number is equal to the best of the previous releases. A review of the picture was printed in the issue of July 1, page 102.

THE SACRIFICE (Selig), June 26.—This three-reel drama is said to have been inspired by the song "I Didn't Raise My Boy to Be a Soldier." If so, the mother in the photoplay is made of the right metal, and the boy finally goes with her blessing. The young man is killed on the field of battle. The picture is on a timely subject and brings home the horrors of war with great force. Eugenie Besserer and Harry Mestayer are impressive as the mother and the son. Harry De Vere, Guy Oliver and Anna Luther are also excellent. Frank Beal, the director, has handled the battle scenes with skill.

THE SOUTHERNERS (Edison), June 27.—A reissue of the three-reel photoplay adapted from the novel by Cyrus Townsend Brady, the picture tells the story of two brothers who fight on different sides in the Civil War. The Battle of Mobile Bay is one of the big situations. Mabelle Trunnelle, Bigelow Cooper, Herbert Prior and Augustus Phillips are members of the cast.

THE VOICE IN THE WILDERNESS (Essanay), June 27.—Francis X. Bushman, Irene Warfield and Gerda Holmes play the leads in this two-reel reissue drama which shows how fate frees a man from an uncongenial wife. The story is a bit of romance which will please, if not questioned too closely.

OUT OF THE FLOTSAM (Lubin), June 27.—This two-reel photoplay is reviewed on another page of this issue.

A FAIR REBEL (Biograph), June 28.—Linda Arvidson plays the title role of this three-reel reissue, and Dorothy Gish, Chas. Perley, Chas. West and Robert Drouet have important parts in the cast. Libby Prison and the blowing up of a bridge occupy prominent positions in this screen version of a well-known Civil War drama.

THE LOTUS WOMAN (Kalem), June 28.—The scenes of this five-reel melodrama are laid, for the most part, in South America. There is no lack of action during the unfolding of the story. Alice Hollister, the original vampire of the screen, is the star. A review of the picture was printed in the issue of June 17, page 2055.

THE RETURN OF JOHN BOSTON (Lubin), June 29.—A review of this three-reel photoplay is printed on another page of the present issue.

THE HEAD OF THE HOUSE (Knickerbocker), June 30.—Frank Mayo plays a dual role in this three-part melodrama produced by the Horkheimers. The picture could scarcely be called convincing, but it profits by rapid action, some good water scenes, well photographed, and occasional bits of broad comedy. A review appeared in the issue of July 1.

Bluebird Photoplays, Inc.

THE LOVE GIRL, July 10.—An attractive five-part production featuring Ella Hall. The picture is one that will be enjoyed by all, and treats of how a little girl left to the care of a grouchy relative succeeds at last in instilling the spirit of love into the family. A review of this picture will be found in the issue of July 8, page 265.

George Kleine.

GLORIA'S ROMANCE, NOS. 6 AND 7, June 26 and July 3.—The opening part of chapter six of this series is lacking interest. Thereafter the plot thickens and interesting situations increase. Some novel scenes and a singular intance of double exposure camera work add considerably to the interest. The climax of chapter seven brings a tense situation. For an extended review of this serial see page 264 of the July 8th issue.

Metro Pictures Corporation.

THE ETERNAL QUESTION (Popular Plays and Players—Metro), July 3.—The rather unusual plot of this picture affords Mme. Petrova an opportunity to appear, first as the companion of an Italian organ grinder, then as a European princess in distress. The story is romantic, generally entertaining and it is intelligently handled by director and players.

Mutual Film Corporation

SEE AMERICA FIRST, NO. 42 (Gaumont), June 28.—Glacier National Park is the subject of this issue. An exhaustive exhibition of the remarkable natural beauties of this park is given therein. The reel is finished out with an excellent comic cartoon from the pen of Harry Palmer, entitled "Johnny's Romeo."

JERRY'S BIG HAUL (Cub), June 30.—This features George Ovey in his well-known character, Jerry. He gets up a smallpox scare, pushes the girl's father into the lake by mistake and raises trouble generally. The plot is too scattering to hold the attention firmly, though some of the action is amusing.

THE KINK FROM KANKAKEE (Beauty), July 2.—A clever comedy featuring Orral Humphrey. Arrived from the west, he takes an unexpected part in the preliminaries of a political election, and succeeds in catching the villain in his own trap, but leaves for the west again a much disappointed man because of his failure to win the girl he loves.

REEL LIFE, NO. 9 (Gaumont), July 2.—An excellent number of the magazine in film containing a review of the monuments of ancient Egypt, a detailed illustration of our grandmother's method of handling wool from the shearing of the sheep to the weaving of the cloth on the old hand loom, and some interesting studies of tropical birds, including the emu.

JUST FOR A KID (Vogue), July 2.—This is a slapstick comedy that will probably be enjoyed for its continuity of swift action. Some may object to the rough handling given a baby that is stolen for the purpose of exhibiting it at the baby show at which a prize of five thousand dollars is offered. The child, however, does not seem to mind.

THE CHASER CHASED (Vogue), July 4.—Rather an amusing comedy, in which the principal source of fun is a chase at the beach when a mix-up of wives, sweethearts, etc., occurs, and the men of the party vent their fury in a few rough and tumble fights varied by a sort of hide-and-seek game through the bath houses.

BILLY VAN DEUSEN MASQUERADER (Beauty), July 5.—A very amusing comedy, in which John Steppling plays the title role. In an attempt to masquerade he is mistaken by a pair of burglars for one of their kind, and is knocked senseless, robbed of his supposed booty, placed in a cab, and later arrives at a farm house, from which he is arrested as a thief. Very funny.

Mutual Film Corporation Specials

A KING O' MAKE BELIEVE (Centaur), July 1.—A two-reel number featuring Crane Wilbur and Mae Gaston. She plays an invalid girl with a designing guardian, who seeks to force her to marry his son. Mr. Wilbur plays the hero of a moving picture company, who saves the girl from this unhappy fate. The story contains no great originality of plot. It has some good comedy touches and a romantic flavor. The action in the last reel holds the interest. It makes, on the whole, a number of about average strength.

KILLED BY WHOM? (American), July 3.—An excellent two-part melodrama, featuring Vivian Rich and Alfred Vosburgh. The production shows what can be done with a simple story carefully developed. A son who has been disowned by his father because of a marriage contracted with a young woman of lower station is accused of the murder of his father, whose death, the end of the picture discloses, was caused by two little boys fooling with a loaded revolver on the roof of a house near his father's office window.

THE SECRET OF THE SUBMARINE (American), July 3.—Instalment No. 7. This number is pictured in a wild, rugged coast country. Cleo and Hope escape from their boat to Santa Cruz island, where they meet Hook. They go to the Fitzmaurice cabin, followed by the numerous spys, all in search of the books. Wm. Tedmarsh, as Satsuma, does a thrilling jump from a cliff to the sea, with two of the books. These are taken from him by Hope, but prove to be the wrong ones. There is a closing thrill, when the cabin is dynamited by Satsuma.

THE HIGHEST BID (Mutual Masterpicture de Luxe—American), July 6.—A five-part feature made at the American studios, with Charlotte Burton and William Russell in the leading roles. The story from which the picture is made is a good one, but the production, although much above the average, suffers considerably from a lack of suspense which is caused partly by premature disclosure in the sub-titles in place of revelation through action. At the same time, short stretches of film have been wasted on scenes which have too slight a bearing on the general theme to be of value. Miss Burton is at her best in this picture, but for a faulty method of applying her makeup. The expression of her lips and eyes have suffered to a certain extent from this oversight.

THE VAGABOND (Lone Star), July 10.—This two-part comedy was written and produced by Charles Chaplin. It is a good production of the kind, and particularly noticeable because of its originality and unsimilarity to other Chaplin releases. The author-director has succeeded in bringing into the picture a touch of pathos as well as his usual fund of comic action. As a wandering musician he comes across a young girl being maltreated by gypsies, in whose possession she happens to be. The musician overcomes his adversaries and takes the girl away. The close of the story, which really has a plot, shows her being claimed by her own people from whom she has been kidnapped, and dragging her rescuer with her.

Paramount Pictures Corporation.

SUSIE SNOWFLAKE (Famous Players), June 22.—A five-part subject, featuring Ann Pennington, dancer—and also actress. It is a domestic story, wholesome, delightful, and filled with excellent types of a rural community. This charming picture was reviewed in the issue of July 8, on page 262.

THE WORLD'S GREAT SNARE (Famous Players), June 26.—A strong story, featuring Pauline Frederick. She is supported by a good cast, including Irving Cummings, Riley Hatch, Ferdinand Tidmarsh and Frank Evans. The subject was reviewed in last week's issue, on page 263.

THE AMERICAN BEAUTY (Pallas), June 29.—A very pretty picture with Myrtle Stedman in the leading role which she makes charming. The story has good quality and has been ably put on the screen. A longer review will be found on page 262, issue of July 8, 1916, of this paper.

FARMER ALFALFA'S WATERMELON PATCH (Bray), July 9.—Farmer Alfalfa, a negro, with a keen taste for watermelons and a mule are used to good purpose by Paul Terry in this comedy cartoon which occupies the greater part of a reel, concluding with some of Ashley Miller's Plastiques. The cartoon is cleverly drawn and is certain to excite laughter.

MUNICH, THE MAGNIFICENT (Travelogue), July 9.—In presenting the attractions of the city of Munich, Burton Holmes overlooked little that might be of interest. Famous streets, buildings and pieces of statuary are pictured, and to give the film a spectacular quality there are views of a religious procession in which the King of Bavaria appears.

PICTOGRAPHS (Paramount), July 9.—In collaboration with System Magazine, the editor of Pictographs prepared a series of scenes illustrating with more or less success the methods of modern salesmen. Other subjects in this issue include teaching children table manners, a study of wild birds and scenes photographed around New York and gathered under the general head of "Ten Minute Vacations."

Triangle Film Corporation.

HEARTS AND SPARKS (Keystone), June 4.—A mildly amusing story of a young inventor who perfected a wireless spark-plug for motor cars and won both race and bride by its use.

THE DECOY (Mutual), June 29.—The story of a country girl used by city gamblers as a decoy only to turn on them and unmask the villian in a murder mystery. Melodrama.

FLIRTING WITH FATE (Fine-Arts), July 9.—A remarkably bright and original comedy, charming in itself and affording Douglas Fairbanks the best opportunity he has had in a long time.

THE DESERTER (Ince), July 9.—A tiresome play made out of old materials, relieved only at intervals with some large Ince pictures of battle.

Universal Film Manufacturing Company

ANIMATED WEEKLY NO. 26 (Universal), June 28.—Excellent views of the Fighting 69th and other National Guard organizations leaving for the Mexican front. The Los Angeles parade and Harvard and Yale reunions are also featured.

THE THREE BRAVE HUNTERS (Big U), July 13.—A character production, in which the hero and his friends masquerade as animals to scare the bragging huntsmen. The Dutch costumes and scenic affects are pleasing. The number will probably have an especial appeal to children.

SAMMY JOHNSON GETS A JOB (Powers), July 13.—Animated funny pictures, by Pat Sullivan, showing the adventures of a small pickaninny who becomes an A. D. T. boy. These are clever and amusing.

LITTLE BOY BLUE (Victor), July 14.—A fine adaptation of the well known Eugene Field poem, by Rupert Julian. The story tells how the little boy brings his toys in out of the rain and dies from exposure. Later the poem is written by the father and it brings reconcilation with his wife. This is delicately handled and will bring both smiles and tears.

THE HAREM SCARUM DEACON (Joker), July 15.—A character comedy of the burlesque type, featuring Gale Henry as president of the Anti-Sin Society, and Wm. Franey as the weak-willed deacon. He visits a Chinese joint on a crusade against opium and falls a victim to the fumes. His dream is elaborately pictured. This has laughable moments and makes quite an offering of the type.

Universal Film Mfg. Company Specials

IN THE HANDS OF THE ENEMY (Universal Special), July 3.—This tenth instalment of the "Peg o' the Ring" series, like many of its predecessors, pays small attention to the general plot, but confines itself to brisk, adventurous incidents. Peg saves the circus train from a wreck by stopping a runaway box car and later wins an exciting horse race. The instalment closes with her once more in the hands of the Hindu and his gang.

A DEAD YESTERDAY (Rex), July 9.—A two-reel number, by Tom Lewis, featuring Hobart Henley, Cleo Madison, Agnes Vernon and others. This is a story of tangled matrimonial affairs, the young man marrying twice. The first wife steps out when the second has a baby. The child dies and then the second wife also becomes a mother. The second baby is substituted for the dead child, but the first wife dies of shock; the young husband then finds happiness with the first. This is extremely complicated, and while acceptable enough in the handling of these delicate situations, it cannot be called a strong production. It passes over vital moments too rapidly to leave a deep impression.

THE HEART OF A CHILD (Red Feather), July 10.—A five-reel adaptation of Frank Danby's celebrated novel. This pictures the rise of a girl of the London slums. She becomes a famous singer and finally wins the love of a titled man. The intimate pictures of English life are novel and pleasing, though some of the photography is rather dark. Edna Flugarth is seen at her best in the part of Sally Snape and gets the sympathy of the observer from the first. The story is at no time sensational, but increases steadily in interest and comes to a very pleasing close. The cast is an English one and well balanced.

NATURE INCORPORATED (Gold Seal), July 11.—A two-reel subject, based on a story by Sinclair Lewis, featuring Herbert Rawlinson, Agnes Vernon and Wm. Canfield. This is a unique little comedy offering with quite an original plot. The young business man from the city goes to the nature colony on the beach, conducted by Prof. Boggs. He meets Beulah, the professor's beautiful young assistant, and falls in love with her. He even lives on beans for a long while in order to be near her. They are married, go to the city, and then start a native colony of their own. This is attractively pictured and makes a pleasing light subject.

NO. 16, MARTIN STREET (Laemmle), July 13.—A two-reel number by Bess Meredyth, featuring Dorothy Davenport, Emory Johnson, Alfred Allen, and Gretchen Lederer. In this is unraveled the murder of a woman found dead in her apartments. The detective's trail leads him to the habitation of some cocaine fiends; it develops that the woman's husband committed the crime, aided by a woman accomplice. Dorothy Davenport does pleasing work as the girl who aids the detective. The story deals with sordid types, but is well handled and makes altogether quite a strong offering.

THE LITTLE GRAY MOUSE (Imp), July 14.—A two-reel subject, by Catherine Carr. This features Edith Roberts as a girl placed in a convent by her father. She plays truant, much to the disgust of the nuns, but saves the neighboring house from a holdup. She also meets her lover and finds her father, supposed to be dead. The story is quite original in plot and settings and makes an entertaining subject.

THE HUMAN PENDULUM (Bison), July 15.—A three-reel story of railway construction and operation, written and produced by Henry McRae. The cast is pleasing and includes Leo Hill, Marie Walcamp, L. C. Shumway and others. This abounds in picturesque scenic effects and thrilling action. Numerous stunts of the breath-taking sort are shown; the rescue on the cliffs, dash through the burning tunnel and train wreck, reproduced from miniature settings, are all fine features. A strong railroad subject.

V-L-S-E, Inc.

THE CONFLICT (Vitagraph), July 3.—A five-part Blue Ribbon Feature with Lucille Lee Stewart in the leading feminine role. Unfortunately the cast in this picture is scarcely equal to the occasion, and the characterization suffers thereby. A full review of the production appears on another page of this issue.

World-Equitable.

THE CRUCIAL TEST (Paragon-World).—Kitty Gordon as a Russian Countess looks the part and acts with the emotional intensity required in a melodrama such as Frances Marion wrote for the Paragon company. The story is conventional and not especially convincing, but it was given an adequate production by John Ince and Robert Thornby. A review appears on another page.

Miscellaneous.

THE WOMAN WHO DARED (California M. P. Corp.) (State Rights), July.—An interesting story adapted by Captain Leslie T. Peacock from a novel by C. N. and A. M. Williamson. The plot is complicated and diverting, and the production made under the direction of George E. Middleton introduces a quantity of lavish settings. Beatriz Michelena appears to advantage as a famous prima donna. A review may be found elsewhere in this issue.

"THE FADED FLOWER."

The first all-star cast Ivan production brings together for the first time the noted screen artist Marguerite Snow, the well known Alma Hanlon, the great legitimate actress Rose Coghlan, Arthur Donaldson, the original "Prince of Pilsen," and Edward Mackey. The vehicle in which these artists are presented is entitled "The Faded Flower," and is from the pen of Ivan Abramson.

The story deals with Wilbur Mason, (portrayed by Arthur Donaldson), an elderly millionaire widower, father of Anne (Alma Hanlon), an only child, who proposes to Lillian Hill (Miss Snow), his stenographer. She accepts him, because of his declaration that he will devote his fortune to restoring the sight of her blind mother (Miss Coghlan).

Mason, after the honeymoon, engages a renowned specialist, whose operation upon Mrs. Hill is unsuccessful. Lillian now sadly realizes that her sacrifice was in vain. Mason mistakes the attentions of Parker, a noted playwright, to his wife, and believes the man is clandestinely meeting his wife, when in reality Parker is courting Mason's own daughter, Anne.

Lillian as a result becomes grief-stricken and ill and leaves her husband's home to return to her mother. Here she fades. When it is too late the truth is brought home to Mason, and he would atone, but Lillian has passed away.

Parker and Anne are married with the consent of Mason. Alone, Mason sinks gradually and soon follows his wife's spirit.

It is expected this play, which is being enacted under Mr. Abramson's direction, will be ready for release through the Ivan exchanges on July 10 as the regular Ivan monthly feature.

IRENE FENWICK BEGINS METRO PRODUCTION.

Irene Fenwick, who recently closed a successful engagement on Broadway in "The Co-respondent," is now at work on a five-part Metro subject which is as yet unnamed.

"Gloria" Projected Over the Ocean

Kleine Motion Picture Novel Booked for Brighton Baths, the Screen for Which Is Planted in Atlantic.

MANY an exhibitor has wished on more than one occasion that he had a theatre that could be expanded or contracted as occasion demanded. On nights when business was poor he has looked over the rows of empty seats and wished that he had only half as many, so that it would at least look like a crowd—and then again when a long waiting line piled up in front of the box office, he has wished that the walls might be pushed back and that he were enabled in a moment to double his seating capacity. But nobody ever thought such a theatre really existed. But it does.

Billie Burke and "Gloria's Romance" have just been booked into what is considered by many the most unique theatre in the world—the Brighton Baths at Brighton Beach. There is room for all in this theatre and not only can the patrons enjoy the latest and best films on the screen, but in addition they can revel in the cool ocean breezes, the while they rock lazily in beautiful rocking chairs, instead of thick, hot upholstered seats, or if they prefer they can also swim in the surf. For the management of the Brighton Baths shows motion pictures in the ocean, and when the tide is out can comfortably seat 3,000 people along the beach in big rockers. It is advertised as "The Rocking Chair Movies by Moonlight."

The Billie Burke feature, "Gloria's Romance," made at the George Kleine studios, was booked at the Brighton Baths by Manager W. E. Raynor of the George Kleine New York exchange, and a rental far above that ordinarily paid was cheerfully offered by the management for the privilege of showing the Rupert Hughes motion picture novel to its patrons.

AMERICAN PRESENTS KOLB AND DILL.

Aaron Hoffman, the well known playwright, has been secured to write comics exclusively for Kolb and Dill productions, to be released on Mutual program.

The first of the series is entitled "A Million for Mary," a multi-reel subject in which these veterans of the speaking stage, who have made millions laugh, prove that they are pantomime histrions of the first water.

Much of the comedy is carried on in a drug store, of which the comedians are partnership owners. Supporting them, in the principal feminine role, Miss May Cloy is given excellent opportunities to demonstrate her ability.

It is predicted that when "A Million for Mary" is announced by the Mutual theaters will be quick to grasp the entertainment opportunity it will offer, as few comedians stand higher in popularity than the famous team of Kolb and Dill.

SIS HOPKINS IN ENGLAND.

Reports following the introduction of Kalem's Sis Hopkins comedies in England indicate that that famous funmaker will duplicate in the land of Johnny Bull the success she achieved here in her screen debut. The Kalem productions are giving English theatergoers their first glimpse of Sis as, during the years of her success in this country, her engagements were planned so far in advance that it was never possible to consider the many offers for foreign tours. The same novel advertising methods used here on the Sis Hopkins subjects are being employed in the English market.

ACTED IN FIRST AUSTRALIAN MOTION PICTURE.

Alexandre J. Herbert, who plays the part of Friar John in the Metro-Quality Pictures Corporation production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne will appear as the most celebrated lovers in dramatic literature, acted in the first motion picture ever produced in Australia. This was "The Sign of the Cross," the Wilson Barrett play produced in picture form under the auspices of the Salvation Army. Mr. Herbert, then a boy, played Stephanus, the martyred child. Mr. Herbert was born in Melbourne, Australia.

McRAE COMPANY IN SAN FRANCISCO.

For the purpose of making a number of scenes for the production of "Onda of the Orient," Director Henry McRae has taken his large company from Universal City to San Francisco.

The leading role is played by Marie Walcamp with L. C. Shumway opposite. In this play Miss Walcamp is seen with dark hair, something entirely foreign to her usual appearance before the camera.

MEXICAN PICTURES IN DEMAND.

Samuel Cummins, 1476 Broadway, New York City, has had success with his 1,500 feet of Mexican war pictures that he has recently booked on the Loew Circuit, where it played for sixty days to capacity. These pictures were obtained during the recent pursuit by United States soldiers of Villa. There is a special line of pictorial posters in one and three sheets for these pictures.

REPORTS FIVE-REELER STOLEN.

Timely Feature Films, 110 West Fortieth street, reports that a five part subject, "The Battle of Pryzemysl," has been stolen.

Manufacturers' Advance Notes

"JAFFERY" (Frohman).

"Jaffery" is completed. The Frohman Amusement Corporation's production of William J. Locke's greatest novel is now being cut and is certain to be a feature as unusual and intensely interesting in its picturization as it is in book form. So strong does the Frohman Company think every foot of

Scene from "Jaffery" (Frohman).

this picture that it will be released in six reels instead of five, as originally intended.

Every conceivable detail has been carried out to the last degree by Director George Irving, and the splendid cast has exceeded his hopes in their characteriaztions. In finding ideal locations, too, Mr. Irving's scouting parties were unusually fortunate. It is expected that "Jaffery" will be ready for release by July 15.

"HER AMERICAN PRINCE" (Mutual).

Ormi Hawley, the young and popular player, is presented by the Mutual Film Corporation as the heroine of "Her American Prince," a forthcoming five-act Mutual Masterpicture, De Luxe edition, having to do with the efforts of a band of unscrupulous politicians to obtain possession of the throne of a mythical principality governed by an aged monarch.

Those who delighted in the "Prisoner of Zenda" tales will find a refreshing charm in this unusually interesting story of love and adventure. All the atmosphere of a novel is found in this screen presentation which should appeal to everybody who has appreciation for anything romantic and exciting.

"Her American Prince," is from the pen of Carl Herbert, having been adapted for the screen from the novel and play of the same name.

Miss Hawley is seen in the role of the Princess who falls in love with a young American physician (Bradley Barker), while he is on a tour of the Continent. His likeness to the Prince Consort is of such a striking nature that everywhere he is mistaken for the heir apparent, a situation that brings him no end of rather unusual adventures.

Mr. Barker essays a dual role, appearing as the Prince and later as the young physician. His work in this production stamps him as a virile actor who rises to every emergency with a vigor that is sure to win him much praise.

"THE WORLD'S GREAT SNARE" (Famous Players).

Pauline Frederick will make her next screen appearance on June 26, in the Famous Players Film Company's adaptation of "The World's Great Snare," from the book of the same name by E. Phillips Oppenheim. Among those who appear in the supporting cast are Irving Cummings, Ferdinand Tidmarsh, Frank Evans, Riley Hatch and Buckley Starkey. The production was staged under the direction of Joseph Kaufman and is his first picture for the Famous Players.

The action of the story opens in England and then moves to America where it shifts from San Francisco to the gold fields. Here the most important part of the theme is developed in the atmosphere of the mining camp where no women are ever permitted to enter. Some of the most picturesque scenes in the play take place in the Montana Cafe in San Francisco, where Miss Frederick appears as the star dancer of the resort to which the miners and longshoremen flock in vast numbers.

It is an insult offered to the dancer that precipitates a thrilling fight scene in the Montana, in which Aimes Rutten, the offender, is hurled over a balcony railing and falls upon a table on the floor below.

"THE LAUGHING MASK" DISCLOSES IDENTITY.

At last the identity of "The Laughing Mask," hero of Pathe's "Iron Claw" serial, is disclosed, and the minds of hundreds of thousands of enthusiastic followers of the adventures of Margery Golden are still on the qui vive. For "The Laughing Mask," foe of evildoers, wrongrighter, terror of Jules Legar, protector of Margery Golden, and the mystery of the photoplay world, shows his true self only to Margery Golden, the lady of his heart, sometime known as Pauline of the Perils, Elaine of the Exploits, and occasionally—Pearl White.

It's this way: In the next to the final chapter of "The Iron Claw," Margery, backing away from one of the sinister Legar's henchmen, is cornered on a shelf of rock in a cave (The Cave of Despair) and is seemingly on the point of death when the Laughing Mask appears and coolly disables her assailant. Legar is placed under arrest, and the Mask, standing with Margery, slowly lifts the "veil"—and turns his back on the audience! And citizens neglect the war news, the Mexican situation, and the presidential campaign in solving the great American question, "Who is the Laughing Mask?"

The next and final episode of "The Iron Claw" promises relief; it is called "The Triumph of the Laughing Mask," and will be released Monday, July 10.

"THE SECRET OF THE NIGHT" (Essanay).

The queer tricks fate may play with a man's mind and memory here offer an absorbing topic for a three-reel drama. Asphasia victims are common to the police and medical records of any large city, and it is difficult to imagine anything more dramatic than the return of memory to such a victim. In this play the principal is a young detective who elopes with his bride when her father forbids marriage. Hardly had their daughter been born two years later than he disappeared. With memory gone he is led to his same line of work in another city. Under a different name he obtains great success. Twenty years pass in which his

Scene from "The Secret of the Night" (Essanay).

daughter grows to womanhood. A foreigner among her suitors seems to possess a power over her and this alarms her mother, who recalls her own experience. She calls upon a detective agency for aid. Her husband responds and amid the familiar home surroundings regains his memory. Sydney Ainsworth, Lillian Drew, John Lorenz and Gertrude Glover make up the cast.

ATMOSPHERE OF THE WEST.

Here is a picture that exudes western atmosphere. It shows Harry Carey the well known Universal actor of western roles, and his bunch of cowboys in evening dress aside from boots and hats. From left to right: Bud Osborne, rider and steer bulldogger; Joe Rickson champion Roman rider; Tommy Grimes, champion bucking horse rider; Pedro Leon, the man who can rope fifteen riders with his lariat; Neal Hart,

former Wyoming sheriff and range rider; Harry Carey, and Bill Gillis, Texas cowpuncher and all-round rider of bucking horses and steers.

"THE BLUE ENVELOPE" (Vitagraph).

What will be a notable release is in preparation at the Vitagraph studios with Lillian Walker as the star. The subject will be Sophie Kerr's story "The Blue Envelope," which is now running in the Woman's Home Companion, and of which Vitagraph has engaged the motion picture rights. Incidentally the story as prepared for the screen will harmonize with the movement for better films inaugurated by the magazine.

"The Blue Envelope" as written by Miss Kerr is a wholesome story of adventure with a young heiress as the principal character. Miss Helen Duey, "better films" editor of the Woman's Home Companion, was struck with the possibilties of the story as a motion picture plot containing ample suspense, dramatic situations and a healthy love interest without the exaggerations, absurdities and objectionable features criticized in so many productions dealing with the adventures of a young girl. Therefore she enthusiastically put the story in scenario form and submitted it to Vitagraph, where it was accepted as admirably adapted to the purpose.

The part of the heroine, who is a rich young woman thrown unexpectedly upon her own resources and into a maelstrom of stirring experiences, was at once assigned to Miss Walker and is being directed by Wilfrid North and work has already begun on the important scenes.

"KILLED BY WHOM?" (Flying A).

"Didn't know it was loaded," has been the sadly expressed excuse for serious or fatal shooting accidents ever since the invention of the firearm, although, perhaps, it is generally the reason for accidents to children. This thought has been worked into a two-part scenario by William Parker, of the American Film Company staff of writers, and the action of the story is carried by Vivian Rich, Alfred Vosburgh and George Periolat.

The plot is a combination warning against convictions on circumstantial evidence, and carries a strong warning to children against playing with firearms. About to be convicted of the murder of his father, Alfred Vosburgh is exonerated by the confession of the child in whose hands was the weapon which fired the fatal shot in play.

The name of this intensely dramatic two-reel "Flying A" drama is "Killed By Whom?" to be released by the Mutual on July 3.

THE STRAND THEATER, FORT DODGE.

A. F. Powers, of the Decorators Supply Company, has closed a contract for the ornamental plaster decorations and lighting fixtures for the Strand theater now being erected at Fort Dodge, Iowa, by Messrs. Julius & Awe.

The decorations of the Strand will be carried out according to the designs furnished by the proprietors. The theater will seat about 700, and will be of strictly fire-proof construction. The auditorium will be ventilated with a modern air washing apparatus. The interior of the auditorium will be carried out to represent an Italian garden effect, with semi-direct electric bowls suspended from arches between the wall pilasters. The wall pilasters and proscenium arch will be of caenstone.

The foyer and lobby will be of ornamental plaster marble and mosaic floor. The prevailing color of the auditorium will be French gray and ivory, with electric fixtures in ivory and antique gold. The entire front of the building will be covered with an artistic electric sign and display lights.

FRONTIER COMEDY IN PARAMOUNT-BRAY CARTOON.

A. B. Rood has joined the ranks of the artists who are contributing to the Paramount-Bray Animated Cartoons with his frontier comedy "The Wild and Woolly West." Shooting up a house and bar in characteristic cowboy fashion the hero aims a shot at a beer-barrel and is propelled up the road on a geyser of beer to the next scene in the plot. There he encounters a hurricane, and with the house is carried away on the crest of the whirl. He breaks into the railroad station, binds the girl agent and robs the safe. She manages to hit the telegraph keys with her nose and signals her sweetheart, who rushes to the rescue and provides the drama with a thrilling conclusion.

MUTUAL WEEKLY RECOGNIZED AT FRONT.

Following a conference by Editor Pell Mitchell of The Mutual Weekly with Secretary of the Navy Daniels the Mutual Weekly was authorized to send a representative with the fleet operating in Mexican waters. A man to represent this motographic news reel was sent immediately to Galveston, Tex., whence he will board a government vessel for Vera Cruz. Film must first be passed by the navy censors at Washington. Mr. Mitchell also saw Secretary of War Baker before returning to the Gaumont Laboratories at Flushing, N. Y., where the Mutual Weekly is manufactured. Secretary Baker referred the matter to General Funston, but it is expected that a special Mutual Weekly camera-car will be attached to the main column should the present crisis lead to hostilities.

"THE BISHOP'S SECRET" (Unity).

The Unity Sales Corporation announces the coming releases of a photodrama entitled "The Bishop's Secret." It is in five reels and the scene is laid in China and America. "The Bishop's Secret" deals with a story of a man's self-sacrifice for what he deems to be the higher good. According to Andrew J. Cobe, general manager, "The Bishop's Secret" is destined to prove a sensation, as the plot is a novelty and deals with a subject which heretofore has not been touched upon by screen authors.

VERDUN PICTURES GOING WELL.

"Germany's Battles at Verdun," playing on the Loew Circuit, has been in exceptional demand from the big vaudeville circuits. The picture at the completion of its run has been booked by two of the large vaudeville circuits in the East for the summer period as well as a long run in the West. The pictures are being booked by Samuel Cummins, 1476 Broadway.

"A MILK WHITE FLAG" (Selig).

Continuing his policy of exploiting his most famous stars and best stories in the regular service through General Film, William N. Selig announces for release on Monday, July 10, Charles Hoyt's clever satire, "A Milk White Flag," featuring Otis Harlan, known as one of the cleverest comedians, supported by James Bradbury, another veteran comedian from the legitimate stage. T. N. Heffron produced this comedy, in which is presented several hundred supernumeraries and a succession of laughable, yet elaborate scenic effects.

Briefly, the comedy has to do with one Piggott Luce, who becomes a private in the Milk White Guards. The Black

Scene from "A Milk White Flag" (Selig).

Guards is the rival military organization in the town. How Piggott Luce and Phil Graves, the undertaker, plot to defraud an insurance company, how Luce becomes the center of a burlesque military pageant, and how the Black Guards are finally outrivaled by the guards of the Milk White Flag, will cause roars of laughter.

Otis Harlan achieved his primary fame as a comedian in the original Hoyt comedies. He brings all of his experience and knowledge of the great American satirist's work on the screen in "A Milk White Flag."

GAUMONT KARTOONS ARE POPULAR.

Branch managers of the Mutual Film Corporation were recently asked to furnish the Gaumont Company with the opinions of exhibitors in their territory upon the Kartoon Komics which emanate from the Gaumont Laboratories, the work of Harry Palmer. The replies were most gratifying. It was found that Mr. Palmer was a great favorite through his work upon the screen. The inquiries were sent to determine what exhibitors believed most interesting, cartoon series or comments upon current events. The replies were by no means unanimous, confirming the Gaumont company in its previous opinion that both should be continued.

Sketch from Harry Palmer Cartoon.

Comments of some of the cities showed, however, that the appeal of animated cartoons was genuine and continuous. Because of the national attention being focused upon warlike preparations, Mr. Palmer is at present animating events of current interest. His release of July 5 is called "Scrambled Events." It deals in a humorous way with preparedness.

"THE TARANTULA" (Vitagraph).

Edith Storey and Antonio Moreno portray the featured roles in Vitagraph's latest Blue Ribbon Feature, "The Tarantula," in five parts, which is being released on Monday, July 17.

Miss Storey plays the part of Chonita Alvarez, a pretty Spanish senorita, who becomes infatuated with Teddy Steele, a handsome American. On the eve of motherhood, she demands that Steele protect her honor by wedding her, but he refuses and returns to the United States by the first boat. Chonita's father learns of her condition and orders her from the house. Her child is born in a deserted hovel, and lives but a few minutes. She now finds herself without means of support, and obtains a position in a cheap music hall, where her dances immediately win favor. The owner of a New York cafe, traveling through the country, sees her perform and offers her a position in his cabaret. When she remembers that her betrayer is in the same city she readily consents and makes preparations for her departure. In New York, she meets Steele and responds to all his advances. Finally, he induces her to visit his apartment. Here, she shows him a jewel case, which she says contains a gift for him. He is impatient to see its contents, but Chonita refuses to reveal them to him. Finally, after he has drunk himself into a stupor, she opens the box, a giant tarantula crawls out, and after a terrific struggle against the poisonous bite of the creature, Teddy Steele's strength leaves him, and he has paid the price for his indiscretions.

Scene from "The Tarantula" (Vitagraph).

Other capable Vitagraph players in the cast are Charles Kent, Eulalie Jensen, L. Rogers Lytton, Harry Hollingsworth, Emmanuel A. Turner, Raymond Walburn, Harold Foshay, Gordon Gray and Templer Saxe. George D. Baker wrote the story and directed the action.

"THE BLACK STORK" (International).

The studio of Wharton, Inc., is the busiest place in Ithaca. Besides "The Mysteries of Myra," the Wharton Brothers are now busy on a new feature entitled "The Black Stork." The cast for this picture includes Hamilton Revelle, Henry Bergman, Jane Fearnley, Elsie Esmond, Allan Murnane and Edgar Davenport.

"This picture," states Theodore Wharton, "deals with a most remarkable subject—eugenics—a vital issue to every thinking man and woman. The subject is handled in a masterful way and with such a cast the feature is certain to cause a stir in filmdom when it is released."

"THE SECRET OF THE SWAMP" (Bluebird).

Uniquely titled, this photoplay is still more unusual in construction. Starting off as an interesting and homely story of neighborhood life, it proceeds with an increasing intenseness of interest to develop a "crime story," and ends in one of the biggest "laughs" a photoplay ever carried. All through the production there are bubbles of comedy coupled with plain and wholesome exploitations of homely "types"—and the "surprise finish" caps the climax.

Lynn Reynolds wrote the scenario and directed the production. The cast represents Myrtle Gonzalez and Val Paul as leading man and leading woman (Bluebird having abandoned the "star" system in fact as well as in their announcements); George Hernandez, excellent character actor; Frank MacQuarrie, master portrayer of "types"; Fred Church, Jack Curtis, Mary De Cella and Lule Warrenton.

Upon the most trivial incident the producer has based a series of intensely emotional scenes, spiced with sensational events, and carries his originality of presentation to the lengths of excellent comedy—blending an appeal to practically every emotion in the five entertaining reels. This is one of the pieces upon which Bluebird is basing its nation-wide advertising campaign in proof of their contention (and in agreement with Shakespeare) that "the play's the thing."

Scene from "The Secret of the Swamp" (Bluebird).

PATHE'S WINDOW CARD ADVERTISING MAKES HIT.

The two and one-half window cards which were issued by Pathe for the first six episodes of the "Who's Guilty?" series prove such an instantaneous success that J. A. Berst, vice-president and general manager, has ordered that they be continued throughout the entire series. These cards are being prepared under the personal direction of Mr. Berst. It is also announced that Pathe will continue the idea on "The Grip of Evil," the first release on the five-million-dollar serial program. "The Grip of Evil" window cards, however, will be sold for one cent each. This will be issued for each of the fourteen releases. The new window card plan brought a flood of congratulatory messages from all of the Pathe exchanges.

LYONS' AND MORAN'S SECOND COMEDY.

Eddie Lyons and Lee Moran have commenced their second comedy production since their return to Universal City from New York, and they declare it is going to be a real laugh-maker. The story is by Ben Cohn and entitled "The Bunglers," and shows how the two men get into serious mixups while attempting to rob a house.

Earle Williams and the other members of the company directed by Wally Van of Vitagraph spent most of the week of June 26—July 1 at Briarcliff filming an episode in "The Scarlet Runner," the forthcoming serial in which Mr. Williams figures as the hero. Some spectacular effects were introduced in the work done there.

* * *

Many attractive souvenirs are being prepared for distribution at the Paramount Pictures Corporation booth during the Sixth Annual Convention of the Motion Picture Exhibitors' League of America to be held in Chicago.

* * *

Director Wallace Beery has finished the fifth episode of "Timothy Dobbs," in which Carter DeHaven is being starred, and has commenced work at Universal City on the sixth chapter. The title of the sixth episode is "He Almost Lands an 'Angel.'" In the cast with DeHaven appear Mina Cunard, playing opposite the star; Robert Milash, the seven foot three inch man; Dan Duffy, well known comedian; W. Horn and Hayward Mack. On completion of this chapter, Beery will at once begin another of the series.

* * *

Picture Theaters Projected

MONTGOMERY, ALA.—A new ventilating system has been installed in the Strand theatre.

REDDING, CAL.—M. Leonardini, owner of the Paragon block on California street, is having plans prepared by C. C. Dakin, First National Bank building, Oakland, Cal., for a theatre building, costing between $20,000 and $25,000.

MIAMI, FLA.—Hickson & Whitener will erect theatre; about 100 by 150 feet; two-story; auditorium to seat 1,500 to 3,000; plans include stores and offices; cost $40,000.

MIAMI, FLA.—New Hippodrome theatre is having plans prepared by J. S. Andrews for theatre; about 100 by 140 feet; fireproof construction; cost about $35,000.

AUGUSTA, GA.—Real Estate Development Company will erect two-story building to include four stores; theatre and offices; fireproof construction; terra-cotta front; approximate cost $100,000.

CHICAGO, ILL.—R. T. Race has completed a deal with C. C. Mitchell for the construction of a theatre and business block at Irving Park boulevard and North Crawford avenue. The structure will cost about $175,000.

ROBINSON, ILL.—J. K. Behrick & Son, Mt. Vernon, Ill., has the contract to convert a garage into a moving picture theatre for S. L. Drebbs, Carmi, Ill. It will have seating capacity of 800. The alternations will cost about $22,000. The work of remodeling is already in progress.

ARGOS, IND.—The Princess theatre has been remodeled, redecorated and reopened.

CENTERVILLE, IND.—The Old Trails theatre has been taken over by Charles Porter.

CROMWELL, IND.—A moving picture theatre has been established in the Gants building by F. Walters.

WINCHESTER, IND.—J. and R. Tracy, who recently leased the Arcade theatre, have made extensive improvements to the house. Upholstered seats have also been installed.

OXFORD JUNCTION, IA.—Z. C. B. J. Lodge plans to build a one and two-story moving picture theatre, store and lodge building, 56 by 90 feet, to cost $25,000.

NEW ORLEANS, LA.—A modern ventilating system has been installed in the Triangle theatre.

CARIBOU, ME.—Astte & Page has the contract to erect a two-story moving pitcure theatre, 45 by 96 feet, for P. J. Powers, to cost $10,000.

BALTIMORE, MD.—Archt. A. L. Forest, Law building, is preparing plans for the remodeling of the Arcadia on North avenue, into a theatre, to cost $100,000.

BROCKTON, MASS.—Archt. W. F. Barlow, 80 N. Main street, is preparing plans for a one-story moving picture theatre, 40 by 130 feet, to cost $30,000.

CHICOPEE FALLS, MASS.—Franco-American Club, Inc., Dr. J. O. Beauchamp, president, plans to erect a two-story moving picture theatre and club house, 41 by 120 feet, to cost $30,000.

KANSAS CITY, MO.—The Dale theatre at the corner of Troost and 24th streets, has been taken over by William Richardson.

BUTTE, MONT.—A modern moving picture theatre of fireproof construction will be erected by Jenson & Von Herberg. It will cost about $20,000.

JERSEY CITY, N. J.—Frederick Mertins has let the contract for the erection of a one-story moving picture theatre, 60 by 125 feet.

LYONS, N. Y.—Ohman Brothers plan to build an addition to their moving picture theatre.

NEW YORK, N. Y.—Plans are being prepared for B. F. Keith Company, 1564 Broadway, for a twelve-story theatre and apartment building, 100 by 200 feet.

NEW YORK, N. Y.—Alterations will be made to a two-story moving picture theatre and restaurant at 1680 to 1684 Broadway, and 810 to 814 Seventh avenue, for Amos F. Eno Estate, 13 South William street. Plans are being prepared by C. B. Comstock, 1512 Broadway. The improvements will cost $7,500.

BROKEN BOW, OKLA.—A. W. James is now operating the moving picture house formerly conducted by John F. Facklin.

BRADDOCK, PA.—J. W. Jackson, who recently took over the American theatre at 1616 Braddock avenue, is making extensive improvements to the house. The seating capacity will also be increased.

PHILADELPHIA, PA.—Harris Amusement Co., Globe Theatre building, are having plans prepared by Hoffman Co., Finance building, for a one-story addition to their moving picture theatre, 26 by 75 feet, to cost $10,000.

MEMPHIS, TENN.—A new $10,000 pipe organ has been installed in the Princess theatre.

NASHVILLE, TENN.—The Knickerbocker is the name of a new moving picture house opened here. It has seating capacity of 1,200, and cost $85,000.

DENISON, TEXAS.—J. V. Smith has taken over the Mirror theatre.

JEANETTE, W. VA.—L. S. Mine is having plans prepared for a one-story moving picture theatre, 25 by 75 feet, to cost $3,500.

POCAHONTAS, W. VA.—S. G. Walker, will build a one-story addition, 23 by 120 feet, to his moving picture theatre and make other improvements.

PORT ANGELES, WASH.—James Chanau and Charles H. George have taken over the Star theatre and renamed it the Triangle.

MANITOWOC, WIS.—Joseph Goriezke plans to erect a two-story moving picture theatre and apartment building, 40 by 65 feet.

SHEBOYGAN FALLS, WIS.—R. B. Guyette is having plans prepared for a one-story moving picture theatre, 40 by 90 feet, to cost $6,000.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Fourth Film Outing

Boston Is the Starting Point of Annual Outing of the Motion Picture Exhibitors' League—105 Take Steamer to Pemberton, Others Go by Auto—All Have a Good Time with Banquets, Baseball and Races.

By William M. Flynn, 80 Summer Street, Boston Special Correspondent.

BOSTON, MASS.—This was a big week for the Massachusetts film men. From all parts of the state they gathered here Wednesday to attend the fourth annual summer outing of the M. P. Exhibitors' League of Massachusetts which was held at the Pemberton Inn at Hull, Mass. The film men came to Boston first and at 10 o'clock boarded the Nantasket line steamer Myles Standish for the sail down Boston Harbor to Pemberton.

The film men were in a merry mood, and with perfect weather conditions prevailing their enthusiasm for the day's outing was unbounded. "The shy is the limit," chorused the film men as they hurried off the boat to begin the day's festivities.

There were over 105 in the party that took the sail down on the steamer, and others went overland from Boston by automobile. Some who had been delayed by business in the city until noon arrived by automobile in time to enjoy most of the big doings of the day.

Baseball Match.

A buffet lunch was served at noon. It was a fine spread and from "overture" to "lights out" the lunch was a big hit with the crowd. They didn't wait the doctor's orders to rest an hour after luncheon before beginning the day's sports for right after luncheon a red hot baseball game was in progress. The opposing teams were composed of the Exhibitors under the leadership of Jake Laurie and the Exchange men, who had S. M. Moscow for their captain. It was some game.

The hardest working man on the field was the score keeper. He tallied runs until he got dizzy, and the final score at the end of six innings was 27 to 15 in favor of the Exhibitors. The men were so tired running bases that they agreed on calling a halt at the end of six innings.

The big score of the winning side was due to heavy hitting of the Exhibitors Louis Bois twirled for the Exhibitors and Jake Laurie did the catching. They proved an invincible pair. M. Segal and Samuel Penanski, of Boston, were the Battery for the Exchange men.

After the game the winners were presented individual silver cups, which had been donated by the various film companies. The film companies also donated handsome prizes for the sporting events that followed. These were participated in by the Exchange men with all the enthusiasm of boys. It was their annual outing and they were out for all the fun there was in sight.

Who Gave the Prizes.

Silver cups for each individual player of the winning baseball team were given by the following film exchanges: Fox, Paramount, V-L-S-E, General Film, World, Metro, Kleine, Edison, International, Universal. These companies also gave handsome prizes for the field sports.

Mr. Frank MacKay of the Kriterion film gave a handsome bag for a swimming match to be held, but on account of the various mermaids of the cabaret from the Inn being in the swimming tank, all thoughts of a race was impossible. The following were the field events with the winners:

Races and Contests.

100 Yard Dash—Won by E. L. McEvoy, of Boston; prize, a gold knife.

Potato Race—Won by E. L. McEvoy; safety razor.

Fat Men's Race—Won by T. H. Burke, of Boston; match safe.

Three-Legged Race—Won by S. L. Marchant and E. L. McEvoy; safety razors.

500 Yard Race—Won by V. J. Coye, of Lynn; manicure set.

Heel and Toe Race—Won by P. F. Leydon, of Dorchester; umbrella.

Hop, Step and Jump—Won by J. L. Reardon; military brushes.

McEvoy proved the hero of the day in the sporting events, and he looked like a jewelry store when he left the grounds to board the boat for home.

At 4.30 o'clock the crowd returned to the dining room of the inn, where a fine banquet was served. For over an hour the film men gathered round the festive board, discussing business, cracked jokes and had a general good time. There were several after-dinner speeches, among them being some remarks by John Casey, secretary of the Licensing Board of Boston.

On Way Home.

The men boarded the boat for home in the early evening, all voting the outing one of the most enjoyable in the history of the organization. The success of the affair reflected great credit on the committee, composed of Glover Ware, of Beverly, chairman; Louis Bois, of Fall River, and Jake Laurie, of Boston. The officers of the organization are: President, E. Horstmann, of Lynn; R. W. Brown, of Boston, and M. J. Leydon, of South Boston, vice-presidents, and Harry Wasserman, secretary.

Will Film State Militia.

Leon Dadmun has been appointed by Adjutant-General Cole of the Massachusetts Militia to complete a moving picture record of the various activities of the militia. The recent mobilization of the militia gave Mr. Dadmun the opportunity he needed for completing all the records and for several days he was very busy at the big muster camp completing a moving picture record of the Massachusetts militia.

BALTIMORE NEWS LETTER.

By J. M. Shellman, 1902 Mt. Moyal Ter., Baltimore, Special Correspondent.

Record Business for Grand.

HIGHLANDTOWN, Md—"Where Are My Children?" was featured at the Grand theater, Highlandtown on June 28th and 29th, and it is stated by manager Chas. E. Anderson that the picture was shown to capacity and record houses during the two days run.

Guy Brandt Gets Recruits.

Baltimore, Md.—Through the activities of Guy Brandt, travelling representative of the International Film, Wm. Tyler, manager of Lubin's theater, 404-6 East Baltimore street, booked one of this company's pictures entitled "The American Army in Mexico," for June 22nd, 23rd and 24th. Mr. Brandt saw his chance for some good advertisement work and immediately hied himself to the Fifth Regiment armory where he obtained the services of six privates, a drummer and a bugler, showing them the advantage of having a recruiting station at this theater while this show was running. The soldiers began their work in the lobby of Lubin's and not only was the house jammed to full capacity, but through the activities of Mr. Tyler and Mr. Brandt, the state secured twelve recruits.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

"Eye of God" Pleases.

The patrons of the Picture Garden theater, 21 West Lexington street, seem to be well pleased with "The Eye of God" featuring Tyrone Power. The business, last week, at this house was very brisk. J. Blechman, the manager, has now made arrangements so that all the Bluebird features that come to Baltimore will be given first run at this house.

Garden Decorating.

Manager George Schneider of the Garden theater, Park avenue and Lexington street, has already begun to bedeck the exterior of this theater with bunting, flags and banners of the national colors in honor of the Elk's convention which will be held in this city from July 10th to 15th.

Changes in Baltimore Theaters.

Extensive alterations and additions to cost about $15,000 will be made in the Garden theater, Charles and Cross streets, South Baltimore. The main entrance will be located on Charles street. A forty foot lobby will grace the entrance and the auditorium proper will measure approximately 70 by 95 feet and the seating capacity will be about 1,000. C. W. Pacy Company is the proprietor, C. W. Pacy will manage the theater when it is re-opened.

Baltimore, Md.—It is understood that W. Urbanski, president of the National Polish Home Association, 419 South Bend street, will soon select an architect for the contemplated alterations to be made in the 3 story 20 by 90 moving picture theater and home, located at 510 South Broadway. $5,000 will be spent for the improvements which are to be of brick and concrete.

Ask Theaters to Aid

Philadelphia Citizen Soldiers Aid Committee Plans to Ask Managers of Picture Theaters to Add to Price of Admission Ten Per Cent. for Soldiers' Families—An Uncalled-for Proposition.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—Through a suggestion offered by Mayor Smith, at a recent meeting of the executive committee of the Citizen Soldiers' Aid Committee, held in the mayor's reception room in City Hall, a plan has been adopted whereby the proprietors of moving picture theatres and other places of amusement will be asked to add a charge of ten per cent. to their admission prices, the excess thus obtained to be turned over to the Aid Committee.

Coming at this season of the year, when the theatrical business is materially effected by unfavorable conditions, the request could hardly have been expected to have met with the approval of the exhibitors. While no definite action has as yet been taken in the matter, it is a foregone conclusion that the request will be turned down in the majority of cases. While the exhibitors are not directly financially interested in the matter, the patrons of the theatres are those who will pay the increase and, as this applies to the public at large, the question has arisen as to why the Aid Committee did not select some method whereby the public could be directly interested, thus preventing the use of the exhibitors as a go-between.

Theater Changes Hands.

Philadelphia, Pa.—The moving picture theatre and four two-story stores, located at the southeast corner of Germantown avenue and Tulpehocken street, have been conveyed by Charles P. Will to Albert H. Robinson for a nominal sum and a mortgage of $30,000. They occupy a lot 87 feet 3 inches by 100 feet, and are assessed at $40,000.

Mastbaum Boosts Red Cross.

Philadelphia, Pa.—One of the most extended publicity campaigns yet inaugurated by the Southeastern Pennsylvania Chapter, American Red Cross, was begun and brought to completion within twenty-four hours through the co-operation of Stanley V. Mastbaum, manager-director of the Stanley Company and Philadelphia's leading exhibitor. As a result of this co-operation 100,000 persons nightly will see the appeal for members issued by the local chapter flashed upon the screens of fifty moving picture theatres in every section of Philadelphia.

N. O. Greenwald, of the Animated Slide Advertising Co., superintended the placing of the slides in the theatres. Within an hour of the time that Mr. Mastbaum and Mr. Greenwald had decided that they would use every influence within their power to assist the local chapter in its campaign for 50,000 members, a taxicab loaded with Mr. Greenwald and fifty slides started from headquarters and by the next afternoon the message was being flashed to the people of Philadelphia.

The First Successful Film.

Philadelphia, Pa.—It may be of interest to the members of the moving picture industry in this locality to learn the names of the first moving picture actors in Pennsylvania. The first really successful photographic play was called the "Pillow Fight," the histrionic stars being Bernard F. Gimbel, Albert H. Disston, E. D. C. Lynch, W. L. Ziegler, W. O. Hemstead, Jr., J. P. McConnell, Jr., and Walter Carr. According to Mr. Lubin this film was only recently destroyed by fire.

New Amusement Company.

Philadelphia, Pa.—The Broadway Theater Company has been granted a New Jersey charter to conduct places of amusement. The new concern has been capitalized at $100,000, Henry Spencer, Asbury Park; Henry Rosenberg and Helen L. Bergeb, of New York, being the principal incorporators.

Stoudt-Reinert Wedding.

Reading, Pa.—Clarence F. Stoudt, well known in Reading moving picture circles, having been employed for many years by Carr & Schad, well-known exhibitors of that place, recently married Mabel E. Reinert, also of Reading. Mr. Stoudt's friends are wishing him the best of luck, and many beautiful presents have been received.

Business Notes.

Milton, Pa.—Harry Davis, well-known exhibitor of Milton, Pa., was a recent visitor to Philadelphia and before departing for his native town purchased a 6 B. projecting machine from the Calehuff Supply Company.

Philadelphia, Pa.—Lewis M. Swaab, well-known supply man of 1327 Vine street, announces the sale of a Power's 6 B. machine to the Pennsylvania State Board of Censors, thus proving that the censors are of some use after all.

TO BECOME PICTURE HOUSE.

New Theater Now Being Remodeled Into a Picture Theater.

By Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J., Special Correspondent.

NEWARK, N. J.—The Newark theater, 195 Market street, is in the process of remodeling. Thomas W. Lamb, architect, has prepared plans by which the Newark will become a full-fledged moving picture house. The total cost of improvements is placed at $115,000. The two frame balconies, now in the playhouse, will be removed, and in their stead will be erected one balcony of steel and concrete construction. The gallery entrance on Beaver street will also be removed and an open court will replace the present unsightly entrance. The main entrance and the lobby will be widened about twice the present plans. It is not yet known when the improvements will be completed, but it is expected that it will be ready for use in the early part of the fall.

Palisade Man Agent.

Palisade, N. J.—Plato D. Grimes, of this place, has been named agent for the Paumes Amusement Company, Inc., and the Rifle Range Amusement Company, Inc., both incorporated under the laws of New York State.

New Union Incorporation.

Union, N. J.—The Hudson Toboggan Company, with registered office at 146 Bergenline avenue, Union, have filed articles of incorporation with the clerk. The concern is capitalized at $10,000, and will conduct amusement enterprises. The incorporators are Victor V. Berger, Harry F. Peters, and William Peters.

BUFFALO NEWS LETTER.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, Special Correspondent.

Bid God-Speed to Soldiers.

BUFFALO, N. Y.—Harold Edel, manager of the Strand theater, Buffalo, has announced that any of his employes who may join the National Guard and go to Mexico will receive from him their regular wages during their period of service at the front. Ira Mosher, manager of the Palace moving picture theater of this city, has made the same offer to his employes.

H. E. Benedict Gets Promotion.

Syracuse, N. Y.—H. E. Benedict, assistant to W. A. Mack, manager of the Buffalo branch of the General Film Co., has been appointed manager of the Syracuse branch of the company. Mr. Benedict has been connected with the Buffalo headquarters for three years and his promotion is the result of faithful service.

Visitors in Buffalo.

Barney Lumberg of the Lumberg theater, Utica, and his brother, Harris Lumberg, were Buffalo callers. The Lumberg theater at Niagara Falls will be opened shortly. Other recent visitors were Mr. Woods of Peterson & Woods, who conduct the Winter Garden and Mozart theater, Jamestown, N. Y., and Mr. Van Croix, manager of the Bijou theater of that city.

Will Sell the Sattler July 20.

Buffalo, N. Y.—Referee Eustace Reynolds has postponed until Thursday, July 20th, the sale of the Sattler moving picture theater in Broadway, near Jefferson street, Buffalo. The house was to have been disposed of at a foreclosure sale at city hall on Monday. G. S. Metcalfe of this city holds a mortgage on the theater. This is a modern, fireproof structure, built at a heavy expense while the moving picture theater boom was on in this city about two years ago.

W. L. Marlev Heads Local Triangle.

Buffalo, N. Y.—F. L. Smith has resigned as traveling representative of the Buffalo offices of the Triangle Film and has gone to his home in Coshocton, O. His successor is W. L. Morley, formerly with the Essemar Film Service of this city. The local Triangle exchange was visited this week by Harry Fichtenholz, manager of the Family theater of Rome, N. Y. Mr. Fichtenholz motored to Buffalo from his home city. He features the Triangle pictures and reports that he is pleased with the service. The house is owned by Mrs. J. B. Morris.

John Child to Travel for World Film.

Buffalo, N. Y.—John Child has been appointed traveling representative under J. R. Levy, Buffalo manager of the World Film. Mr. Child has been connected with the Pittsburgh offices of the World for three years. He will cover the Southern territory of New York state.

Granite Theater Sold.

Newark, N. Y.—Parker & Schield have taken over the Granite theater of Newark, N.Y., and are featuring the Brady-made pictures. Manager Levy has been successful in introducing "Alice Brady Weeks" at various theaters in this section. He is playing up the Brady-made feature, "La Vie De Boheme."

Buffalo Business Notes.

"Diana," recently featured at the Strand theater, New York, has received week's bookings at the Family and Palace theaters, Buffalo. Arrangements for the bookings were made by Frank J. Willis, Buffalo manager of the Merit Film Co.

The first run of Hearst's International News Pictorial has been placed at the Palace theater, Buffalo, by Basil Brady local manager of the International Film Service.

Moving pictures are being shown at the airdome at Carnival Court, a Buffalo summer park, and at Crystal beach and Erie beach, near this city.

Max Andrews of the Andrews theater of Salamanca, N. Y., is ill.

Watertown, N. Y.—W. Scott Mattraw manager of the City opera house of Watertown, has been for some time having dispute with the musicians' and stage hands unions of that city.

HOLLAND COMPANY BUSY.

Cleveland Producer Has Finished Studio —Some of the Players.

By Hubert Persons, Special Correspondent, 410 Standard Theater Building.

CLEVELAND, O.—The Holland Feature Film Company, which is to make the ten-reel feature picture at Norfolk, Va., based on the battle between the Monitor and the Merrimac, is first to complete a five-reel sociological study entitled "The Age of Life's Destruction."

The company has just completed a studio on West 57th street, Cleveland, and commenced taking pictures for the five-reel production July 1. It had been originally planned to make the battle picture first for release on or about August 31, but the board of directors decided to rush work on the sociological picture and then commence the interiors on the bigger production. It is believed that while the release of the battle picture may be a little later than at first contemplated, that it will be completed early in September.

Miss Helen Case, who has played with the Vitagraph, Metro, New York Motion Picture Corporation and the Universal, is playing the leading feminine roles in the Holland company. She will be remembered as playing the lead in "The Cowboy and the Lady," produced by the Metro and in "California Days," for the Universal.

Miss Florence Pritchard, playing ingenue roles, was formerly with the Essanay, Selig and Fox companies.

Arthur Morrison and William H. Cavanaugh, formerly with the Fox, Mutual, Pathe, Famous Players and the Universal company, are appearing in the principal male roles in the five-reel picture.

The Holland Company, of which Captain H. H. B. Holland is president and general manager, will release all its productions direct. The company was formerly the Brabant Film Corporation, but was reorganized

No stock is being sold in the Holland Company and officers say they are not contemplating a stock-selling campaign.

SCREEN CLUB ELECTS.

G. W. Erdman Chosen President—Other Officers and Executive Board.

Cleveland, O.—Twenty-one exhibitors, exchange men and newspaper writers attended the second meeting of the Cleveland Screen Club at the Hotel Statler, June 27. Officers were elected and a tentative business program drafted.

G. W. Erdman.

G. W. Erdman, of the Universal Film exchange, was elected president. Other officers are Emery N. Downs, of the Knickerbocker theater, vice-president; David Adler, Strand theater, treasurer; Joe Grossman, of the Standard theater, executive secretary; Max Milder, of the General Film Company, corresponding secretary, and F. B. Woda, of the Orpheum, sergeant-at-arms.

The executive board is composed of the following: C. E. Shurtleff, V-L-S-E; W. E. Lusk, Mutual; P. B. Bloch, World; Jack Greenbaum, the Alhambra, and Joe Williams, of the Fox company.

Gus Katsampas Buys Theater.

Zanesville, O.—Gus Katsampas has just purchased the Grand moving picture theater here. He has not yet announced his plans in regard to operating the house.

Cleveland, O.—The "Where Are My Children?" film attracted as much attention in its third week at the Opera House as the first few days of its run. It is to be shown throughout the state.

"Nation" Film Suit Fails

Ohio Supreme Court Refuses to Review Ruling of the State Board of Censors on "The Birth of a Nation" Picture—Epoch Company and Ohioans Have One More Chance in the Federal Supreme Court.

By Kenneth C. Crain, 610 First Nat. Bank Bldg., Cincinnati, Special Correspondent.

CINCINNATI, O.—With the decision of the Ohio Supreme Court rendered a few days ago, refusing to review the ruling of the Ohio Board of Moving Picture Censors against the exhibition of "The Birth of a Nation," almost the last hope of the Epoch Producing Co., controlling the picture, and of hundreds of exhibitors throughout the state, have been dissipated. It is now virtually certain that unless the Federal Court, in which a suit is now pending regarding the film, intervenes, the picture will never be shown in Ohio, leaving the Buckeye State as the sole member of the Union in which it is not to be seen. The Supreme Court did not pass directly upon the issues raised, holding that inasmuch as the question is now before a Federal court it is unnecessary for it to decide the question. The matter was brought before it, however, for the very reason that it was thought the proper procedure to have the State Supreme Court decide the questions involved before resorting to the Federal courts, and the lawyers on both sides are now somewhat confused as to the proper procedure to follow, under the circumstances.

FIGHTING SUNDAY ARREST.

Two Wadsworth Exhibitors Courageously Contend for Sabbath Freedom.

Wadsworth, O.—The question of Sunday shows was brought sharply to the front a short time ago by the arrest of William Standen and William Dunlap, owners of moving picture houses, on a charge of operating on Sunday in violation of the old state statute on the subject. They were released with a warning that they would be fined $100 and costs, with a workhouse sentence attached, for a future offense. In defiance of this warning, however, both exhibitors have kept their houses running on Sunday, declaring that the old statute is and has been a dead letter for years, and that they refuse to be bound by it. They have retained attorneys to protect their interests, and indicated their intention of fighting the matter through the court of appeals to the Supreme Court, if necessary.

Open House to Guardsmen.

Urbana, O.—Patriotism of a practical sort was shown recently by the management of the Lyric theater, following the call received by the local National Guard company to report for duty. The men were mustered in to await orders to leave, and realizing that time must hang heavily on their hands, the management of the Lyric extended an invitation to the company as a whole to attend the matinees at his house on the afternoon after they assembled. Most of the men accepted, giving the house a decided martial look, and the Lyric received an enthusiastic vote of thanks from the soldier boys.

Latest Cincinnati Producing Co.

Cincinnati, O.—The Sterling Film Co., recently incorporated here with a capital stock of $31,250, is the latest entry in the list of producers in this vicinity. Edgar Freiberg, Emil C. Seligman, Otto Luedeking, S. C. Roettinger and M. E. Collins are interested in the project, details regarding which will be available for publication shortly.

Cincinnati, O.—The Grand Opera House, running well into its second week with "Where Are My Children?" at high prices, and excluding all persons under sixteen years of age, bids fair to make a record which will stand in Cincinnati for some time.

Covington Theater Sold.

Covington, Ky.—The Gayety theater, one of the busiest houses in the city, which has been operated for some time successfully by Mrs. J. R. Taylor, has changed hands, Mrs. Taylor disposing of her interest to K. Dalton, who is a new figure in the business. Mrs. Taylor sold out in order to accompany her husband to Detroit, where they will make their home in the future.

Arnold Skinner Buys Middletown House.

Middletown, O.—The Grand theater, one of the oldest houses in this city, has been sold by its owner, B. S. Leeds, to Arnold Skinner, who took charge immediately.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, 236 Vanol Building, St. Louis, Special Correspondent.

A New Link to the Chain of Barrett Theaters.

ST. LOUIS, Mo.—J. J. Barrett, who owns and operates the Chippewa theater, at Broadway and Chippewa, and the Knickerbocker, at 3145 Park avenue, has leased the Cass theater at 1417 Cass avenue, to add to his growing string of moving picture houses. The Cass will undergo extensive alterations and repairs and will be thoroughly equipped with all the modern apparatus of an up-to-date theater, and will be entirely redecorated. The plan is to have the house in readiness to open about August 1. The Barrett theaters are all straight picture houses and are noted for their good programs and efficient management.

Film for Campaign Purposes.

St. Louis, Mo.—The U. S. A. Film Co., Inc., makers of industrial motion pictures in St. Louis, made a film of the Democratic National Convention while it was in session, which finished about 4,000 feet, and will be used for campaign purposes throughout the country. G. B. Harney is the president of the film company, and has taken a number of large contracts for local industrial films.

Guy Kirksey Opens Stardome.

St. Louis, Mo.—The Stardome, an outdoor theater on North Grand avenue, was opened last week by Guy Kirksey, and will show Triangle features. The Stardome is in an excellent location and should get a goodly share of business during the summer season.

The New Columbia Opens.

St. Louis, Mo.—The Columbia, a new theater in the Clifton Heights district of St. Louis, opened recently with an all-picture program, and with an admission price of five cents during the week and ten cents on Saturday and Sunday, when special features are shown.

Theodore Goll Gets Airdome.

St. Louis, Mo.—Theodore Goll, manager of the Unit Amusement Company, has acquired control of the Aubert airdome, at Easton and Aubert avenues, and the Penrose Garden, on Penrose avenue. These two outdoor theaters are very pretentious places, and run large features and occasional vaudeville.

Strand and Royal Close for Summer.

St. Louis, Mo.—The Royal theater, Sixth and Olive, and the Strand, next door to the Columbia, at Sixth and St. Charles, have closed for the hot months.

Films and War Censorship

All the News Weeklies Have Combined on Account of Government's War Censorship and Are Sending One Man, Winfield Scott Clime, to Get Official Moving Picture of Incidents at the Front.

By Clarence L. Linz, 635 Tenth St., N. E. Washington, D. C., Special Correspondent.

WASHINGTON, D. C.—Everybody is now expecting moving pictures of happenings along the Mexican border and coast line. Winfield Scott Clime, who recently broke into the news service game with Pathe, Inc., has been chosen as the representative of all the news weeklies of the country which have combined for the first time in their history, and he has gone to Galveston, Texas, with something like 20,000 feet of film, to board one of the United States battleships for a cruise in Mexican waters.

Following upon the precedent inaugurated in Europe at the commencement of the European War, the United States is to have a war censorship of the press. At first it was stated that our Government would refuse to allow any moving picture men to accompany either branch of the armed service except as a member thereof. This brought all of the editors of the motion picture weeklies down to Washington for a conference with the officials of the Army and Navy. Among these were Jack Cohen, of the Universal; Mr. McKeon, of Hearst's International; Pell Mitchell, of the Mutual; Eric Maell, of Pathe, and Jack Wheeler, of Selig-Tribune. They went over the matter of censorship and at last secured permission to have one man cover the naval activities. The matter of similar permission for men to accompany the land forces had not been secured at the time of going to press.

In selecting Mr. Clime as the joint representative, the editors of the weeklies acted wisely. Washington boasts of having the best cameramen the country has to offer and the choosing of one of their number as the first to get into action is taken as a great compliment. Before leaving on Tuesday Mr. Clime received the best wishes of the other boys here. He has only been in this end of the business for a few months, succeeding to the position with Pathe made vacant by the resignation of Lou Simons, now with the Selig-Tribune service. Prior to that time, Mr. Clime was a field photographer, making films for the Government while attached to the Agricultural Department.

It is not to be understood that while the exchange managers are desirous of being perfectly friendly with the members of the board, that they accept censorship. They are as far as is known unalterably opposed to the law itself, but it is on the statute books and as long as it remains there they must make the best of it. They do not want the troubles that have arisen in other censorship-burdened states and they are going into the matter in a spirit of co-operation rather than of antagonism towards individuals.

It is the hope of all in the industry, exhibitors and exchangemen alike, that friction will be noticeable only by its absence, and from the way things have started, it looks as though all will work smoothly.

The Washington delegation included Mr. O'Donnell, of Pathe, Inc.; C. W. Worthington, from New York, district manager, and Carl F. Senning, Washington, exchange manager, Fox Film; Mr. Wales, World Film; Rudolph Berger, Kleine-Edison; Mr. Nelson, of the General Film; Mr. Olinsky, of the Washington Film exchange, marketing Universal features and program; Mr. Butler, traveling representative of the Triangle, from Philadelphia; Frank B. Spurrier, V-L-S-E., Inc.; George Mann, Paramount, and others.

EXCHANGE MEN VISIT CENSORS.

Washington, D. C., Film Distributors Have Talk With Maryland Board.

The members of the Maryland State Board of Motion Picture Censors last Tuesday morning held a reception which was attended by the managers of the Washington film exchanges and others. During the hour or more that these latter were in Baltimore they went over a number of matters with Chairman Charles E. Harper; Vice-Chairman William F. Stone, former collector of the port of Baltimore, and Secretary Mrs. M. E. Harrison. In commenting upon this visit, C. F. O'Donnell, manager of the local exchange of Pathe, Inc., said, "We were assured by the board that the members will do everything possible to help us and they asked that we reciprocate to the end that the co-operation will be mutual. They admitted that they were not as familiar with the motion picture business as those intimately connected with it and urged that the exchange managers make suggestions from time to time and these will be adopted if in line with the work of the board. Personally, I am much pleased with my visit for I found the members of the board to be very pleasant people."

Mr. Berger, manager of the Kleine-Edison exchange stated that the visit gave the exchange managers a good opportunity to become better acquainted with the people who will view the films that go into Maryland.

Empire Theater Renovated.

The Empire theater, on H street, northeast, of which Samuel Greenberg is the manager, has recently undergone a complete overhauling and as a result is in fine shape to handle the summer business. The interior has been painted in a two-tone effect, and the white art metal ceiling has been repainted. To insure the comfort of his patrons during the heated period, Mr. Greenberg has had installed four double electric fans. Each pair of fans is suspended from the ceiling, two on either side of the center. These are of the sixteen-inch blade type and augment both the regular ventilating system which produces more than eleven hundred cubic feet of fresh air per minute, and the seven thirty-two-inch blade electric fans, five of which are lined across the space at the rear of the theater, making it more comfortable for those who are compelled to stand for a few minutes before being seated, and two of the fans make it easier for the members of the orchestra. A further improvement is the partial reseating of the auditorium.

W. O. Wren to Manage the Favorite.

Washington, D. C.—W. O. Wren, formerly manager of the Strand theater, on Ninth street, northwest, and lately at the Revere theater, on Georgia avenue, has taken over the management of the Favorite theater, on H street, near North Capital street, formerly conducted under the management of James Young.

Thomas Franklin Opens Airdome.

Washington, D. C.—Thomas E. Franklin has opened Standard park at North Capital and Bates streets. Frank S. Smith is the owner of this airdome.

H. I. Goldman Conducting Raphael Theater.

Washington, D. C.—H. I. Goldman has taken over the management of the Raphael theater, at Ninth and O streets, northwest, from Hayden Bros., who are the representatives of the owner of this house.

Dan M. O'Brien Weds.

Washington, D. C.—Local exhibitors and exchangemen received an awful jolt last week when they learned that Dan M. O'Brien, manager of the Cincinnati-Buckeye Film Company's Charlestown, W. Va., branch exchange, had deserted the ranks of the bachelors and had taken unto himself a better half in the person of Miss May Perry, of the city of which he is now a resident. The ceremony, a quiet one, took place on June 15. Mr. O'Brien was one of the most popular exchangemen ever stationed in Washington. He was one of the leaders in all film activities in the District of Columbia and it was a matter of no little regret that the others here parted company with him. So they say now that as long as he's gone and done it, here's how and to the very limit of the friendship and esteem in which they hold him.

Keep Ears for Whooping Patrons.

Washington, D. C.—Whooping cough is said to be on the increase in the District of Columbia and the officials of the health department are planning to prosecute those who may wilfully violate the law designed to prevent the spread of the disease. The regulations prohibit the attendance of all sufferers at motion picture theaters and those who fail to observe the prohibition may be fined not to exceed $50 for the first offense and $100 for a second offense. It is incumbent upon all exhibitors to see to it that none suffering from whooping cough are allowed to enter their houses.

Change in Savoy Building Plans.

Washington, D. C.—The plans for the enlargement of the Savoy theater on Fourteenth street have been somewhat changed since that house was taken over by Messrs Crandall and Morgan. The former owners had planned to knock out the side walls and extend the width of the theater on either side. It has been decided to throw the rear wall back a considerable distance which would give nearly the same seating capacity as previously contemplated. In addition to this a balcony is to be erected and the operating booth placed above that. To maintain sight lines it will require the raising of a portion of the ceiling shell fashion. This has all been worked out in a most scientific fashion by the architect and has the approval of the owners. It is figured out that in this manner there will be a seating capacity of 600 in the balcony and an additional one hundred seats on the floor.

The theater will be closed on or about July 15, to make possible these changes. While this work is going on a new screen will be erected and two modern projecting machines installed. Painters and decorators will get busy on the rest of the interior and everything will be put in shipshape for the fall and winter business.

Film Boys Join the Colors.

Washington, D. C.—When the band played "Dixie" and the militia of the District of Columbia marched gaily down Pennsylvania avenue to be reviewed by the President of the United States and to encamp at Fort Myer, Va., preparatory to going to Mexico, there was seen in the ranks a number of motion picture theater employees. Among the first to answer the call to the colors was George Hunt, who has been assisting Manager Arthur Robb of the Garden theater, and with him was Antonio Masino, head operator at the same house. Another employee of the Moore string to go was the drummer at the Strand theater. In speaking of their going, Mr. Robb said: "I am sorry that it has been necessary to call on our boys to join around the flag. We think very highly of them and dislike seeing them go, even though their absence is to be but a temporary one. We are going to hold open their places for them and the men who come in their stead are hired with the dis

tinct understanding that their employment ceases upon the return of our own soldier boys."

Another of the boys to go is Floyd Brown, who has been head operator at the Empire theater on H street, Northeast, since the opening of that theater. He also will have his place to return to when he comes marching back again.

NORTH CAROLINA NEWS LETTER

By Clarence L. Linz, 635 Tenth St., N. E. Washington, D. C.

Theater Parties Grow in Favor.

Charlotte, N. C.—The management of the Broadway and Piedmont theaters are making a special play for theater parties. It has been found that the novelty of this method has grown rather than decreased in popularity and it is predicted that "Billie Burke" parties will be quite the thing in Charlotte this summer. Clubs particularly are finding theater parties of this type agreeable. The management announces that those so desiring may make special arrangements for the accomodations of a party at any time.

Manager Schofield Boosts Cleanliness.

Greensboro, N. C.—"Cleaner Grensboro" is the slogan apparently adopted by Manager Schofield of the Piedmont and Elm theaters, who has entered upon a campaign to clear the city of empty cans.

For several weeks on each Thursday afternoon Manager Schofield has been admitting without charge to the theaters named youngsters when accompanied by a string of tin cans, a separate string being required for each admission and to each theater.

Manager Schofield points out that tin cans make any place unsightly and to assist in securing a clean city he has put this proposition into effect.

ATLANTA NEWS LETTER.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Special Correspondent.

James Calnay Opens the Grand.

Atlanta, Ga.—After several weeks of darkness, the Grand theater opened its doors to the public Monday, June 26, under the management of James Calnay, a pioneer in the film industry, not only in this country but Europe as well.

Mr. Calanay is well known to many in the film business as a play writer, producer and leading man, having produced a number of big features and managed successfully several large picture houses in the east.

The Grand is one of the largest theaters in the south, seating 2,800 people, and the admission price will remain, as before, 10 cents to all performances.

Atlanta Personals.

A. C. Bomberg, of the Triangle Company, is in Florida on business, but is expected to return in time to participate in the great preparedness parade on July 4.

Wm. Sharp, after a trip of several days over the southern territory for the Universal, and incidentally booking feature pictures, has been in Atlanta for a few days. His version of conditions and the film business in general is good.

James Johnston, manager of the American theater, Columbus, was in Atlanta visiting Charles E. Kessnich, of the Mutual exchange.

Louis S. Levine, district manager of the Fox Film, has returned to Atlanta after a trip through his territory, which includes about eleven southern states. He spent most of his time in Texas.

William A. Oldknow, a director of the Universal and president of the Atlanta Screen Club, has returned to Atlanta after a stay of several days in New York.

Ralph DeBruler, manager of the Piedmont theater, is using a pair of crutches, the result of breaking his ankle in a tennis game.

The new Criterian theater opens July 6th. La Boheme is the opening picture.

Pittsburgh's Film Code

New Measure Governing Storage of Film Now Before the City Council Being Watched by Local Exchangemen—Some of the Prominent Provisions of the New Code as to Construction and Size of Vaults, etc.

By Pittsburgh News Service, 6061 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—The interest of Pittsburgh film men is centered in the ordinance that is about to be passed by City Council regulating very extensively the construction and arrangement of exchanges, as well as the manufacture, handling and storage of films. The new law will necessitate some radical changes it is believed, as it will effect practically all of the buildings to a greater or less degree. The measure was first presented on April 4, since which time it has been under discussion and several alterations favorable to the trade have been made through the efforts of the Pittsburgh Screen Club and others. One of the proposals made in connection with the new ordinance was to do away entirely with the storage of films in the city and to relegate all exchanges to the suburbs, which measure was defeated recently.

Among the provisions of the ordinance, the storage of moving picture films shall not be permitted in any building which is occupied by any other company employing women and children, or where over twenty men are employed, unless the building is of fireproof or slow burning construction. It further states that all buildings over four and under six stories high which are intended for the manufacture, storage, repair or examination of films shall be of fire-proof or slow burning construction. As an amendment to the measure, Council has fixed the height of all buildings in which films are to be stored at 80 feet on all streets 48 feet or less in width; at 90 feet on streets more than 48 and less than 60 feet, and at 100 feet on streets 60 feet wide or more.

The ordinance further provides that all fire-proof film buildings must have automatic sprinkler equipment in the examination and storage rooms, while in buildings not fire-proof a sprinkler system must be installed throughout. It is also specified that each reel of film be kept in a separate standard metal box or case, and stored ac cording to the regulations laid down. Not over 20 films are to be exposed on shelves or counters, and not over 5 films shall be kept in any operating room.

The construction and size of vaults, safes and cabinets for the storage of films is also regulated in the ordinance, which will necessitate many changes in this respect. The size of a vault is limited to 750 cubic feet, and that of a safe to 150 cubic feet. No cabinet shall contain more than 50 reels, or 250 pounds of nitrocellulose compound.

The examination and repair of films must take place in rooms having outside ventilation, separated from the rest of the building by incombustible partitions and fire doors. The number of reels exposed in such room is limited to 10. Changes in the lighting and heating systems of many of the buildings will likewise be necessitated by the new law.

Enterprise Amusement's New Theater.

Pittsburgh, Pa.—The Enterprise Amusement Company is preparing plans for a new and up-to-date theater to be erected in Centre avenue, Pittsburgh. The house will be named the Victoria and will have a seating capacity of 1,200. Mark Browarsky, the active head of the Enterprise Amusement Company, last month completed his beautiful Orpheum theater at Forbes street and Murray avenue, which is meeting with much success. He also conducts several other houses in and about the city. Work will not be started on the new Victoria for several months. The erection of the building will cost in the neighborhood of $35,000. Mr. Browarsky is at present spending a ten-days' vacation at Cambridge Springs, Pa.

Mercer Square Theater Opened.

Greenville, Pa.—The Mercer Square theater has just been completed at Greenville, Pa., and will be thrown open to the public in the very near future. Built along very attractive and modern lines, the new house is expected to establish a high place in the interest of moving picture goers of Greenville and vicinity. The capacity of the Mercer Square is 900, with a balcony and well-arranged auditorium. Particular attention has been paid to the ventilation of the theater. A fine feature is its electric light plant, which will make the projection all that can be desired. The music will be supplied by a seven-piece orchestra. R. H. Muntz is owner and he will look after the management of the theater personally.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Pastime Theater to Be Improved.

State College, Pa.—The Pastime theater, at State College, Pa., has been purchased by the Nittany Theater Company, of that place, and it will be closed the balance of the summer for extensive alterations. The Nittany theater, under the management of J. L. Blackford, will remain open but will also undergo some improvements in the near future. When re-opened the Pastime will be conducted along the same up-to-date line that has made the Nittany a very popular theater, and has gained an enviable reputation for the owners among the people of State College. Paramount, Fox, Metro, Triangle and V-L-S-E pictures are shown at the Nittany.

W. P. Young Buys Coliseum.

New Castle, Pa.—W. P. Young has sold his house at Greenville, Pa., known as Young's theater, and has purchased the attractive Coliseum theater, at New Castle.

Manager Bradley's Co-operating Dept.

Pittsburgh, Pa.—Manager Bradley, of the Pittsburgh Pathe exchange, has just inaugurated a publicity department, which is designed to co-operate with the exhibitors in the matter of publicity with the object of increasing box office receipts. Miss Ethel Charie has been placed in charge of the new department.

Up-stairs Theater Closed.

Knoxville, Pa.—The Family theater, Knoxville, Pa., was closed recently by the state authorities, as the house was located on the second floor of the building, which is in violation of a state law.

J. A. Riley Managing New Orpheum.

Squirrel Hill, Pa.—J. A. Riley, formerly with the Mutual exchange in Pittsburgh, has been made manager of the new Orpheum theater, Forbes street and Murray avenue, Squirrel Hill, a suburb of this city.

Too Much for a Dime

Louisville Exhibitors Feel the Burden of Long Programs—Average Downtown Ten-Cent Show Has Five-Reel Feature and Two Short Reels—Suburban Theaters and Audience of Children and Older People.

By G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky., Special Correspondent.

LOUISVILLE, Ky.—While for several months complaints have been heard from Louisville exhibitors that films are costing so much, and admission prices are too low, the real trouble is that some of the exhibitors are overplaying their hands, according to one of the film men. For instance there are at least two of the leading down-town theaters that have been running nine-reel shows for ten cents. These shows generally consist of a five-reel feature, a two-reel comedy of some kind, and a two-reel serial. Nine reels of first-run film, featuring three or more stars, and all for the same sum of one dime!

The average down-town show for ten cents is of seven reels, consisting of a five-reel or six-reel feature, and one or more reels of short stuff such as news weeklies, comedies, etc. The exchange man claims that the exhibitors are giving their stuff away, cutting down their profits by using more first-run stuff than they can afford in the city, and laying the blame to the cost of the film service to a large extent. He further asserted that films in Louisville were really cheaper than they were in larger cities, due to the fact that the length of the booking was shorter, and a small town of 265,000 people couldn't afford to pay prices charged for big productions in other cities.

In the suburban theaters the long bill has proven the most successful from every standpoint it is stated. Taking, for instance, the house playing for a big neighborhood trade where there are many children, it is absolutely necessary to exhibit a few films of interest to the youngsters or they will shortly get disgusted with going to the theater. In one of the outlying districts of Louisville are two moving picture theaters within a few blocks of one another. The one house runs a long mixed bill, starting at 7:30 in the evening and running to about 10:30 or even later. A five or six-reel feature generally leads. This feature is followed probably by a two or three-reel western picture, a news weekly, and one or two reels of comedy. The program, of course, is all of old run stuff, but it has something in it to interest almost every member of the family. The features do not appeal to small children who are far more interested in the antics of Charlie Chaplin or "Fatty" Arbuckle. The young boy is interested in the western pictures as are many of the men, while of course the ladies warm up to the feature. Children are very welcome at this house, and the front rows are generally well-filled with the youngsters who clap and make a little noise that is not minded.

At the other house the program is designated largely for older people, and such children as do attend may often be seen fast asleep awaiting their parents' departure, it being no unusual occurrence to see parents leading out children who are nodding. The program at this house generally consists of a five or six-reel feature, and a lot of news stuff that is lost on the child. Occasionally one reel of comedy is shown. The feature material is exceptionally good second run material as a rule and is of interest to mature minds. However, children are not considered seriously at this theater. A special play might be made for the child in order to get the parent at the suburban house. In its effort to secure older people the management has gone out of its way to surpressing the child. Clapping or whistling is looked upon with disfavor. For years the leading stars of the legitimate encouraged whistling with popular tunes, but at this theater the piano player ceases immediately if anyone hums or whistles an accompaniment to the piano, and the manager is on the alert to bounce youngsters who whistle or make any unnecessary noise, it being not unusual to see him grab a kid and lead him out by the ear or shoulder. The children have therefore lost interest to a large extent in the house, and do not push their parents very hard to take them.

It was recently suggested, however, in the case of the first house that it would be better to run the short material first in order that children would not have to stay up through the feature waiting to the end of the show to see the reels they are interested in, and again the grown young people as a rule are unable to get to the theater in time to see the start of the feature, but would have very little trouble in seeing it if it was on the tail end of the program. The first house runs one bill straight through, without any reshowing of films, while the second house operates two shows each evening.

Palace Theater Almost Ready.

Louisville, Ky.—The Palace theater, at Eleventh and Walnut street, a new negro house, is well under way and will be completed about the first of August. The house will seat about 800 people and will be the largest colored picture theater in the district. The Owl Feature Film Co., will furnish the machines and most of the equipment.

Good Business in the Paradise.

Louisville, Ky.—Schwin Brothers who recently opened a negro show house known as the "Paradise," at Frist and Green streets, are doing an excellent business, and are more than pleased with the venture. The theater is in a thickly settled negro district.

There Are a Few "Crank Turners."

Louisville, Ky.—The difference between crank turners and operators is often seen in the suburban houses where carelessness on the part of the operators is responsible for flashing the intermission sign. In their excitement to get through and get out on the last show some operators fail to rewind films on the last show. The film is passed on to the next theater, and through another blunder is not inspected and is put on the machine from the wrong end and probably several feet flashed before the operator discovers just what has happened. The leading houses require that every film be rewound before the operator leaves the booth, and that all films be inspected before being run.

No Screen Club Till Cold Weather.

Louisville, Ky.—Plans for organizing a screen club in Louisville have been abandoned until fall and cool weather. Percy L. Smith, of the Mutual Film Company's local office, who undertook to start such a club, stated that he received a number of favorable replies from persons to whom he sent letters, but that a number of others favored holding off until cool weather before organizing.

John L. Crovo Booking for S. A. Lynch Circuit.

John L. Crovo, who for several years was connected with Macauley's theater, of Louisville, recently paid a visit to the city after an absence of several years. Leaving Louisville Mr. Crovo went to Charlotte, N. C., as manager of the Academy of Music, the leading theater of the city. He is now a booking agent for the S. A. Lynch circuit.

Arrested on Technicality.

The Parkland theater, of Louisville, which was operated for a few weeks by E. A. Lawson, has again been closed. Upon closing the house Lawson returned the keys to the owners of the property. Harmon Allan, the assistant manager, a day or so later opened the main door to the theater to remove a few personal belongings. The police discovered Allan in the building and placed him under arrest claiming that he had no business whatsoever in the theater. When the case came up in court Judge Boldrick upheld the officers action, and claimed that they were merely doing their duty in protecting property. A fine of $5 was assessed, but was suspended as it was well known that Allan erred merely in not knowing the law.

New Theaters and Changes.

Louisville, Ky.—The Hinkle airdome, on the Eighteenth street road, near Orell, will shortly open for business, the equipment having been sold recently by the Owl Feature Film Co.

Jeffersonville, Ky.—It is reported that John S. Grubbs is preparing to reopen the old Jefferson theater, at Jeffersonville, which has been closed for some time.

Campbellsville, Ky.—Willock & Cloyd have been forced to close their moving picture theater under a new ordinance barring the operation of moving picture theaters on the second floor. The firm is having plans drawn for a larger, better and safer house on the ground floor. This is the first time in seven years that the city has been without a picture theater. The house was originally opened by J. W. Kerr, who afterward sold out to Joe Willock and W. S. Cloyd.

Carrollton, Ky.—The Star theater, of Madison, Ind., across the river from this place, has been sold by C. R. Gibson to Mrs. Marietta Graves, of North Madison. A number of improvements will be made and the name changed to the "Nickelo." George Gibson will assist in the management of the theater.

Kentucky News Notes.

Owingsville, Ky.—The Lyric theater, which for the past two years has been operated in the old Court House, has suspended operations temporarily until its new theater in the Masonic Hall building is completed. The new house will be far superior to the old one in size and convenience.

Pineville, Ky.—The Moving Picture Company, of Pineville, with a capital stock of $1,500, has been incorporated by H. B. Jones, Stanbery Jones and M. J. Moss.

Winchester, Ky.—The Irvine Amusement Co., recently closed a lease on the property of the Queen theater, and will continue operating the house.

Columbia, Ky.—The Columbia Amusement Co., operated by Nell & Son, have made arrangements to open a new moving picture house in Parlor Circle Hall.

Cynthiana, Ky.—E. T. Ramsey recently purchased the Cinema theater which has been completly overhauled, and which is featuring World and Equitable films. A new $2,000 Wurlitzer instrument has been installed, and the seats rearranged.

TENNESSEE NEWS LETTER.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn., Special Correspondent.

Occasional Films at the Princess.

NASHVILLE, TENN. — The Princess, vaudeville house of this city, operated by the Crescent Amusement Company, has changed its policy of offering comedies between shows, replacing this part of the program with a news reel, using an occasional animated cartoon.

Dixie Running Serials.

Paris, Tenn.—The serials showing at the Dixie, the popular little house of Paris, are meeting with hearty support by the public. "The Mysteries of Myra"

is shown on Tuesdays, with the "Iron Claw" as the Saturday attraction. Multiple reel features are shown on two or more days, with an occasional Triangle Keystone, and a goodly number of single reel comedies. The Dixie operates on a five and ten cent scale.

Circus in Lobby.

Nashville, Tenn.—Pedestrians by the hundreds stopped throughout the day to examine the Elite's novel "lobby circus" on the opening day of Universal's big story, "Peg O' the Ring." An enormous American flag folded into the shape of a tent completely covered the outside corridor, and underneath among gay colored posters depicting caricatures of the strong man, fat lady, etc., were placed miniature circus cages containing parrots, monkeys, etc. The Elite, which is on the Cresecnt string of theaters showed to packed houses on the opening of the much advertised feature.

Improvements at Edenland.

Franklin, Tenn.—Manager Freeman of the Edenland, Franklin's handsome little showhouse, has completed repairs and a thorough painting of his theater, which is now in good condition. A complete set of powerful wall and ceiling fans have been installed.

Local Picture in Five Reels.

Newport, Tenn.—Newport has been greatly absorbed in the filming of a local subject entitled "A Romance of Newport," the cast comprising home talent. Miss Vivian Frederick and Gene Robinson have the leading roles, and the production consists of five reels. Much of the beautiful country around Newport was used in the photography, and hundreds of this town's population appear in the cast. The picture is to be shown at local houses for three days.

Nashville, Tenn.—A large Deagan Unafon has been installed to furnish the music for the Bijou theater of Nashville. This house has been open only a few weeks, having been thoroughly remodeled for the exhibition of photoplays, and is now under the management of Milton Starr.

KANSAS CITY NEWS.

Among Kansas City Exhibitors.

Kansas City, Mo.—C. G. Bard, associate manager of the New Rialto, admitted soldiers in uniform free following the summons to arms. When a soldier had a lady with him, both got in free.

Frank Newman has returned from a trip east.

Manager Spicer has adopted a policy of "for negroes only" for the National, at 17 Independence avenue, in a district thickly settled by people of color. He has provided a new projection machine and additional ventilating equipment, secured from the Motion Picture Supply Co.; and the increase of business seems to justify the changes, both in policy and equipment.

"Dusty" Rhoades has spent around a thousand dollars recently improving the Gillham theater, chiefly by installing up-to-date stage settings and draperies. The additions called for more floral decorations, which were filled by more ferns and the occasional use now of cut flowers and plants.

L. B. Douglas Heads Wichita Unicorn.

Wichita, Kans.—L. B. Douglas, an old-timer, recently in charge of the Mutual masterpictures department at Kansas City, has been made manager of the Wichita branch. He succeeds Jack Brainard, who is now in charge of the Unicorn office at Wichita.

Would Censor Carnivals

Kansas University Professor of Child Welfare Asks to Have the Wandering Street Shows Supervised—They Are Here Today and Are Gone Tomorrow and, Unlike Permanent Shows, Have Little Sense of Responsibility.

Special to Moving Picture World from Kansas City News Service.

LAWRENCE, Kan.—The most consistent suggestion that has come from Kansas relating to censorship in many a day, is that the street shows and carnivals should be under official regulation.

This suggestion has been made by Prof. W. A. McKeever, head of the department of child welfare of the University of Kansas. Professor McKeever is nationally known as a student of that subject, and is the author of several books.

The chief objection raised against the street shows lies in their itinerant character. They are here to-day, gone to-morrow, and the children have seen the performances, been demoralized by their crassness and coarseness, and there is no recourse against them. If they were permanent institutions, the adults would soon discover their nature, and insist on changes in policy; or would forbid the children to attend them. But there is no chance for such regulation by popular approval and patronage—and the adults find out about them when too late.

Professor McKeever has sent letters to city officials and citizens in many places calling their attention to this situation, and urging that carnival companies should give the facts before state officials and receive approval before they are allowed to travel over the state. And he makes clear the distinction between such entertainments and the amusements provided by permanent residents of a community.

Professor McKeever's letters say in part: "Many of these shows are coarse and dirty and are not worthy of a place in a community of lumber jacks. These faking organizations are a menace to the youth of the place and an offense to the common Christian citizenship. Their presence in the city is a reflection upon the city government which gives them licenses, a sure indication of the ignorance of officials and of their neglect of the true needs of the children."

NEW RIALTO AND NEW POLICY.

Manager Bard Puts New Life Into Former Five-cent House.

Kansas City, Mo.—The Pearl theater, 1205 Grand avenue, Kansas City, Mo., C. O. Moore, manager, has taken on new life the past few days; its name has been changed to the New Rialto, the interior has been redecorated, pictures hung on the walls, the seats covered with white summer dresses—and the price raised from 5 to 10 and 15 cents.

This change was brought about by C. G. Bard, known in many moving picture centers and many branches of the industry. For the past few years he has been trying out the policy of higher prices, longer runs and vigorous advertising in small houses, and it has paid so well that he has made an arrangement for an extensive test of the policy with the New Rialto.

This house seats 240; it has been running successfully, but possibly far behind its possibilities, with inexpensive program and frequent serials, at a nickel. It is at one of the busiest corners in Kansas City, next door to a United Cigar Store. Within a block is the new Regent, charging ten cents minimum; the Wonderland, 5 cents and two or three days a week 10 cents; the Idle Hour, usually 5 cents; the Sapphire, always 5 cents; the Twelfth street, 5 cents Universal program; the Empress, pictures and vaudeville. The tendency in this district is upward—and Frank Newman is making good with his high class Regent.

Mr. Bard analyzed the situation of the old Pearl as too small for 5 cents, but a fine opportunity for higher prices in an attractive theater, with class to it, and runs of several days or several weeks if necessary.

Further improvements are to be made in the house, with additions to its musical equipment; and special advertising methods adopted, some of which will be aimed to draw attendance from Kansas City, Kansas.

Distributing Metro's "Pictures Magazine."

Kansas City, Mo.—An incidental addition to the duties of Metro at Kansas City, is the handling of 3½ tons of express matter a week—50,000 copies of "The Pictures Magazine," being distributed by the company. Charles W. Harden, manager at Kansas City, was notified that his quota of the magazine to be sold to exhibitors was 50,000; he had three weeks to work, and when the first copies came, the entire edition had been subscribed for in amounts from 250 to 1,000. The exhibitor prints his week's program on the cover. Three express wagons back up to the Metro offices—they are on the ground floor, and have an alley door—for these magazines, once a week.

Local Boosts for Exhibitors.

Kansas City, Mo.—The publicity department of the V-L-S-E at Kansas City, has been making good with the exhibitors in many ways, and its latest method has been particularly successful. Frequently the department has found occasion to send to the publishers of the local newspapers, personal letters telling of the fine work of the exhibitors, and suggesting co-operation with him. Such a letter informs the editor, from an outside source, of the enterprising exhibitor the town has, and says that the writer has suggested to this exhibitor the advantage of working with the newspaper; there is enclosed a story—maybe two or three—about this exhibitor, and on the picture he is about to run, or on the service he is getting; and nine times out of ten the story is printed, in half a column or more. Incidentally, the story ends with a reference to the many good features which the patrons may have for the making of the request to the exhibitor; and several features are mentioned by name. Many orders for features are the direct result of the publication of these stories, the patrons making the requests for them as suggested. L. J. Scott, manager of the department, has found this method very productive of co-operation between the local newspaper men and the exhibitors, with good results for both.

H. G. Gill's Plan to Aid Operators.

Kansas City, Mo.—H. G. Gill, manager of the Motion Picture Supply Co., is now studying out a system of mailing by which he will be able to get in direct connection with each operator in the states of Iowa, Nebraska, Kansas, Missouri, Oklahoma and Arkansas. The idea is to be able at any time to communicate anything new or essential to the various operators. This is not an impossibility because each operator will gladly keep Mr. Gill posted as to his whereabouts. Also the operators will be able to use the home office as an employment bureau. Mr. Gill announces that there will be no charges for the service.

C. S. Edwards, Sr., manager of the Pathe at St. Louis, was in Kansas City recently visiting his family.

Poor Business on Border

Texas Exhibitors Hindered by Present Mexican Situation—Business Practically Interrupted—Army Officers Advise People to Stay Home Nights—Traveling Film Man Has Narrow Escape from Bandits.

By S. A. M. Harrison, 618 Comal St., Dallas Texas, Special Correspondent.

DALLAS, Tex.—The Mexican situation has certainly put a quietus to the moving picture business along the border of the state of Texas. Practically all film exchanges are receiving telegrams to discontinue service until further notice. In most of the border towns the shows are either closing up altogether or are just running one or two nights a week as the people have been advised by the army officers to stay at home at night on account of the raids being pulled off by the Mexican bandits, who are doing much damage to that part of the state.

While it is very hard on the moving picture business at present, it is believed that when the suspense of the war is over and even if war is actually in progress that the Mexicans will leave the small towns along the border and go into the interior. The shows in the border towns will be opened to bigger business than ever on account of militia men who are on duty here. The situation just at present is a very serious one, but after all they are very optimistic over it.

A. W. Pluess, travelling salesman for the V-L-S-E had a narrow escape from the bandits recently. In going from Del Rio to Eagle Pass he ran into a ranch that had just been destroyed by the bandits. After arriving at Eagle Pass he found it necessary to abandon his trip to the border towns and started back to San Antonio and was delayed just 24 hours owing to the fact that the bandits had just blown up a bridge.

A. V. Randall, another travelling salesman, was compelled to return to Dallas, after a very short stay in Eagle Pass.

T. M. Hervey, manager of the Unique theater at Eagle Pass, has been compelled to send his family to the interior of the state, on account of the recent raids made by the Mexicans.

Hippodrome Reopened.

Dallas, Tex.—The Hippodrome theater at Dallas, closed in the early spring, was reopened June 22 under the Jefferson theater management, and will be run indefinitely under this management. The Hippodrome is one of the largest, if not the largest moving picture theater in Dallas.

New Film Exchange for Dallas.

Dallas, Tex.—A new film exchange has just been organized in Dallas, composed of C. R. Scott and S. M. Sanford, and will be known as the Scott-Sanford Film Co. They are located at 1911½ Commerce street, and are handling the Unity program, releasing a feature a week.

Benefit With Local Film.

Houston, Tex.—The Liberty theater of Houston, Texas, recently ran the new Houston film, made by the Havlin company, for the benefit of the Faith Home. The picture is in five reels and the cast is made up entirely of Houston society folks. The production was exceptionally clever for a picture acted by amateurs, and carried an excellent story.

D. B. Hair With Consolidated.

Houston, Tex.—D. B. Hair, formerly of the Hulsey theaters of Dallas, is now with the Houston office of the Consolidated Film.

Botto Makes South Texas Trip.

Dallas, Tex.—Harry F. Botto, the newly appointed assistant manager of the Southwestern Triangle, made a trip through the southern part of the state during week of June 19th, and reports good business.

Jefferson Closes for Repairs.

Dallas, Tex.—The Jefferson theater at Dallas, is undergoing extensive repairs, which when completed will give the theater a much larger seating capacity. The Jefferson expects to re-open early in August, and it is possible that they will continue running the Hippodrome. Ray Stinnett is the able manager of the Jefferson.

Max Graff in Dallas.

Dallas, Tex.—Max Graff, former manager of the World Film offices at Dallas, and who has recently made a trip to the West Coast, passed through Dallas enroute to New York during the past few days.

New Texas Theaters.

Freeport, Tex.—A new theater has been opened at Freeport, Texas, known as the Princess, and is under the management of H. A. Owens.

Spring, Tex.—C. S. Wunsche has opened a new theater at Spring, Texas.

Coupland, Tex.—The New Novelty theater has been opened at Coupland, Texas. W. D. Gaston is the manager.

New Ulm, Tex.—It is reported that Rubin Frels will remodel his theater at New Ulm, Texas, in the very near future.

Among Texas Exhibitors.

Dallas, Tex.—Ray Stinnett, manager of the Jefferson theater, will leave shortly on an extended automobile trip. He will be accompanied by his wife.

Terrell, Tex.—E. L. Byars of the Lyric, was in Dallas during week of June 19th visiting the different film exchanges.

Sweetwater, Tex.—A. W. Pysher and T. A. Hubbard of the Lyric at Sweetwater, were in Dallas recently looking after good material for their exchange in West Texas. Mr. Hubbard also visited his family at Marshall, Texas, his wife being in the sanitarium there.

San Antonio, Tex.—Wm. Epstein and Walter McCombs of the Lydell-Epstein interests, visited Dallas recently for the purpose of lining up their schedule.

Quanah, Tex.—W. W. Purnell of the Old Court theater, visited the film exchanges in Dallas week of June 19th.

Sulphur Springs, Tex.—Wm. Barnes of the Mission theater, was in Dallas week of June 19th.

Longview, Tex.—Joe Wells of the Garden theater at Longview, visited Dallas recently.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Airdome Making Fine Showing.

RICHMOND, Ind.—The Garden airdome, the finest open air theater in Richmond, is selling out every night at every performance. The Garden was put into splendid condition after vacancy lasting a year and it is certainly a paying proposition for the owners. With the advent of the Garden as an up-to-date airdome there was a new awakening in motion picture interest. The theater management is offering odd vaudeville sketches as an added attraction.

The New Raises Admission.

Westport, Ind.—The New theater of this city has raised the price to ten cents. Some feature had had ten cent showings but the management decided to stop the sliding scale of prices and to put on features continually with the higher price of admission. The higher price is not resulting in a cut in the box office business.

Asks Receiver for Strand Theater.

Indianapolis, Ind.—Application for the appointment of a receiver for the Strand Theater Company of Indiana, which operates the Strand here, has been applied for in the Superior courts. The application is made by the Strand Company, a Maine corporation, which alleges that it is the principal owner of the stock in the theater. The Strand was formerly the Park, a legitimate house, but was remodeled and redecorated and made into one of the biggest and finest motion picture houses in the state several months ago. It played to big houses for a time but the interest in the new theater dropped away, principally because of its somewhat out of the way location, it is said. A change of program was tried and other means devised to make the theater pay but the handicap of location was too great.

The Maine corporation alleges that the Indiana company is in danger of insolvency and to have been unable to meet the obligations of the company out of the box office receipts. A receiver is necessary, it is alleged, to prevent suits by creditors and the possibility of certain creditors obtaining preference over others. The plaintiff has asked that the receiver be instructed to continue the business.

The court litigation is said to have brought about the recent somewhat hazy announcement that Barton and Olson had taken over the management of the theater under some sort of a trial agreement, had engaged "Where Are My Children" for a week and had raised the price for the three showings daily to twenty-five and fifty cents.

Leases Rockville Theater.

Rockville, Ind.—Darroll Webber and Leslie Strole of Delphi have leased the Rockville opera house for a period of one year and will show feature attractions during the summer months.

Is a Ready-Minded Musician.

Indianapolis, Ind.—Conductor Albert E. Short of the Strand, it is claimed by his employers, is "some conductor." Recently the music for a picture failed to arrive with the reels. Short had an hour and ten minutes in which to compose music to fit the various situations and he accomplished the trick. His music fit five reels, according to his employers.

ILLINOIS NEWS LETTER.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Special Correspondent.

Rights in Light Invention Sold.

QUINCY, Ill.—The Automatic Gas Power Company of which Dr. J. R. Brown, is secretary, sold the manufacturers' right in the motion picture light invented by Frank Hardyman of this city to E. S. Bowman and S. H. DeRoy of New York, and Samuel Bowman of St. Louis, representatives of the Morgan syndicate.

The local company, however, has Missouri and within 70 miles of Quincy in Illinois for exclusive territory, and also will be given a substantial royalty on the sale of the lamps.

Miss Torrey Managing the Elite.

Petersburg, Ill.—The newly equipped Elite is under new management, that of Miss Martina Torrey. Miss Valerie Willis a graduate of the Jacksonville Conservatory of Music and Miss Torrey who is a violinist of ability will furnish the music. Triangle Paramount and General Film service will be used.

Illinois Theater Changes.

McHenry, Ill.—The Airdome has been opened here for the season.

Chicago Heights, Ill.—Salzinedel & Son, who operate the Princess theater, have purchased the Washington theater from Reuben Levine, and will operate both houses. The Princess was closed for six

(Continued on page 504.)

Greetings

to

Motion Picture Exhibitors of America

Who Meet at

NATIONAL CONVENTION

IN CHICAGO

July 10th to 18th, 1916

From

THE MOTION PICTURE TRADE

Or Studios, or Players
Or Screen Profession

OF CALIFORNIA

Success to the National Convention of the

Motion Picture Exhibitors League of America

Webster defines success as: The prosperous termination of any enterprise.

Wise exhibitors are defining it as: E & R Jungle Comedies featuring Napoleon and Sally, the "chimpanzees with the human brains."

E & R Comedies are unique, unusual and individually distinctive; they are the concentrated essence of laughter; the lingering spirits of smiles, and the distilled joy of clean, sparkling comedy.

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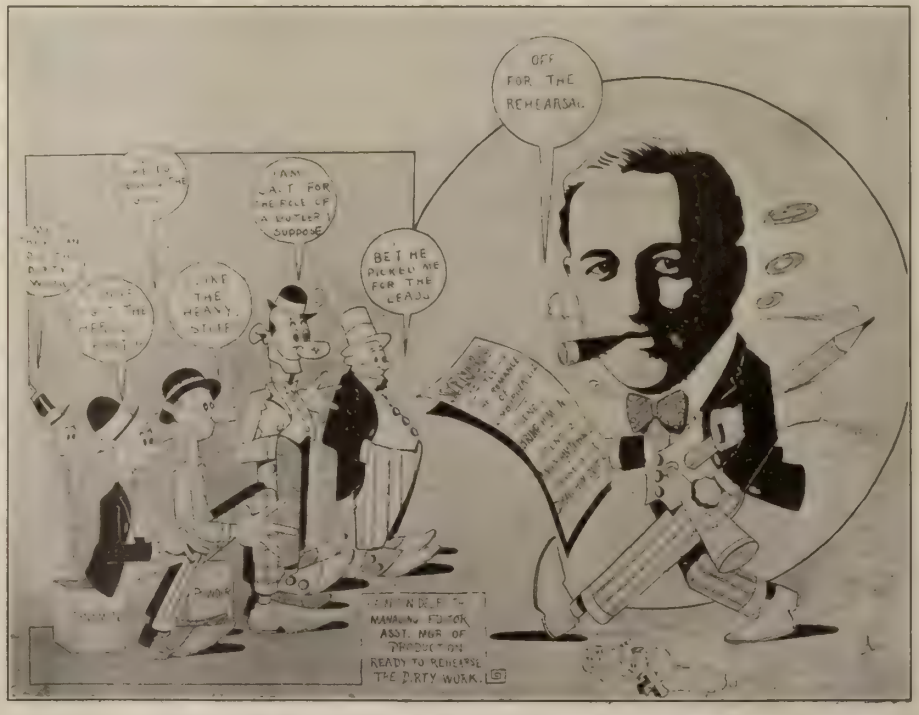
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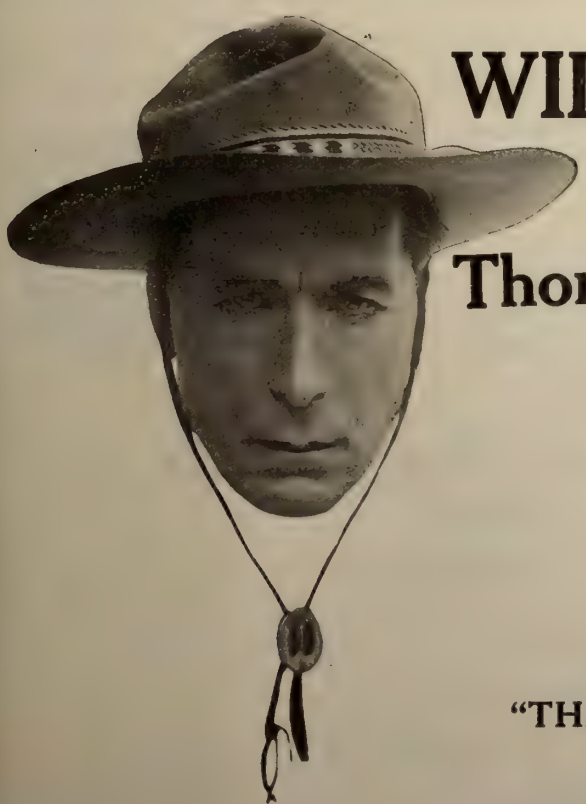

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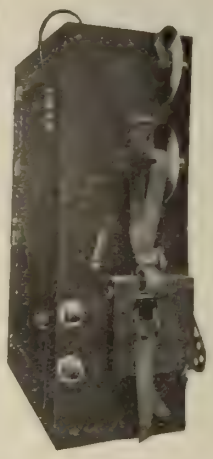

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weeks for remodeling. Until it is ready pictures will be run at the Washington, but later the Washington will use both vaudeville and pictures on Sundays.

Brief Notes Worth a Glance.

Pekin, Ill.—Don C. McClellan, the well known Minneapolis exhibitor was called to Pekin by the illness of his father O. W. McClellan, also well known to moving picture men.

Alton, Ill.—Manager Wm. M. Sawrage of the Airdome had a film made boosting industrial Alton.

Manito, Ill.—Hodkinson & Roush managers of the Rollerdome theater announce a Klein-Edison program.

Monmouth, Ill.—Manager George Howard has given the Bijou theater a garden effect.

Morrison, Ill.—The Morrison Airdome operated by Billy Boston, has re-opened with vaudeville, and pictures being closed because of discouraging weather.

Springfield, Ill.—Richard Travers, of the Essanay company appeared in person at the Vaudette theater.

SEATTLE NEWS LETTER.

Special to Moving Picture World from Seattle Correspondent.

Geo. Endert Stars Own Company.

SEATTLE, Wash.—Geo. P. Endert, for three years Seattle branch manager of the World Film Corporation, has left that position to engage in a company of his own. Endert is replaced in the World office by Hugh Renny.

Mr. Endert opened the Seattle branch for the World company. With Jack Lannon, a wealthy business man here, he is now associated in the Greater Features Co., which handles, at present, the Anna Pavlow a picture of "The Dumb Girl of Portici," and another strong attraction entitled "Where Are My Children?"

Bart Bertelson, press agent of the Clemmer theater in Seattle, was an influential factor in getting the new company organized.

Seattle Claims the Best Organist.

Seattle, Wash.—In Oliver G. Wallace, Seattle claims the greatest motion picture organist in the West, if not in the whole United States.

Wallace played the organ for eight years for James Q. Clemmer, first at the Dream theater, and more recently at the Clemmer theater. He is now with Jensen & Von Herberg, having taken charge at the Liberty theater in the past month.

From the very start, Wallace proved a sensation at the Liberty. His past engagements have been on Estey & Kimball organs, but in his new connection he took hold of an entirely new instrument, the Wurlitzer-Hope-Jones unit orchestra. To hear him handle this wonderful organ so capably proves the old assertion that artists are born. He took to the new instrument like a duck to water—and needless to say, Wallace, though still a young man, is drawing the biggest salary of any organist in the West.

C. Montgomery Goes to Fox.

Seattle, Wash.—Clinton Montgomery, formerly on the road for the V-L-S-E, now is assistant coast representative for the Fox films under E. R. Redlick, western representative.

Dan Donellan Is V-L-S-E Road Man.

Seattle, Wash.—Dan Donellan, who has been editor of Pals, the weekly mouthpiece in Seattle of the V-L-S-E, has a new job. He's road salesman now for the same company.

Spitzer and Cohn, representatives of the Clara Kimball Young features paid a visit to Seattle recently to line up prospects for her coming releases.

W. W. Drum is in Seattle to assist Hugh Renny in the new management of the local branch of the World Film Corporation. He will remain here for several weeks.

Irritating Censorship

Minneapolis Can Now See "The Evil Thereof," for Mayor Nye Has Rescinded Former Order Against It—But "Little Girl Next Door" Has Come Under His Ban—He Is Absolute Dictator in the Matter of Censoring Films.

By Perry S. Williams, Special Correspondent, Address Tribun e, Minneapolis, Minn.

Minneapolis, Minn.—Moving picture men of this city once more are on the fence as a result of the constantly changing censorship code of Mayor Wallace G. Nye.

Several days ago the mayor's big board of censors, advised him to stop the production of "The Evil Thereof." The theater management and their friends, however, succeeded in reaching the ear of the city executive with regard to the film and let it be known to him that a large sum of money had been expended by the New Garrick in advertising the show which had been booked for only three days. The mayor then reversed his board and himself and permitted the showing of the picture. He held steadfastly to his latter decision despite public and private protest from some of the leading social and philanthropic sources in the city and the moving picture men were enheartened at finding what they believed to be a friend of the film men in the city chief.

However, their joy now has been jarred into sorrow for the mayor apparently has gone to the other extreme in making his absolute dictatorship over the film theaters in Minneapolis felt. A few days ago Barret O'Hara, former lieutenant governor of Illinois, came to the city in the interests of the "Little Girl Next Door" picture, which is based on the work done by the Illinois vice-commission of which Mr. O'Hara was the leading member when in office. He arranged for a private showing in Mayor Nye's reception room for the city executive, and the members of his censorship board. After eliminating only very minor parts of the film the board reported to the mayor that they were satisfied that the picture could be shown in Minneapolis without harm to public audiences. The mayor withheld judgment, but it was broadly intimated that he would be guided by the findings of his board. Now he has announced that he will absolutely forbid its being shown in any theater. The picture had not been contracted for by any Minneapolis house, and the mayor said he took the action he did as much as anything else to head off any arrangements being made for its showing in the city so that no theater owner could come to him with the plea that money already spent in heralding the play was of enough consequence to warrant him in rescinding his first order. In the order prohibiting the picture the mayor writes:

"It pictures revolting details of vice, brutality, gambling and the drug evil. There are some wise admonitions to parents and children, but with so much bad mixed in that harm would result."

Projection Contest by University Students.

St. Paul, Minn.—One of the most interesting contests involving the moving picture which ever took place in this part of the country was held a few days ago at the State University farm school here. After ten men had tried their luck at operating a projection machine, the four best were pitted against each other to determine which was the best operator. Prof. B. L. Newkirk, who staged the contest, awarded the palm to F. G. Wells of Walker, Minn. The contestants and 500 persons who made up the audience were members of the summer school classes which are being taught how to handle the projecting machines. They are all teachers and principals of rural and consolidated schools. Marking was done after the following code:

A clean, bright, white picture counted three points; keeping the picture within the frame also netted three points; no interruptions gave the operator a credit of two points and the general artistic effect of the picture was good for two more. Mr. Wells' score was almost perfect.

J. H. Reisman and Bert Goldman Ride Shriners' Goat.

St. Paul, Minn.—The burning sands leading to the doorway of the mystic shrine were traversed several days ago by two followers of the moving picture game in this city. Bert Goldman, manager of the Majestic and Princess theaters, and J. H. Reisman, manager of the Dale theater, are the film trade pair who braved the treacherous back of the official goat of Osmun Temple. The boys are on the job again and seem not much the worse for wear. The goat has not been seen since the ceremony and the state of its health is a matter of conjecture among the friends of Goldman and Reisman.

A Paper "Zep" Advertises Picture.

Minneapolis, Minn.—A six-foot airship made of yellow paper was used here by the management of the New Garrick theater in advertising a Keystone comedy recently which dealt with the subject of aerial craft. The "Zep" was suspended under the canopy in front of the playhouse and proved a good drawing card.

Theater Changes.

Jordan, Minn.—A new moving picture theater is to be erected in this place by H. Thievoldt. Mr. Thievoldt is at present in Jordan, Minn., where he has picture house interests.

Winona, Minn.—The building at 73 East Third street in this city is being made over into a picture playhouse.

Lawton, N. D.—The theater in this place, which is owned by Joseph Miller, will be turned into a moving picture house soon. Mr. Miller has announced plans for purchasing an outfit for that purpose.

Minneapolis, Minn.—The World correspondent is indebted to Tom North editor of the V-L-S-E Pals, of Seattle, Wash., for being put on the exchange list of that paper. (Same at this end.)

WISCONSIN NEWS LETTER.

From Midwest News Service, 623 South Wabash Ave., Chicago, Ill.

New Wisconsin Theaters and Changes.

Waupaca, Wis.—The Colonial theater is now under the management of D. M. Leadbetter of Superior, who purchased the interest of Frank Yunker of Oshkosh. The new policy is to give a four reel show for ten cents and on one or two nights a week show something real big for fifteen cents.

Steven Point, Wis.—The Ideal moving picture theater here has been taken over by C. W. Rice, who also owns the Unique theater at Marshfield. Rice formerly lived here, and will take charge of the Marshfield house. He may operate both houses.

Clinton, Wis.—A. W. Miller has sold the Gem theater to Mr. Atherton of Albany, Wis.

Mazomanie, Wis.—A moving picture theater has been opened in the Larson block.

Marinette, Wis.—W. M. Beadell, formerly manager of the Beach theater in Chicago, has taken over the management of the Bijou and Marinette theaters here, succeeding Charles Carey who has taken the management of a house in Oshkosh.

Bayfield, Wis.—The firm of Anderson & Adams has been dissolved, Anderson taking over the Princess theater and Adams the barber shop which they operated.

California's Big Film

Columbia Theater of San Francisco Begins a Run of New Ten-Reel Picture, "The Argonauts of California," Made by Grafton Publishing Film Company—Some of Its Big Scenes—Will Go East in Fall.

By T. A. Church, 1507 North St., Berkeley, Cal., Special Correspondent.

SAN FRANCISCO, CAL.—The Columbia theater, one of the finest playhouses of this city, is now given over to a season of moving pictures, the opening attraction being "The Argonauts of California," produced by the Grafton Publishing Film Company. The premiere of this ten reel photo-dramatic spectacle took place on June 18 and was the occasion for a wonderful assemblage of pioneers, men and women who had passed through the stormy times depicted in the picture. Since then the house has been well filled at every performance, all San Francisco apparently being eager to see its early story on the screen.

The special stage sets used with the production add greatly to its impressiveness, four of these being used: "The Coming of the Spaniard," a scene on the California coast; "The Coming of the Argonauts," showing dawn on the desert, with a train of prairie schooners; "The Golden Fields," a view of the high Sierras, and "Sunset off the Golden Gate." These sets are used effectively to divide the performance into three parts, the first consisting of the prologue which treats of the discovery of gold and the introduction in which is shown how the world received the news. The second act is given over to the unfolding of the story, of adventures in the "Days of old, the days of gold, the days of '49," with much of historic interest, while the third act is devoted to the story of San Francisco in the days of the Vigilantes. The feature of the production is the fidelity to the spirit of the times, its historic accuracy and the care taken to present scenes in their correct surroundings. It is essentially an epic of the West and the first earnest attempt that has been made to tell the story of the pioneers.

One of the most fascinating chapters in American annals is the narrative of the world-famous Vigilance Committee of 1856, an organization of the new city's bravest, ablest and best men who redeemed San Francisco from its reign of terror, subjugated the lawless bands that had formed, hanged the leaders and finally restored peace and order to the wild bonanza metropolis. The climax of "The Argonauts of California" is reached with the killing of James King of William and the resulting action of the Vigilantes.

Edward L. Grafton, head of the producing concern bearing his name, is giving the presentation of this production his personal attention and states that it will be shown throughout the Pacific Coast during the summer and will be taken East in the fall. The lobby displays are probably the most elaborate of any made for any moving picture production and have been insured for $20,000. The paintings and tinted photographs have been made under the direction of C. Sanford Harrison and not one has cost less than one hundred dollars, there being more than one hundred of these in all. Each large picture is framed in native pine with the bark left on, producing an artistic effect and one in keeping with the production. It is planned to have the entire company that took part in the production come to San Francisco and view the film while it is being shown here.

Lasky Concern Enters Field.

San Francisco, Cal.—The Lasky Amusement Enterprises, which will shortly be incorporated, has opened offices on the sixth floor of the Humboldt bank building and is preparing to engage in business with a chain of photoplay houses. Mark A. Lasky is president of the concern and Mark M. Leichter, of the Rex theater, is general manager. A lease on a house to be erected in the Richmond district has already been taken over and it is planned to secure others at an early date. These theaters will all bear the Lasky name and a specialty will be made of Paramount productions. The house to be erected in the Richmond district will be located at Tenth avenue and Clement street on the property of Mary M. Seidl and will cover an area of fifty by one hundred and fifty feet. It will be of the most modern construction with a seating capacity of about 1,500 and will represent a total investment of almost $100,000. In planning the theater the use of stairs has been done away with entirely and easy inclines will lead to the mezzanine floor and balcony. At the rear of the house there will be a children's playground where the little tots may play while their elders are enjoying the show. Mark M. Leichter is also handling the "Flexlume" interchangeable sign and has already placed this with a number of local theaters, including the Portola, the Market street and the new St. Francis theaters.

Two Houses to Share Paramount Service.

San Francisco Cal.—The Imperial theater, which has for some months been making two complete changes of program a week, featuring Paramount service exclusively, has gone back to the former plan of but one change. The management of the St. Francis theater on Geary street has made arrangements for taking care of one of the two weekly Paramount releases and as soon as this house is opened in the fall there will be two downtown theaters featuring first run Paramount films.

"Where Are My Children?" Going Big.

San Francisco, Cal.—Sol L. Lesser is meeting with great success in booking "Where Are My Children?" which recently completed such a successful run at the Tivoli theater, where it broke all former records for attendance, and this is now being shown in some of the suburban cities. At Vallejo it was shown for two days and was seen by three thousand people out of a total population of twelve thousand. At San Mateo it was shown at twenty-five cents and requests are being made that it be brought back there. J. S. Berkowitz has been placed on the road with this production by Mr. Lesser and the chief trouble he has experienced has been to choose the house in which to place it.

Slaughter-Lamson Film Barred.

San Francisco, Cal.—Exhibition of the Slaughter-Lamson film, depicting scenes in a notorious case in which a minister was involved, has been prohibited by the authorities at Sacramento, Stockton, Napa, Dinuba and Porterville. At San Jose the showing of the film was allowed after it had been inspected by members of the police department. The California rights, which were held for a time by a local concern, have been taken over by the makers of the film, the California Photo Company, Oakland, Cal.

News from San Francisco.

The Rex theater on Polk street has added a second late model Motiograph, purchased from Edward H. Kemp, the local agent.

The Atlas Educational Film Company has sent a projection machine to the Half Moon Bay high school and another to a vacation resort at Lake Tahoe.

W. O. Edmunds, Pacific Coast manager for the Kleine interests, recently visited the branch at Los Angeles and has since made a trip to Portland and Seattle.

Messrs. Howell & Moore, of the new Monanche theater, Porterville, Cal., were recent visitors here to purchase equipment for this house and make arrangements for service.

N. E. Levi, formerly of the Los Angeles branch of the Mutual, has been transferred to the local office, where he is employed in the booking department.

Northern California News.

Chico, Cal.—The Majestic theater has been closed for the summer by Anderson & Wood and an airdome has been opened.

Sacramento, Cal.—Otto Laurelle has taken over the Actograph theater formerly conducted by Mr. Nathan.

Sunnyvale, Cal.—Mr. and Mrs. J. F. Meany have disposed of the Empire theater to P. S. Fleischer and associates of Palo Alto who plan to make a number of improvements.

Cotati, Cal.—Cecil Ross, who at one time had four houses in this section, will shortly open a new theater with a seating capacity of 400 and will give shows four times a week.

Richmond, Cal.—L. V. DeLorme, formerly manager of T. & D.'s Richmond theater, and the Alameda house of the same concern, recently visited the moving picture studios of Los Angeles in company with R. V. Wood.

Boyes Springs, Cal.—Dr. E. L. Parramore has opened the Boyes Springs theater for the season and is offering a seven day feature program, featuring Paramount pictures.

PRAIRIE STATES NEWS LETTER.

By Frank H. Madison, 623 Wabash Ave., Chicago, Special Correspondent.

H. A. Kyler Opens New Office in Omaha.

OMAHA, Neb.—H. A. Kyler, formerly manager of the United and Consolidated Film exchanges in Davenport, Ia., has disposed of his interests in the Western Central Film Company at Sioux City, Ia., and has opened the Co-operative Film and Supply Company at 208-209-210 Bromley building in Omaha. This company will handle Iowa and Nebraska for the Independent Film Corporation of Minneapolis, which has a large stock of high grade features and comedies. Mr. Kyler is also handling for the Iowa and Nebraska territory the Chicago Tribune's German, Russian and Belgian war pictures. "Business has certainly opened up for us in fine shape," said Mr. Kyler. The new firm has adopted as a motto, "We Co-operate with the Exhibitor."

Screen Club Notes.

Omaha, Neb.—The Omaha Screen club gave a stag party Friday night, June 23, at the Henshaw hotel. J. E. Kirk of the Omaha Screen club had charge of the Omaha contingent to the League convention in Chicago.

John E. Flynn Weds.

Omaha, Neb.—The marriage of John E. Flynn, assistant manager of the General Film Co., at Omaha, and Miss Marie Josephine Fitzgerald of Elkhart, Ind., took place June 20, at Chicago.

Nebraska Theater Changes.

Columbus, Neb.—Max Rothleitner has taken over the North theater from Robert Kent.

Scott's Bluff, Neb.—A moving picture theater is being constructed by Robert Weller and Fred Roberts.

Syracuse, Neb.—D. C. Beyette has purchased the interest of his partner E. H. Ronnan, in the Palace theater.

Kearney, Neb.—F. G. Keens has awarded

the contract for the construction of a 30 x 100 moving picture theater on the site of the present Crescent theater. It will seat 500. It will open about September 15.

Omaha, Neb.—Alfred Olson re-opened the Apollo theater on Leavenworth street, after having it closed for several weeks for improvemnts, among which was the installation of a new ventilating system.

Omaha, Neb.—The Monroe theater has been redecorated and a new lighting system installed.

Iowa Theater's Emptying Record.

Burlington, Ia.—The Palace theater holds the Iowa record for emptying the house in the shortest time. When playing to capacity the house can be cleared in 103 seconds. While aware of the fact that safety conditions in his house were paramount, Manager Jacobs was surprised to receive a letter from the state officials at Des Moines informing that an inspector recently timed the crowds as they were leaving. The house has three exits.

New Iowa Theaters and Changes.

Ft. Madison, Ia.—Mrs. Leoti Rose of Mexico, Mo., has sold the Grand opera house here to H. C. Sprick of Nebraska. The new owner has extended the leases of W. E. Kleppisch who will continue to operate the theater.

Malvern, Ia.—Fred Mendenhall has opened a moving picture show here.

Waterloo, Ia.—"The Struggle" was the initial attraction at the Crystal theater, re-opening under the management of A. W. McIntosh who also is owner. He has had the house redecorated and has installed an orchestra.

Burlington, Ia.—Lawrence P. Blank is back from Fort Lee, N. J., where he was working in connection with the production of pictures and will be manager of the Palace theater for several months during the absence of Manager Jacobs. Blank was manager of the Palace for several years.

Paulina, Ia.—E. W. McCracken and E. M. Ehlers of this place have purchased the Grand theater at Worthington, Minn.

Mason City, Ia.—Manager Heffner of the Bijou theater recently closed down his afternoon show and refunded money to patrons because a film sent him was not up to standard.

Heard on Portland's Film Row.

Camas, Wash.—Lyman Ward, formerly of Goldendale, Wash., is managing the Grand theater here. McGill, of Kiggins and McGill of Vancouver, has returned to Vancouver.

Enterprise, Ore.—C. C. Ghormley is back at his old theater, the Peoples.

Echo, Ore.—J. R. Jordan has moved his theater, the Star, to a new location and has installed a new Power 6-B machine furnished by the Service Film Company, of Portland. Mr. Jordan recently made a trip to Portland to buy equipment for the new house.

Portland, Ore.—L. Vergere, owner of the Peoples theater, Joseph, Ore., was a recent visitor, coming to Portland to receive surgical treatment.

Portland, Ore.—E. J. Myrick, manager of the Columbia theater, was the host recently to 400 boy scouts who came at his invitation to view Willie Collier, Jr., in "The Bugle Call."

Portland, Ore.—H. M. Wilson, road man for the G. F., is absent on a long trip through Eastern Oregon and Washington. The Portland office reports he is turning in new business every day.

Hillsboro, Ore.—Phelps & Harrington, owners of the Liberty theater, have bought the opposition house, the Majestic, from G. C. Combs.

Portland, Ore.—E. M. Loy, manager of the Sunset, prepared an attractive lobby for Mutual's "In the Web of the Grafters." An assortment of handcuffs was secured from the police station for the display.

Exhibitors in Arms

Censorship Standards for Viewers Censoring Films Compiled by Portland, Oregon, Board Made Public—Exhibitors Protest Against Them—Censor Richards Says They Will Work No Hardships.

By Abraham Nelson, Special Correspondent of the Moving Picture World.

PORTLAND, Ore.—As forecast in these columns on June 10, the promulgation of the rules, standards or guides by the censorboard did not clear the censorship sky. In fact ominous clouds such as are known to precede storms are hovering dangerously near and exhibitors feel that the situation is again acute.

Whether or not the rules, standards or guides have been fully adopted by the board is not clear. Chairman Richards said they had been signed by five members, a majority of the board. At any event they have been made public. Chairman Richards said they were not calculated to make Portland's censorship the least bit more stringent than it is at present, and that they were merely a basis from which the committee of viewers, whose membership occasionally changes, could work from with equal fairness to all exhibitors. He said they were not hard and fast rules but merely guides for the viewers. He asked the writer to state these facts unequivocally, in an uncolored and unbiased manner.

The effect of the promulgation of the rules, standards or guides, within three days after the press reported them as news items, was as follows:

The Evening Telegram, one of Portland's papers published an editorial on June 23 which stated in part:

"Announcement is made of a new code for the government of the movie censors; and it is tighter, as it ought to be. Whether or not all the provisions of the new code are essential and desirable, we do not undertake to argue. But decency will declare that in the main the scenes to be prohibited deserve that treatment."

Copies of the standards, guides or rules were handed to the exhibitors. A special meeting of the Oregon Moving Picture Men's Association was held June 24 to discuss them. A committee was selected to wait upon the mayor to protest against the standards, guides or rules and to further say that if there must be censorship, the association preferred to work under the city ordinance as interpreted by the mayor at a meeting with the picture men several months ago. It was also proposed to put the censorship question directly to the people at the next city election. The effect of the promulgation of the board's standards, rules or guides was to unite exhibitors, exchange men, road men, in fact everybody in the industry, more strongly against the kind of censorship practiced in Portland.

Of the standards, rules or guides in the compilation that are numbered, there are 39, which when added to those unnumbered make the total over 50.

T. & D. Man Visits.

Portland, Ore.—Claude L. Langley, directing manager and treasurer of the Turner and Dahnken circuit, was a recent visitor from San Francisco looking over the local field. He came to Portland in time to attend the special meetings of the Oregon Motion Picture Men's Association and was much interested in the censorship situation. Mr. Langley is a strong Portland booster and was greatly impressed with the city, its ideal location and beautiful theaters. Mrs. Langley accompanied him.

Change in Ashland.

Ashland, Ore.—O. F. Bergner, formerly of the Columbia theater, Portland, and for the past year manager of the Vining at Ashland, has acquired the other house in the town, the Lyric. The deal is said to have been consummated through George Hunt, of the Page theater, Medford, who purchased the theater from J. H. Cook and then sold it to Mr. Bergner.

Exhibitors Who Are Cameramen.

Medford, Ore.—D. L. Sherrits, of the Star theater, is making a bid for the town's patronage by producing and photographing local pictures. His latest effort is "The Fatal Pie," a one reel comedy with local people. Mr. Sherrits reports his venture to be a business getter for the Star.

Klamath Falls, Ore.—C. R. Miller, owner of the Orpheus theater, also cranks a camera over this territory. He has taken several hundred feet of Crater Lake scenery which he has exhibited in his house with good success. Recently he took a reel of film of the plant of the Bend Lumber Company which he sold to L. G. Rudow, of the Dream theater, at Bend.

Portland, Ore.—Frank H. Hull, who owns the Savoy theater at Central Point, was a recent visitor in Portland arranging publicity for the Rogue river roundup. Mr. Hull is also a cameraman in his part of the state and has made atractive pictures of Lithia park, Ashland and other Southern Oregon scenes.

With the Bugle Call.

Portland, Ore.—When the call came for the Oregon National Guard to mobilize at Clackamas preparatory to leaving for the Mexican border it caused several vacancies in the offices on Film Row. Among the boys to don the olive drab was Sidney Schubach, publicity man for Universal and booker for Bluebirds, and Claude Bickner, formerly shipper at Universal and now employed at the Strand theater.

That the bugle call is no respecter of persons or conditions will be testified to by Mrs. Henry Rehberg, until recently Miss Lillian De Grace, the popular stenographer at the General Film exchange. She was married to Henry Rehberg, of the American Express Company on Sunday and that night at 10:30 came the call mobilizing the militia of which Mr. Rehberg was a member. By special dispensation, however, the groom received three days leave and the couple's brief honeymoon was spent in Seattle.

Doings South of Portland.

Portland, Ore.—Reiterating the sentiment of road men who have passed through the territory during the past few months that the business of the exhibitors in Southern Oregon is practically at a standstill, H. H. Brownell, travelling representative of Pathe returned to headquarters after a long and successful trip south of Portland. Mr. Brownell crossed the state line into Northern California and noted much activity in Weed, Montague and Hornbrook, little towns. "The Birth of a Nation" played in these towns to excellent business. Mr. Brownell was out eight days covering 1,500 miles and making nearly every town containing a theater. At Eugene, A. H. McDonald reports good business on "Who's Guilty?" and the "Iron Claw." At Klamath Falls, J. V. Houston has completed the improvements on the Star theater. Mr. Houston owns the Star and Temple theaters there.

Portland, Ore.—Al Sather, manager of the Ideal theater, sang at the Strand the week of June 11, with the Washington trio. Al was the hit of the act.

Portland, Ore.—Among the recent visitors at the exchanges were: Mr. and Mrs. E. D. Gatchell Cozy theater, Woodburn; B. J. Callahan, Jr., Seaside, and Mrs. Mattecheck, of Kennewick, Wash.

Canadian Film Promised

European War and High Tariff on Imported Film Propitious for Home-Made Pictures and Several Studios Are Expected to Begin Making Soon—Have Hopes of Possible Export Trade—Present Prospects.

By W. M. Gladish, 1236 Gerrard St., E. Toronto, Special Correspondent.

TORONTO, Ontario.—An entirely new phase in the Canadian field of moving pictures has developed with a suddenness which is surprising. Like the developments in other Canadian industries, the new film era is mainly due to a feeling that world trade channels and tariff arrangements are going to be so changed after the war that many adjustments and adaptations of trade facilities will be absolutely necessary. It is anticipated in film circles that the duty levies of 25 per cent. and 7½ per cent. on reels imported from the United States will be increased when the Entente Allies have time to look after the arrangement of trade treaties. A Toronto member of Parliament is said to have advised a local moving picture concern to expect a substantial increase in the duty on film imports from the States.

Studios in Canada.

In view of this situation it is interesting to note that announcements have been made in five Canadian cities within the past few days regarding the organization of film production companies. The five cities are Toronto, Montreal, Kingston, Niagara Falls and Banff, the latter place being situated in the heart of a wonderfully scenic section in Alberta.

The company which is being organized for the production of photo-drama in and around Banff is known as the Great Western Film Company of Canada, Ltd., and it has an authorized capitalization of $200,000. Plans have already been prepared for a studio one hundred feet square. This studio is to have a revolving stage and other modern accessories. The temporary headquarters of this company are in Toronto and one of the prime movers in this business unit is Alex. L. Dunbar. The services of at least one American film star is being secured, it is declared, and it is hoped to get down to production as soon as possible. The utlimate schedule of the company will be, it is said, three five-reel features, three three-reel subjects and two single-reel releases each month. An interesting feature of this development is that a prominent English film company of world-wide reputation is said to be actively interested in the formation of the new Canadian company.

The prospective moving picture industry for Kingston, Ontario, consists of the Canadian National Features, Limited, of which J. Shea of Toronto is the president. his company has applied for a lease of the Kingston fair grounds upon which to erect a studio and the company will settle in Kingston, it is announced, if the use of the grounds can be secured.

At Niagara Falls, Ontario, has been organized the Niagara Falls Film Corporation with a capital of $100,000. This company has already started operations, it is announced, and there are forty available people for the productions of the firm, according to a statement just issued.

A Canadian film exchange with headquarters in Toronto, is also making arrangements for the filming of photo-dramas near Montreal. A studio is to be erected near Montreal but the plan of action has not yet been settled so that the name of the company is being withheld. The exchange is a substantial organization and apparently has valuable connections in the trade.

The announcement has also been made that the first release of the Canada Film Company of Galt, Ontario, which will be "In Self Defense," a nine-reel war drama, will be made probably about July 15. The first exhibition of the Canadian production will be staged in Massey Hall, Toronto, according to arrangements now being made.

Along the line of the development of the film business, it is worthy of mention that Canada now has its pictorial news weekly which is made up exclusively of Canadian happenings. This reel first made its appearance about six weeks ago and is released by M. S. Marvin of Toronto.

Hope to Export Pictures.

In connection with the establishment of film producing companies in Canada, the size of the Canadian market has been realized, it is declared. The fact is appreciated that where probably one hundred prints of a photoplay are released in the United States only one or two prints are used in the whole of Canada. It is seldom that more than three prints of any picture are released in the Dominion. It is pointed out, however, that consideration is being given to a probable development of an export business which may be protected by tariffs.

Speculation is rife as to the outcome of the new situation but general prominence is given to the belief that a moving picture producing industry in Canada will be one of the results of the present European war.

Mistake in Report of New Law.

Toronto, Ontario. — According to the newly printed regulations of The Theatres and Cinematographs Act for the Province of Ontario, the operating cabinet of a picture show is to be equipped with two fire extinguishers containing "Carbolic Acid Gas." This is an inflammable fluid and if it had not been for the printer the clause would probably have read "Carbonic Acid Gas."

A New Picture House.

Smith's Falls, Ontario.—Arrangements have been made by Lieutenant-Colonel Balderson of Perth, Ontario, for the opening of a new picture theater in Smith's Falls. Colonel Balderson has been operating a house at Perth for some time.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

H. H. Williams Again at Helm.

Hamilton, Ont.—H. H. Williams, the builder of the Lyric theater, Hamilton's biggest photoplay house, has once more assumed the management of the theater which remains on the United circuit. The Lyric was erected about three years ago. Mr. Williams rents films on the open market.

Business Notes.

Toronto, Ontario. — Announcement is made that a large consignment of French films was recently received in Toronto from Paris.

Toronto, Ontario.—The Montreal branch of All-Feature Films, Limited, the headquarters of which are in Toronto, has been sold to the J. T. Malone Film Exchange.

Signing for Censor Referendum in Spokane

Patrons of Theaters Putting Their Names Down on Petitions for Vote to Kill Local Censorship.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, Wash.—War was formally declared by Spokane theater managers against the theatrical censorship ordinance recently passed by the city council and which in the natural course of events will become a law July 5. The theatrical opposition is headed by Ralph Ruffner, manager of the Liberty theater, and Will T. Reed, manager of the Casino, with the others falling somewhat passively into line through the Amusement Managers' Association.

Petitions were in evidence at the picture houses and vaudeville theaters, and patrons of the several places of amusement were importuned by ushers to attach their signatures thereon. They met a ready response in most instances. Ten per cent. of the voters of the last general election must attach their names to petitions before a referendum election can be called.

E. Clark Walker, manager of Pantages theater, reported that about 200 signatures had been recorded on the petitions in the hands of his ushers during the first day, and three blank pages of the petition forms were filed before the matinee started. Manager Ralph Ruffner of the Liberty reported that more than 200 signatures had been secured there before 3 o'clock in the afternoon. The Casino has several copies of the petitions on a table in the vestibule where voters can sign if they desire without going into the theater.

Mr. Ruffner speaking for the association, said, "The Amusement Managers' Association is unanimously behind the movement to submit the censorship to a referendum and we believe the question should be placed on a ballot at the November election and that the final decision should rest with the theater patrons.

"Such agitation as has been promulgated is representative, we believe, of only a few disgruntled reformers."

Fashions and Local Beauties at the Clemmer.

Spokane, Wash.—An innovation in the way of added attractions at moving picture theaters, as far as Spokane is concerned, is announced by Dr. H. S. Clemmer of the Clemmer theater, the novelty being a series of fashion shows with living models. Spokane exhibitors have offered soloists, both vocal and instrumental, quartetts, readers and supplementary organ solos as accessories to their pictorial programs, but the Clemmer will be the first to introduce fashion shows here.

The first of these shows will be presented some time in August, as soon as the latest creations from the New York modistes are available.

Fashion shows will be presented every Monday night as long as the stylish frock, wraps and clocks are available. Through arrangement with the Whitehouse, the Clemmer will show the very latest creations, and from five to fifteen of the prettiest girls that can be found in the city will be used to display their charms.

It is probable that the Clemmer will hold a beauty contest during the summer months to select the most beautiful girls in the city to wear the stunning dresses and feminine attire that will be put at their service. The style shows will be presented in addition to the regular program each Monday evening, with two exhibitions nightly. Manager Clemmer hopes to make Monday society night at the Clemmer under the new idea.

Calendar of Daily Program Releases

Releases for Weeks Ending July 15 and July 22

(For Extended Table of Current Releases See Pages 540, 542, 544, 546.)

General Film Company.

Current Releases.

	Serial No.
MONDAY, JULY 10, 1916.	
BIOGRAPH—The Squaw's Love (Drama) (Biograph Reissue No. 62)	20866
LUBIN—Otto the Sleuth (Comedy)	20867
SELIG—The Milk White Flag (Three parts—Comedy)	20861-2-3
SELIG—The Selig-Tribune No. 55, 1916 (Topical)	20865
VITAGRAPH—Wrong Beds. (Comedy)	20864
TUESDAY, JULY 11, 1916.	
ESSANAY—The Private Officer (Two parts—Drama) (Reissue)	20868-9
KALEM—The Baggage Smashers (Comedy)	20870
LUBIN—The Half Wit (Two parts—Drama)	20871-2
WEDNESDAY, JULY 12, 1916.	
BIOGRAPH—Men and Women (Three parts—Drama) (Biograph Reissue No. 63)	20875-6-7
ESSANAY—The Fable of "The Small Town Favorite Competition" (Comedy)	20874
KALEM—The Quack Quakers (Comedy)	20873
VIM FEATURE COMEDY—A Spring Cleaning (Comedy)	20878
THURSDAY, JULY 13, 1916.	
LUBIN—Expiation (Three parts—Drama)	20879-80-1
SELIG—The Selig-Tribune No. 56, 1916 (Topical)	20882
VIM—Spaghetti (Comedy)	20883
FRIDAY, JULY 14, 1916.	
KALEM—The Wishing Ring (Comedy)	20887
KNICKERBOCKER STAR FEATURE—The Dupe (Three parts—Drama)	20884-5-6
VIM—The Great Safe Tangle (Comedy)	20889
VITAGRAPH—The Man From Egypt (Comedy)	20888
SATURDAY, JULY 15, 1916.	
ESSANAY—The Secret of the Night (Three parts—Drama)	20890-1-2
KALEM—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series) (Drama)	20897
LUBIN—Hang on Cowboy (Comedy)	20893
SELIG—Legal Advice (Comedy)	20898
VITAGRAPH—The Waters of Lethe (Three parts—Drama) (Broadway Star Feature)	20894-5-6

General Film Company.

Advance Releases.

MONDAY, JULY 17, 1916.

BIOGRAPH—The Informer (Drama) (Biograph Reissue No. 64).
LUBIN—Otto's Vacation (Comedy).
SELIG—The Private Banker (Three parts—Drama).
SELIG—The Selig-Tribune No. 57, 1916 (Topical).
VITAGRAPH—The Musical Bather (Comedy).
—The Head Waters of the Delalven (Scenic).

TUESDAY, JULY 18, 1916.

BIOGRAPH—By Man's Law (Two parts—Drama) (Biograph Reissue No. 65).
ESSANAY—The Other Man (Two parts—Drama) (Reissue).
KALEM—Ham Comedy (Title not yet decided).

WEDNESDAY, JULY 19, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A Scenic subject on the same reel.
KALEM—A Watery Wooing (Comedy).
VIM FEATURE COMEDY—The Connecting Bath (Comedy).

THURSDAY, JULY 20, 1916.

LUBIN—The Rough Neck (Three parts—Drama).
SELIG—The Selig-Tribune No. 58, 1916 (Topical).
VIM—Aunt Bill (Comedy).

FRIDAY, JULY 21 1916.

KALEM—A Double Elopement (Comedy).
KNICKERBOCKER STAR FEATURE—Sibyl's Scenario (Three parts—Drama).
VIM—Help! Help! (Comedy).
VITAGRAPH—The Fur Coat (Comedy).

SATURDAY, JULY 22, 1916.

ESSANAY—The Grouch (Three parts—Comedy—Drama).
KALEM—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Americans After All (Comedy).
SELIG—Shooting Up the Movies (Western-Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending July 15 and July 22

(For Extended Table of Current Releases See Pages 540, 542, 544, 546.)

Universal Film Mfg. Company.

SUNDAY, JULY 9, 1916.	Serial No.
LAEMMLE—No release this day.	
L-KO—Getting the Goods On Gertie (Comedy)	01551
REX—A Dead Yesterday (Three parts—Drama)	01580
MONDAY, JULY 10, 1916.	
NESTOR—Henry's Little Kid (Comedy)	01584
RED FEATHER PHOTOPLAY—The Heart of a Child (Five parts—Drama)	01583
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 11, "The Stampede" (Two parts—Drama)	01601
TUESDAY, JULY 11, 1916.	
GOLD SEAL—Nature Incorporated (Two parts—Comedy—Drama)	01585
IMP—A Stranger in His Own Home (Comedy)	01587
REX—War Ridden Mexico (Special Release)	01586
WEDNESDAY, JULY 12, 1916.	
ANIMATED WEEKLY—Number 28 (Topical)	01590
L-KO—Ignatz's Icy Injury (Two parts—Comedy)	01589
VICTOR—A Conflicting Conscience (Drama)	01588
THURSDAY, JULY 13, 1916.	
BIG U—The Three Brave Hunters (Comedy)	01592
LAEMMLE—No. 16 Martin St. (Two parts—Drama)	01591
POWERS—Sammy Johnsin Gets a Job (Comedy—Cartoon)	01593
—Mexican National History (Ditmars Educational)	01593
FRIDAY, JULY 14, 1916.	
IMP—The Little Gray Mouse (Two parts—Drama)	01594
NESTOR—No release this day.	
VICTOR—Little Boy Blue (Drama)	01595
SATURDAY, JULY 15, 1916.	
BISON—The Human Pendulum (Three parts—Dr.)	01596
JOKER—The Harem Scarem Deacon (Comedy)	01597
POWERS—No release this day.	

SUNDAY, JULY 16, 1916.	
LAEMMLE—Baseball Bille No. 2 "Flirting With Marriage" (Comedy)	01600
IMP—Two Seats At the Opera (Comedy)	01599
REX—The Crimson Yoke (Two parts—Drama)	01598
MONDAY, JULY 17, 1916.	
NESTOR—Kill the Umpire (Comedy)	01603
RED FEATHER PHOTOPLAY—The Seekers (Five parts—Drama)	01602
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 12 "On the High Seas" (Two parts—Drama)	01620
TUESDAY, JULY 18, 1916.	
GOLD SEAL—The Crystals Warning (Three parts—Drama)	01604
VICTOR—The Gentle Art of Burglary (Comedy)	01605
WEDNESDAY, JULY 19, 1916.	
ANIMATED WEEKLY—Number 29 (Topical)	01608
LAEMMLE—The Garden of Shadows (Two parts—Drama)	01606
L-KO—A Bold Bad Breeze (Comedy)	01607
THURSDAY, JULY 20, 1916.	
BIG U—His Own Story (Drama)	01610
POWERS—The Devil Dancers of India (Educational)	01611
VICTOR—The Belle and the Bell Hop (Two parts—Comedy)	01609
FRIDAY, JULY 21, 1916.	
IMP—Lee Blount Goes Home (Two parts—Drama)	01612
NESTOR—The Come-On (Comedy)	01614
REX—The Phone Message (Drama)	01613
SATURDAY, JULY 22, 1916.	
BISON—A Midwinter Madness (Two parts—Drama)	01615
JOKER—She Was Some Vampire (Comedy)	01617
LAEMMLE—A Social Slave (Drama)	01616

Mutual Film Corporation.

SUNDAY, JULY 9, 1916.	Serial No.
BEAUTY—The Gink Lands Again (Comedy)	04882
GAUMONT—Reel Life No. 10 (Mutual Film Magazine)	04884
VOGUE—Hired and Fired (Comedy)	04883
MONDAY, JULY 10, 1916.	
AMERICAN—Love's Bitter Strength (Two parts—Drama)	04885-6
MUTUAL MASTERPICTURE DE LUXE—Dust (American—Five parts—Drama) (No. 117)	
TUESDAY, JULY 11, 1916.	
VOGUE—Stung By Gum (Comedy)	04887
WEDNESDAY, JULY 12, 1916.	
BEAUTY—Two Slips and a Miss (Comedy)	04883
GAUMONT—See America First No. 44, "Glacier National Park" (Scenic)	04890
—Kartoon Komics (Cartoon)	04890
MUTUAL WEEKLY—Number 80 (Topical)	04888
THURSDAY, JULY 13, 1916.	
AMERICAN—Quicksands of Deceit (Three parts—Dr).	04891-2-3
MUTUAL MASTERPICTURE DE LUXE—Her American Prince (Five parts—Drama) (No. 118)	
FRIDAY, JULY 14, 1916.	
CUB—The Hero of the E. Z. Ranch (Comedy)	04896
MUSTANG—Rugged Jim's Partner (Two parts—Drama)	04894-5
SATURDAY, JULY 15, 1916.	
CENTAUR—The Fool's Game (Two parts—Drama)	04897-8

SUNDAY, JULY 16, 1916.	
BEAUTY—The Rummy Act of Omar K. M. (Comedy)	04899
GAUMONT—Reel Life No. 11 (Mutual Film Magazine).	04901
VOGUE—A Deep Sea Liar (Comedy)	04900
MONDAY, JULY 17, 1916.	
AMERICAN—The Dancer (Two parts—Drama)	04902-3
MUTUAL MASTERPICTURE DE LUXE—Title to be announced later.	
TUESDAY, JULY 18, 1916.	
VOGUE—Title to be announced later	04904
WEDNESDAY, JULY 19, 1916.	
BEAUTY—In the Land of the Tortilla (Comedy)	04906
GAUMONT—See America First No. 45 "New Orleans, La" (Scenic)	04907
—Kartoon Komics (Cartoon)	04907
MUTUAL WEEKLY—Number 81 (Topical)	04905
THURSDAY, JULY 20, 1916.	
GAUMONT—Gate of Divorce (Three parts—Drama)	04908-9110
MUTUAL STAR PRODUCTION—Door Steps (Turner—Five parts—Drama) (No 120)	
FRIDAY, JULY 21, 1916.	
CUB—Jerry's Strategem (Comedy)	04913
MUSTANG—The Dyspeptic (Two parts—Drama)	04901-2
SATURDAY, JULY 22, 1916.	
CENTAUR—The Ostrich Tip (Two parts—Drama)	04914-5

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Stories of the Films

VITAGRAPH.

LETITIA (Broadway Star Feature—Three Parts—July 1).—The cast: Samuel Dent (Charles Kent); Letitia (Belle Bruce); Bagby, Dent's valet (Hugh Wynne); Tim Magee (Gordon Gray); Wilkins (Thomas R. Mills); Haven, the doctor (Charles Wellesley); Thane (Frank Chapman). Written by Gordon Arthur Smith. Directed by Harry Davenport.

Remorseful for his action years before in deserting his wife and child after a quarrel, Dent continually broods over his wrongdoing. An old man now, Dent still goes to his office every day, and finds his greatest pleasure in watching the ticker and gloating over the news of pecuniary gain which it brings. An attack of paralysis sends him to bed and though a prominent physician treats him, his condition grows steadily worse. The doctor finally sees that there is something weighing heavy on Dent's mind which, evidently, is hindering his recovery. On being asked to unburden his secret, Dent tells the story of how he deserted his daughter, Letitia, years before.

After a conference with the doctor, Bagby, Dent's faithful valet sets out, ostensibly to try to find the missing girl. In a few days, he returns with a girl whom he introduces to Dent as Letitia. Dent questions her and, satisfied with her answers, happily accepts her as his daughter. After many happy months together, Dent finds that his fortune has been wiped out in the stock market, and worrying over his daughter's welfare, becomes ill once more. True to the old man who thought her his daughter all this time, Letitia comes to the fore with money she has earned herself, and in cheaper quarters, helps support the old man. When Dent finally succumbs, Letitia and her real father, Bagby, are agreed that they have performed their duty in brightening the old man's last days.

BILLIE'S MOTHER (July 3).—The cast: John Bertram (Donald Hall); Billie (Helen Costello); Louise, her mother (Louise Beaudet). Written by William Addison Lathrop.

Lost in the social whirl a widow forgets her little daughter. John Bertram, a widower, woos Louise, the mother, and loves Billie, the little daughter. He is getting rather discouraged for whenever he calls it seems to be the signal for Louise to go out for a spin in the auto, and to leave him in charge of her daughter.

One day Louise finds that she has been mistaken in taking Bertram's devotion for granted, as, tired of her coolness toward him, he has gone on a hunting trip. Little Billie also misses her only friend, and starts out through the woods to find him.

That night a hard rock is Billie's pillow, and she has fond dreams of having her mother for a friend once more. When it grows dark, and Louise misses her child, mother love at last asserts itself and she starts out with a party to find her. But Bertram is there before her, and the love of the child for both of them makes her see the light at last, and Bertram readily forgives her.

A TOUR FROM BERGEN TO BANDAK—A scenic on the same reel showing the beautiful scenes in the highlands of Norway.

WHEN IT RAINS IT POURS (July 7).—The cast: Sue Monroe (Mary Anderson); Aunt Susan (Anne Schaefer); Bobbie (Reggie Morris); Mr. Monroe (Otto Lederer). Written by King W. Vidor. Directed by William Wolbert.

Lonesome in a whole house by himself, Bobby is glad to make the acquaintance of Sue Monroe, his neighbor. Sue's father, however, is not so happy at their friendship and soon lets Bobby know of his dislike for him. That night it rains the proverbial cats and dogs, and when Sue, all tucked up, nice and cozy in bed, hears the wails of her favorite puppy outside the house, she does not hesitate to change her attire, but goes to the rescue of the soggy canine. She rescues the pup all right, but her next problem is to rescue herself, for she has accidentally locked the door.

Her father is too busy playing a nasal solo to hear her pitiful appears to open the door, but Bobby soon hears her and hastens to lend his assistance. As father refuses to be disturbed from his slumbers, their only recourse lies in Bobby's house, which haven of refuge they eagerly enter. When they find the house quarantined for smallpox the next morning things look rather gloomy, but the health officer is forced to see his mistake and even the rain abates to allow a happy ending of the picture.

WRONG BEDS (July 10).—The cast: Harold (William Dangman); Commercial Traveller (Geo. O'Donnell); Hotel Keeper (Harry Mayo); Chorus Girl (Lucille Crane); Tragedian (Winthrop Mandell); Temperance Orator (Florence Natol). Written by James A. Stiles. Produced by Frank Currier.

Harold, the bellhop, mixes the drinks and a small calamity is the result. He commits the crime of giving a traveling salesman milk, and a female temperance orator gets a glass of "brew." She is so busy studying her lecture that she does not notice the error until the damage is done. Her talk that day is interposed with many "hics," and the audience is shocked at her condition. On returning to the hotel, still under the influence of the "milk," she stumbles into the room of a traveling salesman. The latter is asleep, and she lies down on the other of the twin beds.

Meanwhile, a chorus girl, who is stopping at the hotel, receives word that the show is a "flivver." When Harold learns that she lacks the fare to return to the city, he is anxious to help her out but for want of money is unable to do so. Later, he sees the "bartender's enemy" in her leery condition, and by rescuing her from the embarrassing position puts himself right in the way of a small fortune as a bribe. This he hastens to split 50x50 with the chorus girl and she is saved the long walk home.

THE MAN FROM EGYPT (July 14).—The cast: Hughey (Hughey Mack); Jewell Moneybags (Jewell Hunt). Written by Graham Baker and Lawrence Semon. Directed by Lawrence Semon.

Beware the ire of the sacred God Ammett, or any other of those Egyptian Gods for that matter. As a bellhop in a hotel, Hughey managed to get possession of a wonderful ruby, the eye of Ammet, and with its aid obtained an introduction to a millionaire and his beautiful daughter. But Hughey failed to remember that for every ruby or other gem stolen from an Egyptian shrine, there is a bearded sheik who has taken a vow never to eat, drink or sleep until the talisman has been returned to the irate God from whom it was stolen, and vengeance has been wrought on the guilty one. Just when Hughey is enjoying himself immensely at a fine little dinner with the fair damsel, his nemesis, the sheik, discovers him and a lively chase takes place. The sheik gets the ruby in his possession but Hughey regains it in jig time and the prospects are that the poor sheik will have some wait before he can look a square meal in the face again.

THE WATERS OF LETHE—Broadway Star Feature—Three Parts—July 15).—The cast: Alan Moore (Jack Mower); Constance Tourney (Mary Anderson); Joyce Denton (Corinne Griffith); Ernest Ralston (Carl Von Schiller); Dave Tourney (Otto Lederer). Written by Mrs. Owen Bronson. Directed by William Wolbert.

At last, after years of toil, Tourney sees prospects of sending his daughter, Constance, to college. He has just struck a paying streak and the investigator from a mining investing company is on his way out to assay the find. When the expert arrives it is a foregone conclusion that he will win the heart of little Constance.

Unfortunately he is forced to return to his company and report the mine a poor investment, thus shattering the fond dreams of father and daughter. Moore, the investigator, returns to the city, leaving an aching heart longing for him, and, on his arrival marries Joyce Denton. For a time, they live happily—then, after a short trip for his concern, Moore returns to find his wife in the arms of another man. Knowing that she cannot be happy with him. Moore releases her and she weds her admirer, Ralston.

Meanwhile, Tourney has struck it rich and Constance realizes her ambition of going to college. Moore is summoned to the college to give a course of lectures on mining, and meets Constance once more. Moore sees that she is in love with him, and thinking to find happiness at last, marries her. Their child is born, and though he fairly worships the baby, he cannot forget his first wife and wishes that it were hers. When Ralston is drowned, Joyce is fearful of what the future has in store for her, as she will be unable to support herself. Then she thinks of her first husband, and confident of his devotion goes to him. At first sight, Moore is overjoyed at seeing her and embraces her affectionately. She tells him the purpose of her call and he immediately falls in line with her suggestion, but then he remembers his wife and baby, and flinging Joyce from him, returns to them.

Years later, Moore is happy with his wife and child, and Joyce as a sister of mercy, has found solace in ministering to the wants of the needy.

VIM FEATURE COMEDY.

SPRING CLEANING (July 12).—Hubby gets home from the road and prepares to enjoy a few days at home, when wifey announces that she will begin her spring cleaning. Hubby immediately has business at the office, but the boss is heartless and sends him home. He meets Bill, a trusty friend, and arranges with him to send a telegram demanding Hubby's immediate presence in Jersey City on business. All day Hubby looks for the telegram to arrive.

In the interim he gets in bad with Wifey over the spring cleaning. His meals are irregular and unsatisfying; he cannot sleep after 5 a. m. At last the telegram arrives and he tells Wifey he must be off. She advises him to read the message. He does so and reads: "Stay home and help your wife. Bill." Then he sinks through the floor.

ESSANAY.

THE PRIVATE OFFICER (Reissue—Two Parts—July 11). The cast: Harry Lampton (Francis X. Bushman); Muriel March (Beverly Bayne); Col. Porter (Thomas Commerford).

Harry Lampton and Lieut. Frothingham are rivals for the hand of Muriel March. Lampton discovers the army man to be a fortune hunter and denounces him to the girl. The lieutenant enters at that moment and she declares she will marry him. Lampton, to forget, joins the army. He is horrified to find himself in Frothingham's troop. The officer lets no opportunity pass to humiliate him. Frothingham leaves the post and it becomes known he is on a debauch. His failure to return for guardmounting means disgrace. Lampton, taking advantage of his facial resemblance to the officer, poses in his place and saves him. The colonel discovers the affair and the girl learns the truth. Lampton is commended and wins the girl.

THE FABLE OF THE SMALL TOWN FAVORITE WHO WAS RUINED BY TOO MUCH COMPETITION (July 12).—The Daughter of a Well Fixed Mortgage Shark, residing at a Way Station, had all the component Parts of a Peach. She got her Fashion Hints, Etiquette and Behavior from the Questions and Answers department of an Agricultural Monthly. Gabby Bill, the gay Young Drummer from the city, met the Peach at a Lawn Fete. Things progressed nicely. Then unfortunately for Willie, Daughter induced Father to send her to a Finishing School. There she met the other Kind and found her ideal. Gabby Bill came to town when she was home for the Summer Vacation. "Don't you know Me?" he asked when they met. "Rully," she said, "it seems that I have seen you somewhere. Are you the man who tunes the piano?" As he moved away he kept his hand on his Solar Plexus.

MORAL: Anybody can Win unless there happens to be a Second Entry.

BIOGRAPH.

THE SQUAW'S LOVE (Reissue—July 10).—The cast: Wild Flower (Mabel Normand); Gray Fox (Alfred Paget); Silver Fawn (Claire McDowell); White Eagle (Dark Cloud).

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White Eagle is betrothed to Silver Fawn before leaving for a hunting trip. Gray Fox, his friend, loves Wild Flower, the chief's daughter, but when he asks her father's sanction, he is exiled for his presumption, the chief ordering him to be taken off to the wilds and deprived of his firearms. Starvation would have been his fate had not White Eagle happened along. To aid his friend, White Eagle promises to bring Wild Flower to him, and when Silver Fawn sees White Eagle stealthily leave the camp with Wild Flower, she imagines her lover false. She follows, and, creeping up behind, hurls Wild Flower over into the stream, from which perilous plight she is rescued by Gray Fox, who is escaping in a canoe from a gang of drunken Indians who have seized him. The chief, however, has ordered death to the fugitives, and after the meeting of the four and an explanation given, they make good their escape only after Wild Flower has swum under the canoes of their pursuers and ripped them with a knife, causing them to sink.

MEN AND WOMEN (Reissue—Three Parts—July 12).—The cast: Agnes Rodman (Blanche Sweet); Stephen Rodman and Robert Stevens (Lionel Barrymore); William Prescott (Marshall Neilan); Dora Prescott (Gertrude Robinson).

Robert Stevens robs the bank where he is employed, and through the efforts of Calvin Stedman, the prosecuting attorney, he is sentenced to six years' imprisonment. While in jail his wife dies and his little daughter, Agnes, is placed in a convent. At the expiration of his sentence, Stevens locates his daughter and settles in Arizona, assuming the name of Stephen Rodman. He prospers and later is elected governor. Agnes, now in an Eastern school, is first to hear the good news, and tells her chum Dora Prescott.

Will Prescott, Dora's brother, is in love with Agnes, and before the closing of school, he sends her his photograph. Dora returns to her home in New York and Agnes to Arizona. Will Prescott is cashier of the Jefferson National Bank, and Ned Seabury, his chum and assistant, is in love with Dora. Calvin Stedman, now counsel for the bank, is in love with Dora, and when he learns that she is engaged to Ned, he plans to be revenged. Agnes confesses to her father that she is in love with Will. She receives an invitation to visit the Prescotts and is delighted when her father gives his consent.

Ned and Will speculate in stocks through Arnold Kirke, a broker, and Ned wins. Stedman sees Ned in Kirk's office, and, knowing that speculating is contrary to the rules of the bank, he decides to tell Israel Cohen, the president. Kirke is on the brink of ruin, and, to save himself, he begs Will to lend him some bonds, promising to return them after showing them to his creditors. Will is indebted to Kirke, and lends him bonds belonging to the bank. Stedman informs Cohen that Ned is speculating.

Governor Rodman comes East to meet his prospective son-in-law and is introduced to Will. A panic occurs, and Kirke disposes of the bonds loaned by Will. Cohen's bank is also in trouble, and Will is worried. Governor Rodman decides to tell Will his secret before the latter marries Agnes, and confesses that he served time in prison for a bank theft. Will realizes that he is not worthy of Agnes, but if he breaks his engagement Agnes will believe it is on account of her father's crime.

Kirke commits suicide. Calvin Stedman is instrumental in bringing about Ned's discharge, and when the bonds are discovered missing, Ned is placed under suspicion. Stedman is introduced to Governor Rodman and recognizes Robert Stevens, the ex-convict. Rodman is overcome at his discovery. Stedman tries to turn Dora against Ned by stating that her lover is a defaulter, but he is unsuccessful, as Dora believes Ned to be innocent. Will confesses to Agnes that Ned is innocent and that he took the bonds. Agnes half faints when she realizes that Will is telling the truth, but assures him of her love despite everything and plans to save Ned.

The directors of the bank hold a midnight meeting at the president's home to decide what action to take. Agnes accompanies her father to the meeting, and pleads with him to make any proposition that will save Ned. Cohen is surprised when Agnes and her father are announced. Rodman is granted a private interview and tells Cohen that he is willing to supply the funds to save the bank if Ned is not prosecuted. Cohen promises to do all he can and to present the Governor's proposition before the directors.

The meeting is called to order and the investigation is conducted by Cohen and Stedman. Ned pleads that he is innocent of the charge. Due to his having speculated in stocks, sentiment is not in his favor, and his statement in his own defense is not impressive. Stedman accuses Ned and Ned is wild with rage. Cohen submits Rodman's offer, but Stedman opposes its acceptance and discloses the fact that Rodman is an ex-convict. Rodman admits the charge, and pleads with the directors to allow him to save Ned from the disgrace he suffered. Stedman again refuses to agree.

John Pendleton, one of the directors, realizing that the bank is on the brink of ruin, offers to advance the funds necessary to tide the bank over the panic. Ned refuses to confess and is left in the hands of the law. Will contemplates suicide, but his courage fails him and he finally gives himself up. Governor Rodman makes good the amount of Will's defalcation.

Governor Rodman returns to Arizona and resigns his office. Ned is reinstated as cashier of the bank and marries Dora. Will, due to the bank affair, is unable to hold the humblest of positions, and returns home time and again utterly discouraged. Agnes has been loyal to him through all his trouble, and comforts him. Will is overjoyed when Cohen hands him a letter from John Pendleton offering him a position in his factory. Will accepts, and leaves with Agnes to start life over again.

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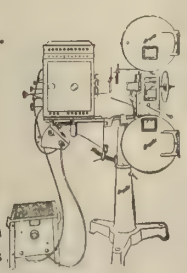

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SELIG.

SELIG-TRIBUNE NO. 49 (June 19).

Yerba Buena Island, Cal.—One hundred society women of San Francisco, who have enlisted in the National Service Training School, visit the Naval Training Station and witness exhibition drill.

Oakland, Cal.—Children and "grown ups," enjoy a day's outing in Oakland's new summer park.

Petrograd, Russia.—These new recruits are being rapidly prepared to join the Russian army, now operating so successfully in Galicia.

Deming, N. M.—These photographs taken just before and after the execution of Villa bandits, bring home the thought that even though our legal machinery is slow, it is exceeding sure.

Heber Springs, Ark.—Forty persons are killed, and many are injured by a hurricane, which swept through this town, wrecking everything before it.

St. Louis, Mo.—This city was the Mecca for all those interested in seeing Woodrow Wilson renominated as the Democratic standard bearer for 1917-1920. Interesting views. Secretary of War Baker, Senator William J. Stone, Chas. F. Murphy of Tammany Hall, Roger Sullivan of Illinois, Senator Pomerene of Ohio, Governor Glynn of New York, Senator Ollie James and others.

Portland, Ore.—The rose carnival this year is made especially interesting by the drilling of the school children.

SELIG-TRIBUNE NO. 50 (June 22).

El Paso, Texas.—U. S. Army utilizes motorcycles for the first time in patrol duty in Mexican section of this city, and along the banks of the Rio Grande.

Galveston, Texas.—King Neptune holds sway over all devotees of surf bathing at opening of Gulf Coast season.

West Point, N. Y.—The President and Mrs. Wilson arrive here to attend Commencement exercises at the Academy. The President reviews the Cadets. The interested spectators include Mrs. Woodrow Wilson.

St. Louis, Mo.—Without remarkable enthusiasm, but with commendable earnestness, the Democratic mule kicks in with the nomination of Woodrow Wilson and Thomas R. Marshall, for re-election at the Convention here.

Norfolk, Va.—The U. S. S. Pennsylvania is placed in commission here with appropriate ceremonies.

Columbus, N. M.—The waiting game being played on the border is profitable in the sense that our National Guardsmen are receiving much needed field maneuvers, under conditions which make good soldiers. President Wilson's call for 100,000 Guardsmen will press these men into immediate service.

Oregon City, Ore.—Most people don't like eels, but you must admit they possess tenacity of purpose in trying to climb these falls to the upper waters of the Willamette river.

Washington, D. C.—For the first time in history, a President of the United States marches afoot at the head of a propaganda parade.

A MILK WHITE FLAG (Three Parts—July 10).—The cast: Piggott Luce (Otis Harlan); Aurora Luce (Charlotte Minneaux); Regimental Vivandiere (Grace Darmond); Colonel of the Milk Whites (Leslie King); Phil Graves (James Bradbury). Directed by T. M. Heffron.

Piggott Luce, a prominent citizen in a small town having two rival regiments, becomes a private in the Milk White Guards. Mrs. Luce makes it her business to domineer over Piggott. There ensues rivalry between the Milk White Guards and the Black Guards and many plans are carried out by each regiment to outdo the other regiment.

Piggot Luce and Phil Graves, the undertaker, plot to defraud an insurance company. Piggott is supposed to die while Graves carries him to his undertaking establishment, and spreads the news abroad. Mrs. Piggott Luce is delighted when she hears the news of her husband's passing, causes her charming daughter of nineteen to don short dresses and proceeds to go forth and capture a husband.

The White Guards see an opportunity for a military funeral and prepare to bury Piggott Luce with all honors. Piggott Luce, half-starved,

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is about to throw up his job as being dead, when Phil Graves shows him a certified check for the insurance money, and he resolves to go through with the plot.

The funeral march of the White Guards is most impressive, being headed by a full brass band and the Colonel of the White Guards astride a prancing steed with sword drawn. However, enroute to the graveyard, a locomotive causes the horses drawing the hearse to run away. Piggott Luce is precipitated down an embankment into the river, where he quickly comes to life and falls into his wife's arms.

LEGAL ADVICE (July 15).—The cast: Tom Walton (Tom Mix); Ruth Sands (Victoria Forde); Jim Miller (Pat Chrisman); Bill Peters (Geo. Pankey) Joe Sands (Joe Ryan). Written and produced by Tom Mix.

Ruth Sands, an eastern girl, arrives at Coyote Flats, to practice her profession as an attorney at law. She is met by Jim Miller, the town judge, who tells her that the town is badly in need of a good lawyer.

The cowboys, fascinated by Ruth's good looks, proceed to build her a house and an office. Tom Walton, the ranch foreman, falls in love with the beautiful woman-lawyer, and decides to get into trouble. He steals the sheriff's horse, and riding into town, shoots up the main street. He is arrested and thrown into jail.

The day of Tom's trial arrives, and all the cowboys are on hand to hear Ruth defend him. While Ruth is pleading the case, she looks toward the door and there stands a well-dressed eastern fellow, who proves to be her husband. They rush into each other's arms and when the cowboys learn who the newcomer is, the court case is immediately suspended.

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NESTOR.

HENRY'S LITTLE KID (July 10).—The cast: Henry (Jack Dillon); The Sweetest Girl in the World (Billie Rhodes); Father (Harry Rattenbury). Written and produced by Al. Christie.

Henry had to celebrate his engagement, but he had an awful headache the next morning. The sweetest girl in the world took her breakfast in bed, and she telephoned Henry as she dressed. Henry had just received a letter from his father, telling him that he did not begrudge the $5,000 when he remembered Henry's wife and child. He announces that he will be with them on Friday. As Henry has only just persuaded the only girl to be his, he is taken aback by the letter. But he goes to Billie and tries to induce her to come over every day and pretend to be his wife while father is there. She consents, and that leaves him only a child to find. His butler undertakes the job, and tries in vain to induce all the mothers he sees to lend him a baby. His efforts to steal one are not more successful.

He finally tells Henry that he will have to steal one for himself. Henry appeals to two of his friends, who promise to help him. Father arrives with presents for the baby. Billie acts the part of wife very well, and the situation is saved by Henry's friend, who appears with a child. Father is delighted until the other friend appears with his contribution, and then he is simply wild with joy to find that Henry has two children. The butler, afraid of losing his job, resolves to get a kid or die in the attempt. Unfortunately, his choice is colored, and the mother pursues him, with a cop whom she has enlisted on her side. Father is horrified at the announcement of a colored grandchild, and Henry sees that the game is up. He confesses, and the persuasions of Billie cause him to be forgiven.

POWERS.

SAMMY JOHNSIN GETS A JOB (Cartoon by Pat. Sullivan—July 13).—Sammy asks his mother for a nickel, but she only tells him to get himself a job. He wanders out and sees a sign "Boy Wanted" outside a District Messenger office. He goes in and gets the job. Dressed in his A. D. T. uniform he is sent to a business man who wants a messenger. He is told to wait. He picks up a book called "Fiji Islands" and looks at the pictures. He falls asleep over it and begins to dream. He sees a cannibal girl eating a cocoanut. A tiger comes after her, but he drives it away with one kick, and she is very grateful.

She is delighted to see him and rolls her eyes at him. They kiss each other and a big baboon comes down the tree and watches them. Sammy closes his eyes in enjoyment and while they are shut the girl walks away. The baboon comes down and takes her place and when Sammy starts to kiss her again he finds himself gazing at the hideous baboon. It jumps up in the tree again and Sammy goes after the girl. He finds her just as a porcupine is coming up behind her. He tells her to take a seat. She does so and sits on the porcupine. She yells and Sammy laughs, but a big cannibal comes up and hits him over the head with his club. Sammy wakes to find the business man hitting him on the head with a ruler to wake him and gives him the letter.

RED FEATHER.

THE HEART OF A CHILD (Five Parts—July 10).—Sally Snape, a child of the slums, is an artistic dancer. The girl is thrown early on her own resources, for her mother is killed by the drunken brute of a husband, the miserable home is closed, and Sally would have been without a roof had not a good-natured costerlad, Johnny Doone, befriended her. Johnny, whose love-making is repulsed by Sally, finds a sweetheart, Mary, and luckily the two girls like each other and becomes friends.

Mary gets Sally a job at a jam factory, and here the girl meets Mr. Peastone. On bank holiday, Johnny Doone takes Mary and Sally to 'Appy 'Amstead. Mr. Peastone, who drives up in state, gorgeously arrayed, comes upon the party and Johnny and Mary, having stolen away for a little coster love-making, Mr. Peastone induces Sally to come and look at his trap. The girl is delighted with the pony, and accepts Peastone's offer to drive her home. But on the way the young man becomes enterprising and Sally is struggling in his unwelcome embrace when the trap is overturned by a recklessly-driven motor car.

In the car are Lady Dorothea Lytham and her cousin Gilbert, Lord Kidderminster. The lady has had a desire to view the plebeian festival, and has insisted on driving herself, to the dismay of poor Gilbert. Hence the collision. But the accident has its advantages for Sally. Gilbert insists on something being done for the little girl whom they have injured. And so it comes about that after leaving the hospital Sally is taken under the wing of Joe Aarons, a good-natured variety agent, who finds out that she has "personality" and gives her a trial at the "Grecian," a typical East-End music hall.

Sally quickly becomes a musical comedy star, and takes a West End audience by storm. But success still leaves her with "the heart of a child." On the night of Sally's triumph, after leaving her at the door of the flat he has had furnished for her, Gilbert enters with a second latchkey, of whose existence Sally is all unwitting, to take his reward. But here again the pure child-heart conquers. He is repulsed and leaves contrite, throwing away the key into the road. Next morning he asks Sally to be his wife, and the girl's greatest ordeal has to be faced, for Gilbert's parents, Lord and Lady Fortive, are stately representatives of the old school.

Sally, who has been given the option of going to Johnny Doone's wedding, as promised, or giving up Gilbert, defies him, chooses the former, and hurriedly leaves. Lord Fortive, unobserved, witnesses what happens, upbraids his son for letting Sally go, orders his car and father and son hurry to Johnny's wedding. The wedding party, which includes a very dejected Sally, is awed by the arrival of the Marquis and Gilbert, but Lord Fortive restores their gaiety by drinking the health of the blushing Mary. Then he proposes another toast: "To the future Lady Kidderminster!"

LAEMMLE.

NO. 16 MARTIN PLACE (Two Parts—July 13).—The cast: Cleo (Dorothy Davenport); Jacques Fournier (Emory Johnson); Audrey Devine (Gretchen Lederer); Browne (Alfred Allen); Max (Jack Abbott). Written by Bess Meredyth. Produced by L. B. Carleton.

Cleo, studying music at the conservatory and short of funds, is forced to give up her lessons. She returns home, and secures a position as singer with Follies Cabaret. In the meantime Jacques Fournier, a criminologist, is engaged in the solving of a murder mystery. Browne rushes to Fournier's office and tells him of the discovery of his wife's body. In investigating Fournier discovers that Browne is a cocaine fiend, and also that Mrs. Browne was killed by a Spiess gun. He learns that Browne has been associated closely with Audrey Devine, a singer at the Follies Cabaret.

That night Fournier meets Cleo and saves her from the advances of Murphy, an Alderman. She tells him of her poverty and informs him that Audrey Devine, whom she has met in the dressing room, is addicted to cocaine. Fournier tells her to find out where she obtains the dope. Pretending that she, too, is a cocaine fiend, Cleo obtains the drug from Audrey who gets it from Max, the piano player. She informs Fournier that Max has the drug. In a note Fournier tells Cleo to play up to Max and have him take her home, and that he, Fournier, will hold them up and try to find out where Max obtains the drug. She follows his instructions and in the fight Fournier obtains Max's coat with the cocaine decks and the address, "16 Martin street."

The next morning, Cleo, in disguise, starts out for this address. Fournier has given her a powerful narcotic and skeleton keys, with instructions to substitute the narcotic for the cocaine. When Cleo reaches the hall at 16 Martin street, Audrey is just leaving, but does not recognize the girl. Before this Audrey is shown inside the room with Max and Joe, another fiend, preparing the decks of cocaine. Audrey goes through a secret panel and gives decks to some one inside. When Cleo enters the room she finds it deserted and immediately starts substituting the narcotic. She also discovers the presence of a secret panel and is about to investigate when she is interrupted by the return of Joe. She tells him that she found the door open and merely peeked in.

That night Fournier waits at the police station for orders from Cleo. Plain clothes men watch No. 16 Martin street and see Audrey and Max enter the house. After the show Cleo goes directly to the police station and acts as guide to Fournier and the police. They surround the house and Cleo leads them to the door. They break in the door and find Max and Joe doped by the narcotic. Cleo tells them of the secret panel and they break in and find Audrey and Browne in each other's arms. Under a loose board Cleo discovers a Spiess gun and the dead woman's missing jewels. As Fournier revives Browne he holds the evidence in front of Browne's eyes, and Browne confesses to the murder of his wife. The criminals are arrested and Cleo becomes Fournier's partner.

FLIRTING WITH MARRIAGE (No. 2 of "Baseball Bill"—July 16).—The cast: Baseball Bill (Billy Mason); Penpoints (O. C. Jackson); Olly Olson (Victor Potel).

The two boys, Baseball Bill and Penpoints, are broke and find themselves outside the town and very hungry. They enter the town to look for work, but even the advertisements in the newspapers yield no hope. Penpoints sends Bill on a begging expedition, but is unsuccessful. They notice a sign outside a Swedish restaurant, "Dining Room Girl and Chambermaid Wanted." Penpoints has an idea. He has seen some women's clothes on a line and he steals them and dresses Bill as a Swedish maid. He induces Bill to enter Olly Olson's restaurant and boarding house and ask for the job of waitress. Bill does so, and is accepted by the proprietor, who is much taken with him; Penpoints then enters the restaurant and orders a meal from Bill, and Olly throws him out.

Olly makes much of Bill, and shows him to his room. Penpoints tries to discover which is his room. Bill sneaks out of the window and rejoins Penpoints, saying that he cannot stand the disguise any longer. Penpoints induces him to stay a week, so as to get his wages. Bill reenters and sleeps peacefully, while Penpoints passes the night on the doorstep. It gets too cold for him, and he enters Bill's room. In the morning, when Olly calls Bill, Penpoints has to jump out of the window, half-dressed. Olly shows Bill the day's work, and Bill performs it like a Trojan. Olly is very appreciative, and decides to take his new maid to the ball game. Bill is much elated.

Olly has a huge roll of bills. He thinks he has it with him, but in reality he has left it at home. He enters the ball park with Bill, who is shown every courtesy in his woman's garb. Penpoints can't get in, and is forced to watch the game through a knot hole in the fence. A cop arrests him for vagrancy, but Penpoints persuades him that there is no hurry about their going to jail, and they share the hole in the fence between them.

The home team is playing badly, and Bill can hardly stand it. The pitcher is being hit all over the lot. Olly sudenly discovers that he has lost his money, and rushes out wildly to look for it. Bill can stand it no longer. He makes a break for the bench, and is recognized with joy, and rushed into a uniform. He pitches perfect ball and wins the game.

He then dons his gown and returns to Olly, who has found his money. Olly wants to be married at once. Bill says he cannot be married in a calico gown. Olly gives him fifty dollars to get a new dress. Olly goes to get a license. He sees Penpoints being taken to jail. He returns and tells Bill, who pays the fine, which takes all his fifty dollars. They are broke again.

JOKER.

THE HAREM SCAREM DEACON (July 15).—The cast: Miss Crobar (Gale Henry); Deacon Stillwaters (Wm. Franey); Celeste (Lillian Peacock); Ching Ling Foo (Chas. Conklin); "Dopey" Jones (Milburn Moranti). Written by Eugene Lewis. Produced by Allen Curtis.

This story begins with a meeting of the Anti-Sing League, of which Miss Crobar is leader. The meeting is held for the purpose of receiving a report from a Special Committee, which has been appointed to investigate vice conditions in Chinatown. The Special Committee reports that opium is being used in Chinatown, but the Committee has no first-hand knowledge of this; so it is decided to send Deacon Stillwaters into Chinatown to ascertain real conditions.

On entering Chinatown, the first person the

Deacon encounters is Celeste, a pretty flower girl. He tells her of his mission and she advises him to give it up. But the Deacon refuses. Fearing that he will soon come to harm, Celeste volunteers to act as his guide. But, unfortunately, the Deacon, while trying to follow Celeste through the mazes of Chinatown, falls through a trap and into the quarters of Ching Ling Foo, proprietor of an opium den. The Deacon carries off the mishap in the presence of Ching Ling Foo as if it were an everyday occurrence with him. He takes the Chinaman into his confidence and tells him of his mission. Ching Ling Foo, being a courteous Chinaman, cheerfully volunteers to let the Deacon in on all the secrets of the place. He tells the Deacon that there is no real harm in opium and induces him to take a smoke to convince him.

The Deacon smokes and drops off into a dream. He dreams that he is a Pasha, with a large harem. Ching Ling Foo is his Grand Vizier and Miss Crobar is one of his wives. She knows about the progressive women of America and proposes to institute reforms, such as votes for women and bridge whist. In the dream, Celeste is introduced as a dancing girl. She is new to the harem, the Grand Vizier having bought her as a gift to his master, the Pasha. The Pasha falls in love with the dancing girl, which rouses the jealousy of Miss Crobar. After she has come upon them on several occasions making love, she rouses the women of the harem to such a pitch that they fall upon the Pasha in a body. The Pasha is warned by his Grand Vizier of the projected onslaught of the women and consequently tries to reach a place of safety. He is pursued through the harem by the women, who finally overtake him. While he is being pummeled unmercifully the scene fades out, and fades into the opium den of Ching Ling Foo, with Miss Crobar and a number of the scandalized women shaking the Deacon into consciousness. The Deacon tries to explain his predicament, but Miss Crobar and the others will hear nothing in extenuation until Celeste comes on, who bravely takes the Deacon's part. With Celeste as his comforter, the Deacon doesn't care what the others say or think.

IMP.

A STRANGER IN HIS OWN HOME (July 11).— The cast: William Brown (Matt Moore); Jane Brown (Jane Gail); Jane's mother (Miss Cecil); Percival Green (Curtis Benton). Written by J. Grubb Alexander. Produced by Matt Moore.

The Browns, Jane and William, were happily married until Jane's relatives arrive to visit the bride. Uncles, aunts and cousins galore begin to make William's life unbearable. No sooner have they left when a telegram arrives, and Jane tells her husband that mother "dear" is coming to spend a month with them. William becomes angry, and wfie scolds him. The night comes when mother "dear" is due. Jane asks hubby to accompany her to the station to meet the dear old lady. An angry quarrel ensues, and William tells wifie that he is going out to drown his sorrows with his friends. Jane decides to go alone to the station, where she ascertains that the train has been in over half an hour. Meanwhile, mother "dear," finding no one to meet her, starts out to find the home of her daughter, and succeeds in locating the Brown residence.

Percival Green, who has been enjoying himself, falls down a coal shute. He crawls out and, mounting numerous flights of steps, finds himself in a sumptuous library. Meanwhile, mother has proceeded to make herself at home in her daughter's house. Hearing a noise in the library, she hurries in to greet the dear children. Percival's face is unrecognizable from coal dust, and she asks him where Jane is. Percival thinks that she is perpetrating a practical joke, and laughs heartily, whereupon mother "dear" pounces upon him, takes him upstairs, locks him in the bedroom, and tells him that she didn't think her daughter had married a drunken loafer.

Presently Jane arrives and embraces her mother, who asks her daughter why she is without her husband. Jane cries. In trying to console her, her mother says: "Never mind, dear. I have that drunken husband of yours upstairs, and he won't get out either." Then it dawns upon her that it must be William, who has been drowning his sorrows with the boys. In a downtown club, William is trying to forget his sorrows and domestic strife in the genial company of the boys, but somehow he can't enjoy himself. He starts for his house. When he arrives he finds that he has forgotten his key. He rings and rings, but there is no response.

Upstairs in William's bedroom, Percival Green has fallen asleep. Downstairs William climbs up over the porch and enters his room through the window. He switches on the light and is surprised to see his wife bending over the form on the bed, as she thinks it is her husband. She is astounded to see her husband standing before her. Percival awakens and rushes for the door. Mother enters unannounced and knocks Percival down. While William stands over his wife in terror, mother tumbles to the situation, and explanations ensue. William understands with satisfaction, but stands with folded arms and looks sternly at his wife, telling her that he will forgive her, if, in future, she will dispense with visits from her innumerable relatives Jane promises to do his bidding. As Percival starts out of the door, William tells him to take the person who received him with him. Percival grabs mother "dear" and exits. William sighs in content and Jane cuddles into his arms.

THE LITTLE GRAY MOUSE (Two Parts—July 14).—The cast: Felice (Edith Roberts); the mother superior (Nellie Slattery); James Webster (Paul Panzer); Mrs Webster (Inez Marcel); Jack Stanley (Harry Benham). Written by Catherine Carr. Produced by J. Winthrop Kelley.

Felice, the only child of a French widower, is left at a convent when he decides to enlist and rejoin his old regiment in the French army. Word is later received that the father has been killed, and, on the advice of the Mother Superior, she decides that Felice shall remain at the convent, but as she is without money for her boarding expenses, she is allowed to help with the housework.

Jack Stanley, with his semi-invalid father, a widower, arrives with Mrs. Webster, a beautiful young woman posing as a widow, who acts in the capacity of housekeeper and companion to the elder Stanley. A strict diet has been prescribed for the invalid, and the convent is recommended as a place where Stanley may secure eggs and honey and other delicacies. Delicacies seem to be scarce, and Mr. Stanley finds himself deprived of the things he expected, as the nuns regret they cannot supply his wants. Felice overhears the request for delicacies which is made personally by Jack in his father's behalf. Thereupon, Felice smuggles out a basket of them from the cellar of the nunnery, intending to leave the basket surreptitiously at the Stanley home. Subsequently she meets Jack on the road, confessing to him that the basket of delicacies is intended for his father and he drives her back to the convent in his car.

Felice falls in love with Jack, and he is very much taken with the Little Gray Mouse, as he calls her. Mrs. Webster, although posing as a widow, is in reality married to Jim Webster, "a gentleman crook," who is stopping at a nearby hotel by prearrangement. In the meantime, Webster is planning to work the badger game, and after bleeding the elder Stanley of a large sum of money, to make his get-away with the proceeds. Upon the night settled for the badger game, Jack is summoned to New York by a fake telegram sent by a confederate of Webster's.

Felice, upon the evening that Jack leaves for the city, carries another basket of delicacies to the Stanley home. Finding the house quiet, she investigates the lower floor. She makes her way to the drawing room and is startled by the arrival of Webster. She conceals herself. Mrs. Webster joins her husband. They discuss the plan of the badger game. Mrs. Webster dismissed the servants for the day. She promises, in the hearing of Felice, to carry out the badger game. Felice, not knowing what a badger game is, but conscious that it is something criminal, escapes from the room, and starts on a mad run for the convent.

Jack's machine having broke down, he is taken up by a friendly motorist, who asks the way to the convent where he is to see his daughter. Felice returns to the convent. She rushes to the Mother Superior with the story she has just overheard. Felice frantically tries to impress upon the sisters the seriousness of the situation, but they will not listen to her, and are about to impose a heavy pennance for what she has done, when the stranger and Jack arrive. The stranger recognizes in Felice his daughter. Felice, her father and Jack race in the machine to the Stanley home. Webster and Tim Morse, a confederate in the badger game, are caught in the act of trying to force the elder Stanley to give up a large sum of money, after accusing him of having made love to Mrs. Webster. The imposters are overpowered and exposed, and the "Little Gray Mouse" leaves her convent cage for the golden land of love.

TWO SEATS AT THE OPERA (July 16).—The cast: Dr. Jones (William J. Welsh); Mr. Osgood (William J. Dyer); Mrs. Osgood (Inez Marcell); Michael Clancy (William Garwood); Mary Fagan (Edwina Martin).

Dr. Jones, a busy bone-setter, is consulted by Osgood, who is on the verge of nervous prostration. The doctor tells Osgood that what he needs is relaxation, and offers him two tickets to the opera. Meanwhile, Michael Clancy, a plumber, is engaged in fixing pipes in the doctor's cellar. Mary Fagan, a cook in the doctor's household, indulges in a flirtation with the plumber, and provides him with a substantial meal.

Mrs. Osgood phones to the plumbing office, and the boss plumber sends Clancy to Mrs. Osgood's house to fix the radiator. Clancy, before starting on his mission, reads in the newspapers of a diamond robbery, characterized as an inside job, carried out by burglars who got away with the loot, amounting to $100,000. He confides to one of his associates that he's going to be a burglar, as it doesn't pay to be honest.

When Clancy arrives to fix the radiator Mr. Osgood, not knowing how to get rid of the opera tickets, offers them to the plumber, who expresses his preference for a burlesque show and declines the tickets. The plot thickens when Mary, the doctor's maid, arrives with a note from her employer addressed to Mr. Osgood. Osgood admits the maid, and, noting that she is pretty, gives her the tickets. Mrs. Osgood learns from the letter that the maid has handed to her that the doctor presented the tickets to her husband with a view to affording him relaxation. The maid confides to her that the tickets were given to her by her spouse. Osgood is denounced as an inhuman wolf who is seeking to prey on poor working girls.

At the plumber's office later, Clancy is cutting a mask out of his apron. Mary telephones to him that she wants him to take her to a swell joint that evening. Clancy, bent on committing burglary, phones back to her that he is going to work overtime that evening. Mary becomes angry and throws the envelope containing the tickets out of the window. We next see Mrs. Osgood telephoning to her husband at his office that she wishes him to accompany her on a visit that evening to her sister who is seriously ill. Clancy deems it wise to make his peace with Mary, and rushes off to the doctor's house, where, just as he is about to enter, he runs across the envelope containing the tickets. He decides that Osgood's failure to attend the opera that night will block his dark plans. So he proceeds to the Osgood establishment and hands the tickets to the butler, who, in turn, hands them to his master. Osgood, delighted to square himself with his wife, exhibits them, but Mrs. Osgood, woman-like, turns on him. Mrs. Osgood thereupon presents the tickets to the butler, who offers to give the cook an operatic treat. The cook, however gets the impression that he is trying to "kid" her and gives him a black eye with the rolling pin.

The butler hastens to have his eye treated by Doctor Jones, and incidentally throws the tickets down on the doctor's desk. The doctor recognizes the tickets and is surprised to have them returned. That evening Clancy arrives at the doctor's house to pacify Mary. He drops his improvised mask in taking out his handkerchief. Mary catches a glimpse of the mask and picks it up as she shouts at the plumber: "So you was goin' to a masquerade ball with another woman." Clancy has a hard time to bring Mary around, but finally he convinces the belle of the kitchen that he is plumb gone on her, and she consents to become his life-long mate.

REX.

A DEAD YESTERDAY (Two Parts—July 9). The cast: Tom Wren (Hobart Henley); His Mother (Jean Hathaway); Agnes Kempler (Cleo Madison); Miss Eaton (Hilda Sloman); John Ford (Ray Hanford); Ella Ford (Agnes Vernon); Baby Girl (Baby French). Written by Tom Lewis. Produced by Charles Giblyn.

Tom Wren is the pampered son of a wealthy mother. The family fortunes are at a low ebb on account of the poor management by the widow and her son, Tom, and it is the mother's fond wish to replenish the bank account by a marriage between her son and a wealthy young heiress. Tom agrees with this plan, but is really in love with Agnes Kempler, a model at one of the large department stores. He has furnished a house in anticipation of his marriage with the model, and one day, while his mother is shopping in the store in which the model works, he sends the girl a note that everything is ready for the marriage, and that she is to be at the house at four that evening. The girl has just had a trying time posing with a gown for Tom's mother, although neither of the women knew of the other. The young couple are married secretly.

Nearly all the fortune of the Wrens is invested in coal mines in West Virginia, and on the recommendation of an old family friend Tom is sent to look after their interests. While in the mine fields Tom meets John Ford, a mountaineer whom he formerly knew, and his daughter, Ella. Tom is trying to figure a road out which is unfamiliar to him, when Ella offers to accompany him and they set out in the machine. An accident happens and they are forced to remain out all night. Her father has grown anxious over her absence overnight with a man and sets out to find them. He locates them and tells Tom he will either have to marry the girl or be killed. He is forced to marry her. Soon afterwards he leaves for home.

Time passes and Tom gets a note from his mountaineer wife that she is in the hospital with a baby. He goes to his mother's house and she confronts him with the news that all their fortune is gone and says he will have to

marry the heiress to save them from ruin. He shows her the note he has just received from one of his wives and tells her it is impossible. The mother is deeply shocked and goes to the hospital. Tom leaves for his first wife's.

Tom arrives at his home and Agnes notices his pocket is torn and insists on fixing it. In running her hand in the pocket to sew it she finds the note. She is horror-struck, but manages to keep him in ignorance of her knowledge. She goes to his mother's house to make herself known. While there Ford, the father of Ella, arrives, and Agnes, in the next room, hears him tell of the baby. She renounces her claims as a wife in favor of the wife and baby.

Time passes and Agnes has become an outcast. Ella has died and her child is left to comfort the husband. He has vainly tried to find Agnes. Ella's child is the pride of the household and has a great hold over the father.

Agnes is brought into court on a charge of vagrancy. A society woman present, representative of an uplift league, takes her to the league, telling the judge she would like to try to reform her. At the room she meets Tom's mother, who is also a member of the society. Mrs. Wren overrides the girl's objections and takes her home with her. At the home Tom is playing in the garden with the little girl when his mother sends him word to come in. To his surprise he finds his first wife, who has always loved him. There is a happy reconciliation.

THE CRIMSON YOKE (Two parts—July 16).—The cast: Nina (Cleo Madison); Casimir (Jack Mulhall); Luridi (Frank MacQuarrie); Caribi (Wm. V. Mong); Casimir's Mother (Helen Wright). Scenario written by Geo. Hall and Harvey Gates. Produced by Cleo Madison and W. V. Mong.

Nina is an attendant in the household of Madame Casimir. Her son has been in the States for the past few years, supposedly attending college. One day the mother receives a letter from young Casimir, pleading for more money. The mother decides to borrow the money from Luridi, a notorious slave-dealer and free-trader. The mother tells Nina to go to the village and bring Luridi to the house.

Nina knows Luridi's character. She pouts because she is sent on this errand and is about to refuse, when she sees the photograph of young Casimir, which she picks up and hides in her bosom. As she leaves the house she is joined by Caribi, who has long been an ardent admirer of Nina. She shows him the picture of young Casimir, which causes pangs of jealousy in Caribi's breast. He accompanies the girl to the village.

Luridi is found in his slave pen, and Nina delivers the message. One of the traders attacks Nina, and Caribi interferes. He is taken prisoner but on Luridi's command he is released. Luridi hurries to the Casimir plantations, and is shown the letter from young Casimir. Luridi makes an offer to advance the money in return for Nina. The mother refuses this request, stating that Nina is freeborn and cannot be sold.

Nina has fallen in love with the photograph of Casimir. Caribi, fearing he will lose the regard of Nina, does everything possible to win her over. Young Casimir returns after a riotous living in the States. He is constantly demanding money from his mother and she finally tells him that he is driving them to poverty. Luridi cultivates the acquaintance of young Casimir, who is easily persuaded to indulge in gaming and drinking.

One night, while partly under the influence of liquor, he loses heavily and signs an enormous check against the Casimir fortune, which he also loses. Luridi holds the note, and next day upon visiting the bank, finds that the Casimir family has no such sum as is represented by the check. Luridi threatens to have the young man thrown into jail unless he makes the check good. Nina hears the argument, and her adoration for the young man prompts her to offer herself to Luridi as a slave, provided that he will deliver the check to the Casimirs. The mother remonstrates weakly, but her objections are overcome, and Luridi leaves with Nina in charge. Caribi learns of the girl's sacrifice and sets out to follow Luridi.

Nina is thrown into the slave pen with the other slaves and peons, and soon becomes the center of attraction. Luridi furnishes her with ornaments, and has some new gowns for her. Several of the traders try to purchase the girl, but Luridi refuses to sell. He tries to force his attentions upon her, and Caribi, who is watching outside, slips into the stockade and knocks Luridi down. The guard grabs him and he is taken to the lock-up.

Luridi decides to break the spirit of Nina and, when they set out for the Casimir plantation, he has her tied to the back of the cart. Nina passes Casimir but he does not notice her, and she realizes the futility of her sacrifice. A short distance out Luridi dismounts and gives the girl a severe beating. Weak from the ordeal Nina can hardly walk, and the cart drags her. Luridi laughs at her predicament, believing it the only way to break her spirit.

Caribi escapes and starts out in pursuit. He soon overtakes the slower cart and finds Nina lying on the ground weeping. He frees her from her bonds and the two escape. Luridi and his attendants set out to beat the woods. Caribi hides behind a bush and, as Luridi comes out, attacks him. Luridi is thrown into a quicksand and is almost engulfed. Nina sees his predicament and pleads with Caribi to rescue him. Caribi refuses at first, but finally rescues Luridi. Luridi begs for mercy and Caribi, ordering him to be gone, leaves with the girl to build their home in the woods.

GOLD SEAL.

NATURE INCORPORATED—Two Parts—July 11). The cast: Billy Packard (Herbert Rawlinson); Prof. Tonson (Wm. Canfield); Beulah, his daughter (Agnes Vernon). Scenario by Ben Cohn. Produced by Wm. Worthington.

Billy Packard is a successful real estate dealer, and to his office comes Professor Tonson, who is desirous of getting a suitable location to establish a colony where he intends to work out his theories of restoring health. The professor's discovery is not of the nutriment of the peanut. Billy tells the professor of a site near the ocean, and after luncheon the two repair to seaside to look over the location. The professor is satisfied, and he establishes his colony. Beulah, his daughter, is a great help to him. The patients are dressed uniformly, the chief article of apparel being a sack-shaped outer garment. The diet consists mainly of beans and peanuts. In addition to the diet and fresh air, the patients are frequently treated to an open-air lecture by the professor.

One day Billy goes to pay the professor a visit. He meets Beulah and the two see much in each other to admire. After a dip in the surf, Billy proposes, but the girl tells him that it is too sudden, and that if he would be accepted he must settle down in the colony. Billy cannot live on beans and peanuts, so he returns home. But thoughts of the girl persist in coming to his mind. He finally decides that she is worth the sacrifice. He hurries to her and is elected a regular member of the colony. After the marriage, the new convert is made guardian of the beans. For three or four days Billy consumes the colony diet, but at last it becomes too much for him. One day he is about to give up and return to the city, when he discovers a box of cigarettes and some matches. The soothing tobacco causes him to forget some of the drawbacks of his position and he decides to make another attempt.

Each morning the colony takes a bath in the ocean, before sunrise. When the day is clear it is not so bad, but one foggy morning Billy tries to avoid the ordeal. He is finally made to obey the rules by Beulah. After a cold plunge and the meager meal of beans which follows, Billy loses all control of himself, and that afternoon things come to a climax. The professor often interests his pupils with a revelation of things which are to come, and Billy tells the professor that he is going to have a revelation. It is that Beulah and he, Billy, must return to the city, and he mentions that said revelation would be worth five hundred dollars to him.

The next morning, during the lecture, the revelation is announced. Beulah is much surprised, but never hesitates to believe what her father says, and the two arrange to go to the city. Billy tries to sample every bill-of-fare in town, and absolutely refuses to have beans anywhere near him. It is Beulah's first trip to the city and she is in a continual state of happiness. Billy finally tells Beulah of his scheme to get back to the city and have a real meal. It is a great surprise to Beulah, but Billy manages to comfort her and tells her that they will go back to the colony. The deserters return and Billy now has an understanding with the professor that as long as he can keep the other patients from seeing him, he can indulge in anything he likes.

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BISON.

THE HUMAN PENDULUM (Three Parts—July 15).—The cast: Dorothy Markham (Marie Walcamp); Stanford Markham (E. N. Wallock); Bob McKay (Lee Hill); Jim Gordon (L. C. Shumway); McFadden (Ivor McFadden). Scenario by Frank Wiltermood. Produced by Henry McRae.

Bob McKay is chief of construction on the new mountain division of the Black Rock Short Line, and he is greatly aided in his tasks by his foreman, McFadden. Stanford Markham, president of the company engaged in building the new line, orders the construction work rushed, as, by the terms of its franchise, the company must complete the project within a scheduled time. Jim Gordon, one of McKay's colleagues, while posing as an honest man, is being paid secretly by a rival company to delay the work. He creates dissension among the workmen and has Bud Ennis, a laborer, wreck a train carrying construction material. McKay apprises President Markham of the wreck. He says that he, his daughter, Dorothy, and three directors are hurrying by special train to hold a conference with McKay and Gordon, who is not suspected by any one of his treachery. Gordon learns of the special and plots to blow it up with dynamite; but it so happens that McKay passes the explosive. He removes it just as the special passes. When informed of the attempt on his life, Markham praises McKay for his act. Gordon, on meeting Markham and the directors, belittles McKay's work.

Markham, largely on account of his poor health, decides to remain in the mountains. Gordon, to ingratiate himself with Dorothy, lends her his saddle horse, and she rides along the mountain trails. Gordon continues his plotting and manages to have the workmen idle at a time when Markham is near, so that Markham, on meeting McKay, scolds him, with a result that McKay resigns his post. McFadden also quits in loyalty to McKay. Later McFadden and McKay rescue Dorothy from death as the horse she is riding becomes frightened and dashes over a cliff. McKay carries her to her father. He shows his gratitude by persuading McKay to resume his work on the new line.

Some weeks later the road is completed and the officials decide to run a train over the line and thus fulfill the terms of the franchise. Gordon resolves to block the passage of the train. He and his thugs make several attempts to carry out their dastardly plot, but each time they are frustrated by McKay. In the end Gordon is killed. When the train arrives at Black Rock, Markham and the directors all praise McKay. Later Dorothy becomes his bride at an elaborate wedding.

VICTOR.

A CONFLICTING CONSCIENCE (July 12).—The cast: Frank Allen (Wadsworth Harris); Marie (Maud Emory); Van Dusen (Bertram Grassby). Scenario by F. McGrew Willis. Produced by C. D. Bennett.

Frank Allen, a man of wealth, is happily married, and he and his wife, Marie, and their little baby are living in the same city as Van Dusen, an artist of unsavory reputation. Marie has always kept from Krank the knowledge that before she met him, she posed for Van Dusen, and was compelled to leave his studio on account of his advances to her.

One evening at a mutual friend's house they meet Van Dusen and Frank is introduced to him. While alone with Marie, Van Dusen attempts to force his attentions upon her, but she repulses him. This angers him and he suggests to her that possibly she would be willing to listen to him, rather than have Frank find out that she once posed for him. Marie, terrified, nevertheless repels his advances and Van Dusen resolves to inform Frank in some manner of her former position. He invites the party to visit his studio the following evening.

While Marie was his model she had posed for a painting entitled "The Grieving Dryad," a picture showing a scantily clad girl weeping over a withered rose. Van Dusen returns to his studio, and, taking the painting from its place of storage, places it in a prominent place and covers it with a tapestry. The next evening Marie tells Frank that she does not feel well enough to accompany him and the others to the studio, and he goes alone. Marie, in fear and terror of what may happen, gathers the baby in her arms and falls asleep in a chair.

At the studio, Van Dusen unveils the painting at a dramatic moment; and at Frank's confusion, tells him that it was merely a surprise for him, as he supposed that every one knew that Marie was once his model. Frank's anger and jealousy is aroused to such a pitch that he tears the painting from its place and rushes home to confront Marie. He finds her asleep, and as he hesitates to wake her, his imagination sees her as having friendly relations with Van Dusen. His better nature conquers, however, and he returns to the studio to force the truth from the artist.

Van Dusen, conscious-stricken, has just finished a letter to Frank, clearing Marie and acknowledging that his motive was revenge for her repulse. After a scene between them, he gives Frank the letter and apologizes and offers him the painting. Frank forgives Van Dusen and hurries home, where Marie has just awakened. She sees the painting and is filled with terror. Frank enters and calms her fears by explaining that he knows all, and that there is nothing for her to be alarmed about. The dark cloud rolls away and all is happiness again.

LITTLE BOY BLUE (July 14).—The cast: Cyril (Rupert Julian); Clara (Elsie Jane Wilson); Little Boy Blue (Baby Clemens). Produced by Rupert Julian.

Cyril, an author, and his wife, have lately drifted apart. The difference between them, slight at first, has grown with time, and the little child is the only link that held them together. In his indifferent way, Cyril is very fond of the child and often rebukes his wife for the scrapes the youngster gets into, which helps to widen the breach between them. The constant companions of the child are a little tin soldier and a tin dog.

Cyril receives notice from a newspaper syndicate stating that his children's poems are proving very popular and requesting more of his work. That night a tropical rain storm is raging outside and Cyril is busy working on his poems. Little Boy Blue, awakened by the rain, remembers leaving his two playmates, the soldier and the dog, outside, and slipping out into the storm, rescues them. He wipes the rain from them and places them in the closet. Just as he slips into bed the father finds him and sees he is wringing wet. He again rebukes the mother for not watching the child more closely.

The trip into the night air is too much for the little fellow, and he contracts a deadly ailment. The doctors are unable to save him. With the death of the child, Cyril and his wife become definitely separated. She returns to her parents, while he remains in the house.

The years pass. The little soldier and tin dog wonder what has become of their little playmate, and one night Cyril, rummaging around in the closet, brings the child's little playmates back to light. At the sight of them his indifference breaks down and he is filled with remorse and regret over the attitude he has taken against his wife. On the spur of the moment he composes a verse telling the pathetic story of the deserted soldier and dog. The wife later reads the verse in a paper and her old love returns. She hurries to the house and finds her husband preparing his own meal. She notes the rages time has made upon him, and rushes towards him. With a glad cry he takes her in his arms, and the little toy soldier and the little tin dog are placed in a conspicuous place to remind them that nothing shall ever come between them again.

UNIVERSAL SPECIAL FEATURE.

PEG O' THE RING (EPISODE NINE. THE LEAP—Two Parts—June 26).—The cast: Peg (Grace Cunard); Dr. Lund, Jr. (Francis Ford); Dr. Lund, Sr. (Marc Fenton); Mrs. Lund (Jean Hathaway); Marcus (Irving Lippner); Flip, the clown (Pete Gerald).

Episode eight left Peg bound to the post in the burning shack, while Dr. Lund lay unconscious on the beach. Her hands were tied behind her, and she manages to sever the rope by rubbing it against a nail in the post. Then she leaps to freedom from the window into the sea. She is washed up on the beach near the doctor, and she draws his body out of the water. She drags him to the hut of a fisherman and his wife, and there they resuscitate him. Then Peg returns to the circus, where Flip is overjoyed to see her.

The place where the circus is showing is on the Mexican border, and Peg has joined them there. An uprising of the populace against the American residents has taken place, and the circus arrives in the midst of it. Doctor Lund remains with the fisherman until he has recovered from his partial drowning. Notwithstanding the threatened uprising, the first performance of

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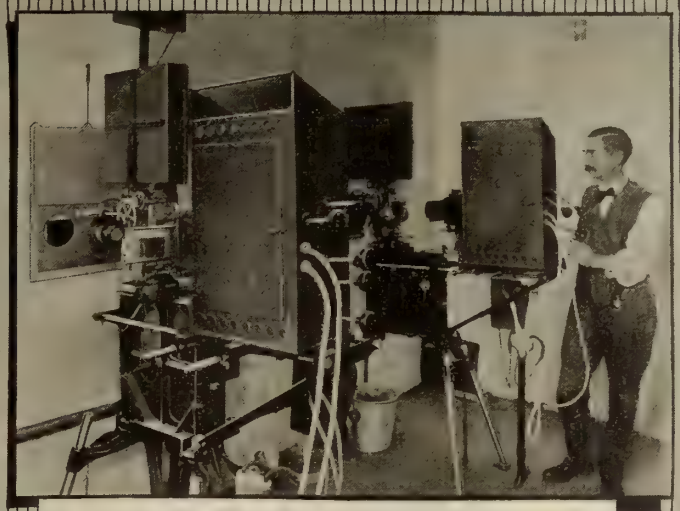

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the circus is held. The Hindoo has followed, and is surprised to see Peg, whom he left in the burning shack. Mrs. Lund has also followed the circus. She and Marcus bribe the Mexicans to get Peg out of the way again. The outbreak begins in earnest on the night of the first performance, and the circus people join with the other Americans to keep the mob at bay until help can reach the town. Peg holds up the telegraph operator, and gets a message through to Doctor Lund, just before the wires are cut. The old fisherman tells the doctor that a circus has wired for help. Lund sets out at once to enlist the services of the cowboys to help the town. He knows that Peg must have sent the wire.

In the meantime the circus people have been doing all they can to protect the American citizens of the town. Peg has crawled into an outdoor oven, from which she accounts for many of the Mexicans. General fighting takes place through the streets, and many on both sides fall. Most of the Americans retire to a house, into which the Mexicans are just about to make their way, when Lund arrives with the cowboys, and surrounds them. But a band of them, acting under Marcus' orders, kidnap Peg as the picture fades out.

BIG U.

THE THREE BRAVE HUNTERS (July 13).—Helene, the innkeeper's daughter, was loved by one and admired by many. One day three mighty hunters arrived at the inn. They boasted of their prowess and of the big game they had killed. One had a bow and arrow, the second a musket, and the third a knife. Helene was quite impressed with their stories, and they all contended for her favor. The one with the musket warned her to have nothing to do with the man with the bow, as he was already married. He invited her to walk with him instead, and she accepted. Dale, her sweetheart, planned to expose the hunters and win back Helene for himself.

He got up very early in the morning and went to town on a mysterious errand. While he was gone Helene went for a stroll in the woods to think it all over. A lion rushed out at her and she had to run for her life. All declared that here was work for the fearless hunters. They did not seem over anxious but after some delay, spent in arming themselves, they set out. In the woods they encountered not only a lion but a tiger and a kangaroo. The hunters were overcome with fright, and decided to hide in a cave. But the animals had gone there first, and they came rushing out again. A bear and a fox joined them, and the hunters were chased back to the town.

One of them then had a brilliant idea. He bought a tiger skin at the tannery outside the town, and brought it in triumph to the inn, where he exhibited it as a trophy of his skill and courage. Just as they were boasting more than ever, the animals appeared and chased them all over the inn and up the stairs. When all had seen their cowardice the animals uncovered their heads and showed themselves to be Dale and his friends. And the hunters were laughed out of town.

L-KO.

IGNATZ'S ICY INJURY (Two Parts—July 12).—The cast: Ignatz (Bill Armstrong); Reggie (Reggie Morris); Mr. Rustlebucks (Dan Russell); Mrs. Rustlebucks (Gertrude Griffith); Miss Rustlebucks (Carmel Myers).

Being an ex-Minister of Hosiery to the Siberian Monarch has its advantages. But it also has its disadvantages, and one of the main disadvantages was that the ex-minister had a very artistic and sensitive temperament which had to be gratified. The manner of gratification was hanging around the mansions of the Four Hundred. This might have been all right, but the minister ran afoul of an officer who couldn't appreciate artistic temperaments, and said officer actually struck the Baron. In addition, the Baron obtained a dollar from Reno Reggie under false pretenses, and this transaction later rebounded on the Baron under embarrassing circumstances.

Anyway, the Baron was invited to the Rustlebucks' garden party, where he covered himself with distinction and cream puffs at the tea table. Even this might not have extinguished him socially, but the Rustlebucks gave a dinner at the Ice Palace, where the Baron's behavior caused his social career to be ended without a doubt. Suffice to say, that the law took a hand, the manager of the Ice Palace took a hand, and the cops took hold of both feet of the Baron. The ensuing scenes were painful in the extreme. The Baron got on a fourteen-story skyscraper and imagined he could run about on the edge of the building and defy the laws of gravity, but the laws of gravity would not be defied and the Baron fell off and struck himself in the dining room. The upshot of it all was that Reno Reggie got old Rustlebucks' daughter and the Baron got six months in the hospital among the chloroform and acid bottles. The only one who sent him flowers was Mama Rustlebucks, but these were poison ivy blossoms.

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BEAUTY.

BILLY VAN DEUSEN, MASQUERADER (July 5).—The cast: Billy Van Deusen (John Steppling); Jack (John Sheehan); Bob (Dick Rosson); Betty (Carol Halloway); Squeezicks (Robert Miller).

Billy Van Deusen was reading in his den an invitation he had received that day when two of his friends burst in. They were looking for excitement, and tried to get Billy to join them, but Billy refused. They leave Billy, wondering what sort of a disguise he would assume at the ball. He finally decided to impersonate a tramp.

Lefty Larry and Kokeye Louie, two crooks, were snooping around the Van Deusen residence when Billy's two full dress friends strolled out. The crooks meandered in and discovered Billy with a prop gunny sack about to make his exit. They deducted that they had been beaten to it by one of their own clan and proceeded therewith to relieve Billy of the swag. There is honor among thieves and Larry and Louie would not leave Billy to the cops, so each took him under the arm and threw him into a cab, and told the driver to take Billy to a fictitious address.

The cab driver was thirsty, so he stopped at Macey's for a little refreshment. Billy's two friends came out about then, full of everything but excitement. They spotted the empty cab. One climbed into the box and the other sported on top of the cab, and they drove away. O'Goorty, the cab driver, reported the missing cab to the police and they were on the lookout for it. While the cab wended its way through the hills and dales, a coming automobile offered new excitement for the two excitable ones, and they did a flying leap into the machine leaving their friends. That was the end of Billy's guardians, and the cab went on.

When morning came, Billy awoke. He wondered what had happened. Nearby was a farmhouse and Billy decided that he would request aid of them. When he spotted Betty, the farmer's daughter, he was certain that he would ask aid of her. He explained his predicament and the country girl fell for the sob stuff. She introduced him to Dad and Squeezicks, the little brother. Dad had heard glib tramps talk before and told Billy that if he wanted fodder he would have to work for it. Billy decided that he would work.

The morning paper arrived in the country mail and Farmer Jones read it. When he came to the article describing the mysterious disappearance of O'Goorty's cab, and offering $50.00 for information pertaining to it, he resolved to coop Billy. He told Squeezicks to get the shotgun and keep his eye on the tramp while he went for the constable. Finally he made a false move and the kid shot him. Billy had been shot in the seatus and the kid fell into the trough from the recoil of the gun. Billy was satisfied when the constable and the farmer came. In spite of his wounds Billy was forced to meander to the lockup. As the gang neared the lockup, they came upon a stalled automobile. They investigated and found Billy's friends and the driver cussing because they could not get the machine started. There was great rejoicing when Billy was recognized, but it took a lot of money to impress the hicks that Billy was O. K. and had been the victim of circumstances.

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MOTIOGRAPH

THE GINK LANDS AGAIN (July 9).—The cast: The Gink from Kankikee (Orral Humphrey); Slick Sandy (Joe Massey); Hinkey (Guy Lundy); Dorry (Eric Jacobs); Marcia Grasse (Jo Taylor).

When the big hay-dray drops its load of alfalfa on the outskirts of a city one would not think that anything had happened, but when the enormous load of hay stirs, moves and parts—and the Gink from Kankikee looks out one might suspect something. But the Gink is sleepy, and he merely turns over and starts to snooze. Slick Sandy and his gang are in the immediate vicinity. They spot the haystack and decide that it would be a great place to hold their conference. The gang talks over the coming haul, which is to be made on the city bank, and the Gink hears them.

The city bank of Wayville is presidented by a woman, one Marcia Grasse, a widow by request. Marcia is much sought after and one of the best "soughters" she has is Slick Sandy. Sandy and Marica are just stepping into a large touring car when the Gink, while looking for her house, strolls in. He spots the villain with his victim and realizes that he has no mean crook to contend with. When he sees that the butler in the household is another of the crooks he sees that he has a problem to deal with.

Gaining an entrance into the house, he waylays the butler and assumes his position. When Marcia returns from her jaunt, accompanied by Sandy, she and he are both surprised to find a new butler. She accepts the explanation that the other butler had been called away and had sent this man to take his place, but Sandy does a little investigating. He finds his pal where the Gink has left him and the hurried explanation of the former butler makes qualms the ardor of Sandy's scheme. But Sandy figures deeply and thinks that if he can frame up something on the Gink that looks crooked to Marcia he will have the Gink at his mercy. Straightway he takes some household silver and places them in the Gink's pocket, but the Gink is wise and when Sandy accuses him in front of Marcia there is no proof to the accusation—but silver is found in Sandy's pocket —put there by the Gink. Marcia is dumfounded and orders Sandy from the house.

But the Gink has more exposures to make. He tells her of the conference at the haystack and informs her that Sandy is the head of a desperate band of crooks who are planning to rob the bank that very night. The Gink persuades Marcia to leave the matter in his hands.

The Gink is in the bank when the crooks try to get in, and as each of the two henchmen come through the window the Gink makes them captive. Sandy, who is waiting on the outside of the open window, is himself made captive by having a rope thrown over his head and the window closed upon it. The Gink, having done his work, pens a little note and leaves. Marcia is worried over the affair and calls up the police. With them she rushes to the bank where the crooks are found and arrested. Marcia reads the Gink's note, a pretty thing about watching one's business and leaving love by the wayside.

CUB.

THE HERO OF E. Z. RANCH (July 14).—The cast: Jerry (George Ovey); Elsie (Claire Alexander); Husband (George George); Louise (Louise Horner); Bill (Jefferson Osborne); Rancher's Wife (Janet Sully); Chauffeur (Arthur Mund); Foreman (Louis FitzRoy). Directed by Milton H. Fahrney.

Tired of city life, Jerry seeks work on a ranch. Dressed in real cowboy fashion he arrives at the railroad station in a small western town. Louise, an heiress, and her maid, Elsie, are expected by the village folks, Louise being the owner of the big E. Z. ranch. Things have gone wrong at the ranch and at the advice of her attorney, Louise has disguised herself as a maid and Elsie substitutes as the heiress.

Jerry is bewildered when he sees all the ranch hands waiting for the arrival of the owner and he is a little timid in his search for work. The train brings the expected heiress, who, dressed as a maid, does not receive the attention that the maid dressed as the heiress receives. Jerry, however, assists the "maid" with her luggage while the townspeople make much over Elsie.

As the two women are seated in a small automobile there is an explosion and the machine starts off without a driver. Jerry leaps to his mule and gives chase and overtakes the automobile. He is the hero of the excitement, but his work is successful only because all the gasoline has been consumed.

At the ranch, Louise finds that things have been neglected by the men, the foreman being unable to handle them. There is no harmony and a number of fights are started because of the antics of Jerry. No one realizes, however, that Jerry is the cause of many of the clashes during the visit of the owner.

Elsie, believed to be the heiress, is made much of. Louise is placed in the background by everyone excepting Jerry. The ranch hands dislike Jerry and one day while he is being cuffed about, Louise arrives. She decides to reveal her identity and does so as she commands that the men stop annoying Jerry. Everyone is surprised to learn that Louise is the heiress and Elsie the real maid.

Louise then assumes control of things and discharges all of the employes, excepting the foreman. She then asks Jerry to be her partner and he consents. Elsie, now in her original capacity of maid, is made much over by the foreman. Elsie and her new sweetheart find a quite little spot in the ranch house, while Louise and Jerry find refuge under a big tree where they have a love scene.

CENTAUR.

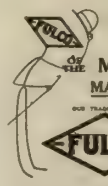
THE FOOL'S GAME (Two Parts—July 15).—The cast: Robert Van Allen (Crane Wilbur); Peyton Carothers (John Oaker); Margaret Grayton (Mae Gaston). Directed by Robert B. Broadwall.

Peyton Carothers and Margaret Grayton fancy themselves in love. Through reverses in fortune both are penniless and to these two, marriage without money is hopeless. The millionaire, Robert Van Allen, is deeply in love with Margaret and has asked her several times to become his wife. She and Carothers plan to attain their ends by making a fool of Van Allen. When he proposes marriage again, Margaret makes a cold-blooded proposition to marry him for the sum of one million dollars. Thinking he can gain her love after marriage, Van Allen agrees and gives her a promissory note to be paid following the ceremony.

They are married, and Carothers, Van Allen's false friend, officiates at the wedding as best man. Van Allen takes his bride to a beautiful country home he has had built for her reception and there, too, Carothers goes as a guest. He and Margaret plot to betray Van Allen. A few months pass with nothing serious happening except the bitter disappointment and heartache of Van Allen, he realizes that his bargain was indeed a cold-blooded proposition. He is called away to the city on a business appointment. He accidentally misses his train and he returns to his home to find Carothers and his wife in a love scene. From Margaret's lips he overhears the bitter truth.

Van Allen decides to teach the couple a lesson and acting on the theory that enforced familiarity breeds contempt, locks the two together with handcuffs and drives them before him under the lash of a whip to his lodge in a secluded and desolate spot in the mountains. The guilty pair are locked in a cabin, which is well stocked with food and there he leaves them to the consequences of their own wrong doing, while he sets up a camp outside to watch developments. The weeks pass none too pleasantly for the would-be lovers who find their love a bitter delusion and each other's company a curse. With his wrist locked to that of the woman he has sworn to love, the caddishness of Carothers turns to savagery and he treats her brutally.

One night Van Allen leaves the cabin door open and Carothers forces Margaret to steal away with him. Van Allen trails them. After an all-night walk they find themselves lost in the desert. Margaret is exhausted and unable to continue and drops to the baked earth. Van Allen is moved at the plight of the woman he loved and unlocks the handcuffs and gives her water. Carothers steals upon the millionaire, tears the revolver from his side and snatches Van Allen's rifle. He tossed the revolver to Margaret and tells her to cover Van Allen with it. Then denouncing the millionaire as a fool and vowing he will kill him, Carothers aims the rifle but is shot himself by the woman he stole away. Unable to endure it any longer Margaret pleads to regain the love of her husband and there is a happy ending.



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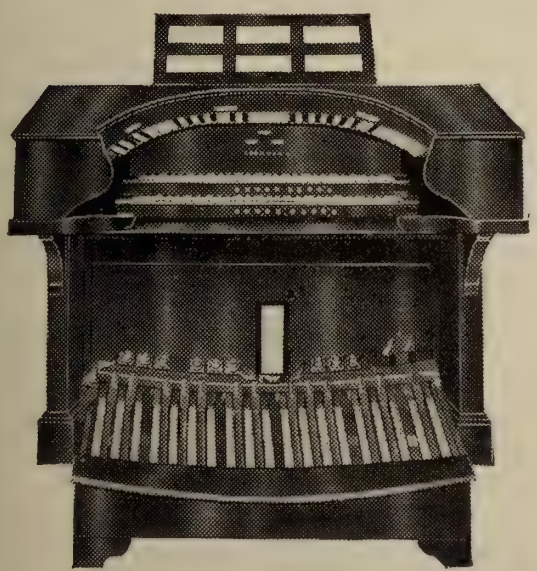

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MUTUAL MASTERPICTURE

THE SIGN OF THE SPADE (American—Five Parts—June 26).—The cast: Howard Lamson (Alan Forest); Shirley Lamson (Helene Rosson); Wallace Thorpe (Warren Ellsworth); Old Deefy and James Fenton (Harvey Clarke); Dave Harmon (Clarence Burton); Theodore Roosevelt Jenks (Robert Miller); Tony Rimonetti (George Gerhardt). Scenario by Kenneth B. Clarke. Directed by M. McQuarrie.

Howard Lamson is District Attorney and his interests are directed toward the arrest and conviction of a gang of crooks dealing in lottery tickets. Moving in respectable society is Wallace Thorpe about whom nothing definite is known. The District Attorney' sister, Shirley Lamson, plunges into settlement work to forget a great disappointment and unconsciously becomes a leading figure in the arrest of the law breakers and comes dangerously close to becoming a victim of the ring leader, Wallace Thorpe.

One of the purchasers of lottery tickets under the stress of the third degree, breathes the name of Thorpe, and playfully at first, but in earnest at last, the District Attorney suspects Wallace Thorpe because of the similarity of the name. Thorpe chafes under the joke giving rise to the first real suspicion against him. Harmon, detective for the District Attorney, traces several parties who have purchased lottery tickets, and in the hope of convicting Thorpe on their evidence, arrests Thorpe and the case comes to trial. Additional mystery is lent the situation by the newspaper report of the fact that the man who first gave the name of Thorpe to the police was later found stabbed to death with a card, the Ace of Spades, pinned to his coat.

At the trial the mystical symbol plays a most important part, the witnesses on whom the District Attorney relied being intimidated by a unique use of the ace of spades. As a result, contrarty to expectations, staunch denials are made by the witnesses and the District Attorney lost his case against Thorpe. About this time the District Attorney's sister opens a club room for men in the slums, and after several unsuccessful efforts to launch it, finally attracts the attention of the lottery gang, and they use it for their own meeting purposes.

The incidents move very rapidly from this point. Harmon, detective for the District Attorney, trails the gang to the club room and arrests them. Thorpe escapes, and jumping into a taxi, stops at the corner where Shirley, the District Attorney's sister, is waiting for a car. He kidnaps her and places her aboard a Blue Star steamer, disguised as a helpless invalid in a wheel chair. Visiting the District Attorney, Thorpe tells him he has his sister in his power and demands his release as a condition of her freedom. In a gun duel the District Attorney gets the upper hand and succeeds in making Thorpe his prisoner and freeing his sister, Shirley.

MUTUAL STAR PRODUCTION.

THE HIGHEST BID (American—Five Parts—July 6).—The cast: Elise Burleigh (Charlotte Burton); Her Mother (Marie Van Tassell); Oliver Strong (William Russell); Addison Grey (Harry Keenan); "Uncle Jerry" (Wm. S. Hooser). Scenario by J. E. Hungerford. Directed by William Russell.

Elise Burleigh is the daughter of a designing mother, who plans to marry her to a wealthy husband. Oliver Strong is a stock broker who has fought his way up the ladder of success by pure grit. At her coming out party, Elise meets Strong, resulting in love at first sight on both sides. They quickly become engaged much to Mrs. Burleigh's satisfaction.

A short time later, Strong is completely wiped out in a financial conspiracy headed by an unscrupulous operator, Addison Grey. The loss is a body blow to Strong, and his misfortune gives secret pleasure to his financial enemy, Addison Grey. To add to Strong's troubles, Mrs. Burleigh induces Elise to cancel her engagement to Strong and return him his ring, because of his changed financial fortunes.

Strong, broken in spirit, and seeking to get away from civilization for a period, goes into the Sierras. There he meets an old Uncle Jerry, an eccentric character, who has reason to believe there is a thick vein of virgin gold in old Eagle Canyon. Becoming friendly they search for the vein together, living in a rough cabin. About this time Addison Grey becomes the matrimonial target of Mrs. Burleigh and she soon contrives an engagement between Grey and her daughter, Elise.

Grey invites Mrs. Burleigh and Elise to accompany him on a trip to his hunting lodge in the Sierras, and while there Elise again meets Strong through a picturesque and romantic incident. She is led to declare her love for Strong, but the surroundings are so sordid that she cannot bring herself to give up her life of luxury to share his camp life. She bids him an affectionate farewell and goes back to her intended husband, Grey.

In the meantime, Strong has discovered the wonderful ledge of virgin gold and is destined to fabulous wealth, a fact which he withholds from Elise to test her love for him. A forest fire in which Grey shows the white feather and Strong is absolutely fearless and in which Elise plainly tells Grey she is fighting for Strong's home and her own too, results in a permanent reunion and the entire discomfiture of Grey.

MEDICINE BEND (American—Five Parts—July 3).—The cast: Marion Sinclair (Helen Holmes); Whispering Smith (J. P. McGowan); Murray Sinclair (Paul C. Hurst); Ed Banks (Thomas G. Lingham); Du Sang (Leo D. Maloney); Tony Wickwire (William Brunton); Karg (F. N. Van Norman); J. S. Bucks (N. Z. Woods); George McCloud (Chance E. Ward).

Whispering Smith, a railroad detective, is sent to Medicine Bend to suppress the looting of cars. Smith meets two childhood friends, Murray Sinclair and his wife, Marion. Smith's arrival kindles an old spark of love in Marion's bosom. Sinclair is discharged for looting wrecked cars and Marion leaves her husband when he threatens to ruin the road if he is not put back to work.

After trying for weeks to get an interview with Bucks, general manager of the railroad, Murray Sinclair and his followers, Du Sang and Karg, are granted an audience. They state their side of the case. Bucks refuses to put them back to work. He says that McCloud was right in discharging them. Sinclair becomes violent and tries to attack McCloud, but is prevented by Whispering Smith. During the scuffle, Du Sang manages to secure a wire that has just been delivered to McCloud. The wire reads: "Notify Dunning Cattle Co. shipment of $65,000 delayed till No. 10 Friday." They decide to hold up the train, get the money, and leave the country.

In the Three Horses saloon Sinclair plots to kill McCloud before they hold up the train and Du Sang agrees to do it for him. Tony Wickwire, the Mexican whose life McCloud saved at the Central Mine, walks up behind them and overhears their plan to kill his friend. He shadows Du Sang. Du Sang takes his place at the window of a hotel and waits for McCloud to pass. Wickwire hides behind a lamp post and when Smith and McCloud appear, he warns them in time to save them from Du Sang's bullets. Du Sang thinks McCloud is dead and repairs to a gambling house. Smith, Wickwire and McCloud follow him there. Smith tells him he must leave town or he will "rope him like a cow and drag him down Front Street."

The following day Sinclair, Du Sang, Karg and three other followers hold up Number Ten, and kill the messenger. Before he dies, he tells that he recognized Sinclair in the gang. McCloud, notified, starts to the scene of action with the sheriff and a posse. Whispering Smith takes Wickwire, Lloyd and three other men and starts for Williams Cache to head off the bandits there.

In the meantime the gang has split into two factions: Sinclair and two followers have decided to leave the country and Du Sang, Karg and Sam have decided to go back to their rendezvous, Williams Cache. Before starting out of the state, Sinclair turns a switch against the relief train which he is sure will be sent out. The train runs into the open switch and crashes through a string of cars on the siding. The posse get out their horses and start in pursuit of the robbers. They finally run them down, but Banks, the sheriff is killed. They return to Medicine Bend with him.

Du Sang and his men beat Smith to the cache. Rebstock, who controls the cache, refuses to help Smith run down Du Sang, so Smith and his men start to round-up the cattle that have been stolen and hidden there. They clean out the cache and then Smith, Wickwire and Lloyd start after Du Sang. They meet and a fight follows in which Du Sang and Karg are killed and Sam taken prisoner. Lloyd sees Smith thrown from his horse and thinks he is dead, so he rides to Medicine Bend for help. Marion hears him say that Smith is dead. She is carried to her house where she lies ill.

Sinclair and his men return to Medicine Bend the same night. Sinclair insists that his wife accompany him out of the country. She refuses. He is about to kill her rather than leave her for Smith, when the doctor arrives and tells him to get away, before the town learns he is there. Sinclair takes his advice. That same evening Smith rides into town with his captives. On his death-bed Banks gives Smith the warrant for Sinclair's arrest and tells him to serve it.

After several days of trailing them, Smith and Wickwire came upon them in an arroyo drinking from the stream. They dismount and Wickwire starts to skirt out around to take them on the flank. After Wickwire leaves, Smith shoots and kills two of the men leaving only Sinclair who manages to wound Smith in return. When Smith falls, Sinclair sneaks through the brush and coming upon Smith, tells him he is going to kill him. He reloads his revolver and is about to shoot Smith, when Wickwire reaches a higher spot of ground and sees it all. He draws his revolver and fires at Sinclair killing him before he has pulled the trigger, and Smith's life is saved. When Smith is well enough to travel, he goes to see Marion. They come to an understanding and are married.

MUSTANG.

THE TAMING OF WILD BILL (Two Parts—July 7).—The cast: Wild Bill (Jack Richardson); Bronson (Hugh Bennett); Rita, His Daughter (Nita Davis). Scenario written by Karl Coolidge. Directed by Wm. Bertram.

Bill is just an ordinary happy-go-lucky cowboy when sober, but a few drinks of liquor will transform him into the wildest kind of a human being. Riding furiously through the little camp of White River, he sent its citizens into hiding. Even the sheriff he terrorized, taking his gun away from him, and departing with the sheriff's badge pinned on his own coat. But in the morning he was sober again, and allowed the sheriff to escort him to the jail without a pretense of resistance.

About this time there came to White River an itinerant dispenser of the Gospel, Bronson, with his daughter, Rita. And Rita started out to distribute circulars announcing the first of a series of meetings.

In the jail Bill finds a bottle of liquor on a Mexican prisoner, and soon has it under his belt. The jail at once became too small for him, and breaking out, he started on another rampage. Entering the saloon, he put those present to rout—all except Rita, who had come there to distribute her circulars and, undaunted, she came up to Bill and handed him one.

With the evening Bill hears the music of the services, and concludes to break the meeting up, but Rita sees him, and coming outside, pleads with him to go away, and he consents.

Returning to the saloon, Bill lines up all its inmates and forces them to attend the services of Bronson.

And as Bronson urges those who have sinned to become Christians, Bill thinks of the days when his mother used to read to him, and how she told him that if he would only heed the advice of the Bible, that he would never come to harm.

It came to pass that by the time the series of Bronson's meetings were over, Bill had taken the pledge, and to Rita, he states that he intends to live up to his promises, and that if she only would allow him to write to her, that perhaps some day he may have something personal to ask her.

AMERICAN.

KILLED BY WHOM? (Two Parts—July 3). The cast: Mrs. Herbert Murdock (Vivian Rich); Herbert Murdock (Alfred Vosburgh); James Murdock (George Periolat). Scenario written by William Parker. Directed by Carl M. Leviness.

Herbert Murdock, son of Jason Murdock, millionaire factory owner, marries below his social scale and is disowned by his father. Herbert obtains work in his father's factory under an assumed name. The father learns this and has him discharged. Herbert is destitute and desperate. Added to that his wife has just become a mother. He resolves to make a final appeal to his father. He dons the last of his wearable clothes, a white flannel suit. Herbert finds his father obdurate. They quarrel. While they are quarreling the stenographer goes to lunch. When she returns she finds Jason Mur-

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dock, the father, lying dead across his desk. He has been shot through the heart. She discovers that negotiable securities are missing from the desk. Herbert is arrested. Blood is discovered on his coat sleeve.

At the coroner's inquest the stenographer tells of the quarrel and of finding Jason Murdock dead. The detectives tell of the arrest and of the bloodstain. The janitor of the building takes the stand. He entered Murdock's office just as Herbert left. Murdock senior was alive at that time because the janitor talked with him and Murdock called his attention to some children playing on the opposite roof, while he, the janitor, was vacuuming the floor. Herbert Murdock takes the stand. He says his father was alive when he left the office. He explains the blood on his coat sleeve by saying that he helped a newsboy who had fallen and injured himself.

The District Attorney takes a recess to allow the detectives to investigate Herbert's story. The detectives are unable to verify it. The case looks black for Herbert. The inquest is resumed and the jury is just about to render a verdict charging Herbert with the murder, when the janitor rushes in. He hands over the missing securities. He explains that he remembered feeling a congestion in the vacuum cleaner while sweeping the floor and talking to Jason Murdock. His theory is that the securities were blown off the desk and that his vacuum cleaner picked them up and he found them in the dust reservoir. "That explains the loss of the securities, but it doesn't exonerate the defendant of murder," declares the District Attorney.

The jurymen are ready to return their verdict when a woman enters the courtroom dragging a small boy by the arm. The boy is placed on the stand and tells of playing "Indian" with another boy on the roof opposite Murdock's office and of firing a revolver which "he didn't know was loaded." The boys had seen Murdock crumple up on his desk but were afraid to tell at the time. This exonerates Herbert and there is an affectionate scene between him and his wife. Murdock, Sr., dying interstate his estate goes to Herbert.

VOGUE

THE CHASER CHASED (July 4).—The cast: The Chaser (Rube Miller); His Wife (Alice Neice); Jealous Escort (Arthur Tavares); The Escorted (Madge Kirby).

Rube's better half takes Rube to the Beach for a dip in the briny. Previous to their dip she stops at an amusement place called Puzzle Town. There Rube sees a couple of girls who catch his eye. Although they are escorted, he sneaks away from Alice and talks to them. This young man escort objects to, so takes the girls away. Rube then sees Madge, who is escorted by Art, a jealous sweetheart. Madge accidentally knocks Art's hat off while they are looking down a well. Art goes down in the well to recover it and Rube then talks to Madge.

Art returns and takes Madge with him. Rube then leaves Puzzle Town and wanders around. While passing a bath house, he sees Art and Maude enter. He enters. Alice gets on the scene in time to see him enter. She follows. Both get bathing suits and both get in the wrong dressing rooms in the absence of the attendants.

On account of Rube's habit of flirting, he gets in trouble with the escort of the two girls, then with Art, then with the female attendant of the bath house, etc. There is a chase during which all of the cast get into the wrong rooms. The police are called and there is a general mixup, ending with the whole crowd chasing Rube down the beach.

HIRED AND FIRED (July 9).—The cast: Bill (Paddy McQuire); Bloggie (Ben Turpin); The Director (Arthur Moon); The Leading Lady (Rena Rogers); The Manager (Jack Gaines); Property Man (Ed. J. Laurie). Directed by Jack Dillon.

Bill and Bloggie, youths out of work, are ejected from their dingy room by the janitor and his assistant. Refusing to leave so comfortable an abode, the bungling men fight and knock out the janitor, but not his assistant, until after he forces them to flee down a fire escape. At the bottom of the fire escape, they fall on a cop who is partaking of some alcoholic nourishment. Sending him to dreamland, they manage to obtain a newspaper from which they secure employment at the Vogue studio.

There they steal one of the property men's lunch, and the theft is blamed on the Tragedian, who is always complaining of hunger. He is about to be discharged when the Director is hit on the head with the lunch pail, and he in anger blames it on Moon, a member of the company. Numerous other side-splitting antics occur, until finally the Director calls Bloggie to play his part.

He has a long, wavy mustache, which Bill, who tries to queer him, ties to one of the scene supporters after hitting him with a dumbell without satisfactory results. As the Director calls for actions, Bloggie starts to enter the set, but falls, tearing off his mustache, and the scene is marred. After many trials he is discharged, and for revenge, he turns the fire hose loose in the Studio with disastrous effects upon everybody.

The cop they assaulted earlier in the story calls upon the Manager, and as they look over the studio, the cop recognizes Bloggie as one of his assailants. He is too late though, as the hose is doing the work of a dozen policemen and spreading the most amusing comedy yet seen in Vogue pictures. Bill and Bloggie are captured this time, and receiving a dose of their own medicine, they resolve never again to enter a studio.

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MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (Chapter 8—Two Parts—July 10). Cleo and Hope escape. Morton and Olga, meeting them, offer a fake excuse for their presence. Mahlin and Satsuma, believing Cleo and Hope are killed, plan to steal their launch when the owners appear. A broken propeller delays departure.

Fitzmaurice agrees to wireless his friend, Dr. Owen, also a book purchaser. Satsuma overhears this. He and Mahlin embark hurriedly for shore. Repairs on Hope's launch proving simple, his party catches the Sandburg train. Mahlin plots their death by wrecking the train. Hope rescues Cleo, but Morton and Olga escape and hurry to Sandburg. Mahlin is about to get the book when Owen receives the wireless message. Olga also fails.

That night Mahlin enters the Owen house. The doctor returns to discover Olga, who pretends she needs medical treatment. Hope and Cleo reach Owen on the telephone. He promises to deliver the book to them.

Satsuma sees Cleo with a book and grabs it. Dr. Owen, entering a cafe, has a boy page Hope. Morton answers. Hope enters and grasps the situation. He attacks Morton, when the building is wrecked by an earthquake.

MUTUAL.

MUTUAL WEEKLY NO. 79 (July 5).

Chicago, Ill.—Gas tank explosion kills four. Toy ballon factory wiped out.

Capetown, Cal.—Steamer "Bear" goes ashore on Sugar Loaf Rock. 5 lives lost; many injured.

New York City.—Manicuring the leopard. Park Commissioner Ward officiates.

Marseilles, France.—English troops are cheered as they pass through this city on way to front.

New London, Conn.—Harvard oarsmen are too speedy for Yale. Crimson crews take all 3 events on Thames course.

Lowell, Mass.—State Normal School girls hold a Shakespearean festival.

San Jose, Cal.—Suffragists end coast-to-coast auto trip. The Mayor presents them with the key to the city.

Baton Rouge, La.—Oil tanks floated into position on specially built canal. Tanks measure 115 ft. in diameter and canal is one mile long, containing 30,000,000 gallons of water.

New York City.—Famous 7th Regiment off for the front. City's crack regiment will go direct to Mexican border. Subtitles—The 71st Regiment leaves at same hour in spirited race to beat the 7th to the border. 1st Motor Battery starts for camp. Swearing allegiance to the flag. "The Man of the Hour."

Shamrock, Okla.—$40,000 a day waste as big gas well burns. Has been burning 60 days.

Jersey City, N. J.—National Guard off for camp at Sea Girt.

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PATHE NEWS NO. 52 (June 28).

New York City.—At last the word has come and everywhere regiments of National Guardsmen, now full soldiers of the United States, leave their armories to entrain for the Mexican border. Subtitles: Crowds line Fifth avenue to see the famous "Seventy-first" depart. The last moments of parting from their dear ones. Cornelius Vanderbilt inspects the entraining of the "gallant seventh." Off to duty! determined to protect the Stars and Stripes with the country's heartfelt blessing for success.

American Fashions—Children's Suits. Snappy, summery costumes for the little folk. By courtesy of "The Manhattan," Broadway, New York. Subtitles: Little Boy Blue middy suit of cadet Irish linen. Suit of plain colored tub silk with blazes silk sport collar. Striped washable Norfolk suit with detachable silk collar. Yankee Doodle Dandy of black and white check Irish linen. Military costume in vogue. Farragut Naval suit of white tub silk with Navy collar and cuffs. George Washington Army uniform with coat of Navy blue and pants of white silk.

Bridgehampton, L. I.—Charles E. Hughes, the Republican Presidential nominee, arrives with Mrs. Hughes for a short vacation at his summer home preparatory to starting his campaign.

Napanock, N. Y.—Members of the Camp Fire

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Club stage their famous Indian play, "The Fire Test," in their tepee village at Yama Farms. Subtitle: The Scalp Dance.

New London, Conn.—Smashing the twenty-eight year record for the four-mile course, the Harvard Varsity Crew vanquishes the Yale Eight in their fiftieth annual regatta on the Thames. Subtitles: At the two-mile mark. Harvard leads by six boat lengths at the finish.

Sheepshead Bay, N. Y.—New York Police, who have recently undergone a complete course in military instruction, demonstrate their prowess. Subtitles: A sham battle is a feature of the proceedings. The defending cops, after a gallant resistance, are overcome by the valiant attack.

Governors Island, N. Y.—Dr. A. C. Albertson, the inventor of a wheel bomb-thrower, gives a demonstration of the apparatus to Army officers. Subtitle: The controller handle is adjusted so that the trench bomb may be thrown out at any angle desired.

Paris, France.—Thousands honor the memory of General Gallieni, late Minister of War, who saved Paris from Von Kluck in September, 1914. Subtitles: According to custom the General's favorite charger is led behind the hearse.

Atlantic City, N. J.—Hundreds of children enter their prettiest costumes and gorgeously decorate floats in contest for the prizes of Carnival Week. Subtitles: The little tots also sponsor the National Cause. Life was never happier. The resort's noted entertainers participate in the festivities.

Eureka, Cal.—The greatest Pacific sea tragedy in many years is enacted when the S. S. Bear founders off Sugar Loaf Point with twenty-seven lives lost. Subtitle: Miles away from civilization, the survivors camp on the shore.

THE IRON CLAW, NO. 19, "The Cave of Despair" (Feature Film Corp.—Two Parts—July 3).—Margery Golden takes a note which she finds Davy writing, and discovers it contains a mysterious direction for opening a certain boulder on the side of a hill. Later, while on a walk, she encounters the sinister Legar, "The Iron Claw," and, following the directions on the paper, opens the boulder and takes refuge in it. The "Claw" and his henchmen follow her, two of the latter meeting sudden and sensational death in the mysterious cave. Margery, backing away from one of Legar's men, is cornered on a shelf in the rock, and is seemingly on the point of death, when "The Laughing Mask," "foe of evil-doers," appears, and coolly disables her assailant. Legar is placed under arrest, and Margery learns the true identity of "The Laughing Mask"; but she does not share her secret with the audience.

WHO'S GUILTY? NO. 9, "The Weaker Strain" (Arrow—Two Parts—July 3).—If the wife of a young man, just climbing toward success in his profession, is gifted with an unusually splendid voice; and if she can add to their income by singing in public; and if the husband believes that it is his duty to support his wife and her duty to be content to live within his income—under these conditions, is the wife justified in deciding on a career for herself? This is the motif of a theme worked out in this episode.

Laura Price is the wife of a rising young architect, Tom Price. Her voice brings her fame and adoration, much to the discomfort and final jealousy of her husband, for whom she finally commits an offense for which the law prescribes a terrific penalty.

LUKE'S WASHFUL WAITING (Rolin—July 3).—Luke gets an afternoon off and calls for his fair one to give her the air. Luke is a sport. They have an untimely accident, however, and when they pick themselves out of the mud, they hike to the nearest tailor-shop. Bebe, his fair one, can't be accommodated by the tailor, because he's not that kind of a tailor; so she goes next door to a Chinese laundry to be washed and ironed. The places adjoin, and the sweethearts, unable to restrain their ardor, make love through the wall in a series of poetic love-taps.

But it's a long love that has no stitch in time, and Bebe, lacking the conventional accoutrements of public appearance, has a hard time of it with some young gallants who discover in the Chink's place "that indescribable charm." There's a fire to add to the speed of the thing, which ends up in a medley of pants, flat-irons, Luke, a fire-hose, Bebe, a fire-hose, pig-tails, a fire-hose, and —— a fire-hose.

NUTTY NEWS (Pathe—Goldberg Cartoon Comedy—July 3).—The picture starts with this injunction: "Before looking at this picture, please check your brains at the box office." It then goes on showing the inspiration and transmission of a series of war-like notes from the Secretary of State to the King of Bologna; the great fire in Dopem and Chokem's Drug Store, causing a loss of $3,70 worth of merchandise and the night watchman's whiskers; Chief T. M. Drowsy, of the Deadbury fire department, whose heroic work in keeping the fire going till the rest of the department woke up, saved the day; and "the Egyptian Bumpus, a strange bird that lives on door knobs and carpet tacks and barks like a fruit peddler." A number of other funny cartoons are shown before the end of the reel.

ACROSS THE MALAY ARCHIPELAGO (Pathe—July 3).—The film treats, in a casual way, the big, impressive, typical scenes of the peninsula. The use of elephants as transports; the building of flimsy-seeming bridges across great gorges; coolies working on the roads and in the jungle, etc., etc., all make a half-reel of unusual interest.

THE KINKAJOU (Pathe—On the same reel as foregoing).—The Kinkajou, a carnivorous animal of the raccoon family, is found in the wooded regions of Mexico and as far south as Brazil. All of the natural habits of its life are shown in intimate views, even unto its predilection for hanging head down from the boughs of trees.

THE IRON CLAW, NO. 20, and Last, "The Triumph of the Laughing Mask" (Feature Film Corp.—Two Parts—July 10).—Legar, escaping from jail, meets death at the hands of his foe, "The Laughing Mask." The latter, cleared of the criminal charges made against him, discloses his identity to all concerned and marries the only sure-enough "peerless, fearless girl," to the exceeding delight of herself and millions of other enthusiastic well-wishers. In the end "The Laughing Mask" discloses his identity.

WHO'S GUILTY? NO. 9, "A Trial of Souls" (Arrow—Two Parts—July 10)—This picture shows the criminality of parents' attempts to use their children as pawns in the furtherance of their own desires. The fathers of Rose Mason and Joe Fletcher, sweethearts, are bitter political enemies, and when Mason senior learns that his daughter has eloped with young Fletcher he secures a warrant for the boy's arrest on the charge of abduction, since the girl is under age.

The trial discloses a "skeleton in the closet" in that Rose's father finds that his wife is not the mother of Rose, having adopted the little one while he was away on business, years ago. The mother makes this startling confession in order to prove Rose to be of age, and dies as the result of her emotional stress.

Rose, believing her happiness to be shattered, leaves the court-room, and goes down to the water's edge, where she is later found by the grief-stricken Tom, his bride in death only.

LUKE RIDES ROUGH-SHOD (Rolin—July 10).—Luke is discovered on a donkey. He learns by means of signs posted conspicuously that there's a certain Bad Man at large for whom a fat reward is offered. Luke, handling his shooting-irons gingerly, meets up with the wicked one who, thinking he is covered, points to the wide expanse of blue overhead. Luke changes clothes with him and rides into town on the blackleg's pony. He does some spectacular riding and erratic shooting until, chased by the mob, he takes refuge in a barn. "Behold the Indian" comes up behind him, pushes him off the loft, and Luke, hurtling through plenty of cubic feet, lands on the back of a bull. The ending is too funny for description, it must be seen to be appreciated.

THE BANG MIU GOLD MINES (Pathe—July 10).—This subject shows one of Japan's sources of wealth. While only moderately rich in mineral wealth, Japan derives considerable profit from her gold mines in Bang Miu, where in recent years foreign methods and machinery have been freely introduced. Every process of refinement, from the time the pneumatic drill makes way for the blasting powder, to the casting of the precious metal into ingots, is described photographically.

SOME PORTS IN CATALONIA (Picturesque Spain—Pathe—On the same reel as foregoing).—While Catalonia, Spain, is agriculturally the leading province of Spain, much of its prosperity is due to the commercial points of its many ports, as shown in this scenic half-reel. The town of San Feliu de Guixols, the Death's Head Grotto, the road to Palamos, the Giant Rock, Estardt and the Medes Island are all shown.

Triangle Film Corporation

THE DEVIL'S NEEDLE—(Fine Arts—Five Parts—July 16).—The cast: David White (Tully Marshall); Rene, his model (Norma Talmadge); Wynne Mortimer (Marguerite Marsh); Wm. Mortimer (F. A. Turner); Hugh Gordon (Howard Gay). Directed by Chester Withey.

Wynne Mortimer, a pampered society girl and daughter of William Mortimer, a prominent business man, chances to meet David White, a young artist whose fame is already assured, at an art exhibit. Despite the fact that she is engaged to marry Hugh Gordon, the junior partner of her father, she falls in love with

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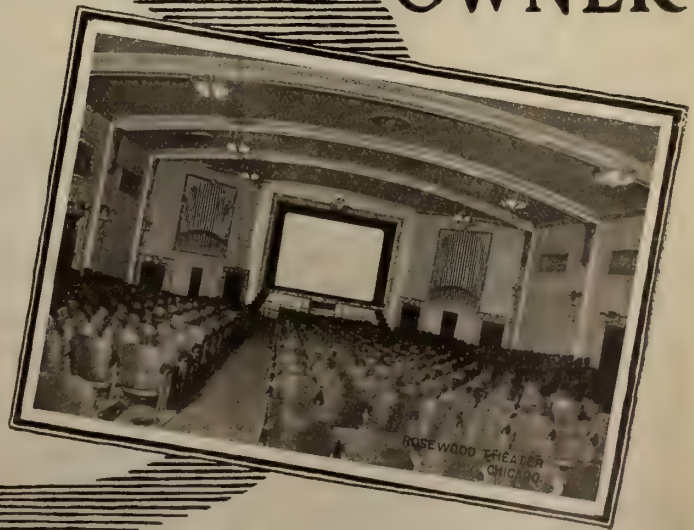

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the artist. He invites the girl and her father to visit his studio and the invitation is accepted.

Rene, a model, has been in love with David White for years and he has seemingly reciprocated her love. When Wynne Mortimer appears on the scene, however, he forgets all thoughts of love for Rene. The model is quick to realize the change in her lover. Secretly, she has been a user of cocaine. To forget the heartache the growing attachment between her lover and Wynne causes her, she turns to the cocaine.

Wynne, led on by her interest in the artist and his insistence that she is the only one who can justly typify the spirit of a new picture at which he is at work, goes to the studio and poses for him. Hugh Gordon follows her and after a violent scene with the painter takes Wynne to her father, who upbraids her and forbids her to again see the painter.

David is dejected at the loss of Wynne and finally takes to using cocaine. Before he has become a complete victim to the habit, however, Wynne dares her father's vengeance and returns to the studio. She and David finally run away and are married. In his anger Wynne's father turns her from home. David rapidly becomes an habitual user of cocaine and Wynne is forced to return to her home.

Rene, heartbroken at the evil she has done by really being responsible for the drug habit acquired by David, tries to reform him. It is not until David hears his wife, however, declare that she will stick to him as long as he has need of someone to look after him, and he finally manages to throw off the habit he has acquired. He is determined to free his wife of whatever obligation she may feel binds her to him.

Her loyalty to her husband leads Wynne to seek him. Her search takes her into an evil part of the city and she is attacked by a thug. David, who has returned to the city, however, learns that his wife is seeking him and goes to find her. He arrives just in time to rescue her from the den into which she has been carried. When husband and wife are reunited after the horrors through which they have passed the year past, they find that their love has grown stronger and eventually they find happiness.

THE EYE OF THE NIGHT—(Ince—Five Parts—July 16).—The cast: David Holden (William H. Thompson); Jane (Marjory Wilson); Rob Benson (Thornton Edwards); Denby (J. D. Lockney); Mrs. Denby (Agnes Herring). Directed by Walter Edwards.

Jane is a comely little slavey in a fishermen's village. The only two friends she has among all the inhabitants are David Holden, the aged keeper of the lighthouse—"The Eye of the Night"—and Rob Benson, a young fisher lad whom she has loved with all her heart. Rob and Jane were to be married as soon as the lad could save enough to build them a little nest by the sea. But then the war broke out and Rob was the first to volunteer. Jane whispered a secret to him the day he was to leave that all but made him back out, but, like everyone else, Rob thought the war was to last only a few days and then he would be back in plenty of time—but he wasn't, and one day a nameless little waif was born in one of the big hospitals in London. In her despair Jane turned to the only friend she had—aged David Holden—and determined to ask him to take her baby and be its father.

David Holden not only takes in the baby but the mother as well, to the resulting indignation of the narrow-minded townspeople, who first demand that Jane be driven out. When David refuses, they manage to secure his dismissal as keeper of the light. And so David, with Jane and the baby, move into the little cottage David has built from his savings and prepare to live out their lives.

While readjusting their lives in the new home, Jane discovers that her mother was David Holden's wife and that her only protector was really her father. But David Holden's wife had run away and left him for another man years and years before and he does not give the girl—his daughter—a chance to make known her discovery to him, simply dismissing the subject of the woman the girl knew to be her mother with a word and a gesture. But Jane cherishes the secret.

War comes close to the little hamlet in which David Holden and his two wards live. One night aeroplanes fly over it, dropping bombs as they sped past. One bomb wrecks the lighthouse. All the village knew that an army transport bearing wounded was making for their port. When David sees the lighthouse wrecked, he determines to guide the ship through the narrow entrance to the harbor at all costs. He deliberately sets fire to his cottage to serve as a beacon to guide the mariners.

The boat reaches the harbor safely, thanks to David, and the next morning, among the first of the wounded to come from the vessel is Rob Benson. His reunion with Jane follows immediately and the tardy marriage ceremony is immediately performed. And then Jane, her own name cleared, tells David Holden that she is his daughter.

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Miscellaneous Subjects

WORLD EQUITABLE.

THE CRUCIAL TEST (Paragon Films, Inc.—Five Parts—July 3).—The cast: Thanya (Kitty Gordon); Vance Holden (Niles Welsh); Alexander Bagroff (J. Herbert Frank); Boris (W. Cohill); Princess (Winnifred Harris). Written by Frances Marion. Directed by Robert Thornby.

Thanya is a woman around whose presence there revolves an atmosphere of mystery. She is located in the Russian Capitol, where she meets Vance Holden, an American artist. Although deeply in love with him, she is coquettish, and he, believing she is trifling with him, leaves her. Alexander Bagroff, Grand Duke of Russia, sees Thanya pass in her carriage and desires to know her. He arranges with a mutual friend to go to her apartment. He becomes infatuated with her but she dislikes him, not only because he is a man long past the prime of life, but for other and more important reasons.

At midnight, after her guests depart, Thanya, in disguise, steals out to a small tavern where she meets Boris, her brother, leader of a club of social revolutionists. The gang is just about to choose a marked coin which will brand one as the man chosen to carry the next mission of death to a ruling power, in this case the most hated man in Russia, Bagroff. Boris draws the marked coin. Thanya falls in a swoon. In an agony of fear, she asks Boris to forsake his society. When he tells her it will be his pleasure to strike at the most hated man in Russia, the Grand Duke, Thanya is startled. Telling Boris of Bagroff's infatuation for her, she promises to assist him in his mission.

Thanya is invited to attend a ball given by Bagroff. She notifies Boris to strike that night at twelve. Boris gains admittance into the grounds, but is discovered near the house. A shot is fired, the guests are terrified. Thanya surmises the cause, she controls herself. Boris, cornered, attempts to gain admittance into the house and lose himself among the guests. As he enters he is shot. Bagroff, believing someone among his guests has betrayed him, orders his soldiers to tie Boris to a pillar, strip him to the waist and lash him with the Russian pronged whip.

As the blood streams down Boris' back, Thanya rushes to him, informing Bagroff that she is the traitor. They are both placed in a cell, where Bagroff offers Thanya her liberty if she will but become his mistress. He is rebuked, and both are sent with a train load of other prisoners to an exile in Siberia. During a storm, they escape and go to Paris. Vance, after leaving Russia, comes to Paris and here he and Thanya are brought together again, reconciled and married. Boris leaves for America.

Vance encounters difficulties in selling his paintings. The following winter Bagroff comes to Paris. A Parisian doctor attending Vance, tells Thanya that he can bring her a client for Vance's pictures. He brings Bagroff, who tells Thanya that through the Prince Kenia he can make all the people of Paris patronize Vance, providing she pay the price herself.

Desperate to obtain the welfare of her husband, Thanya resolves to give herself to Bagroff for a night. The Princess sits for Vance. He becomes popular as if over night. The Princess, going to a week-end party to the country, implores Vance to accompany her. Thanya remains alone in the city and unbeknown to Vance, prepares herself for the terrible ordeal with the Grand Duke. The appointment is made. Bagroff dismisses his servants. Thanya comes, disrobes. As he looks upon his prey with the lustiness he has nourished for years, he is suddenly seized by Boris, who, upon returning from America, learns of Bagroff's presence there, and seeing his servants leave together, enters through a window in time to save Thanya. Pulling out his revolver, Boris makes short work of Bagroff, and immediately sets sail for America.

The news of Bagroff's mysterious death causes the Princess to hurry back to Paris, and Vance returns with her. He finds Thanya in his den, prostrated. He raises her up, but, as she had promised Boris, she tells him nothing of her night's experience. Thanya and Vance open the window, and the sunlight pours into the room, an omen which prophesies a life of uninterrupted happiness for both of them in the future.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL No. 51 (June 27).

New London, Conn.—Harvard's eight oar crew defeats the Yale varsity rowers, and sets a new record for the New London course.

War Section.—General Sarrail, commander of the Allied forces at Salonika, is decorated with a high British order by Sir Bryan Nathan, commander of the British troops in that section.

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San Francisco.—Twenty tons of powder are used in one blast in a quarry near this city.

Providence, R. I.—Charles Evans Hughes, Republican nominee for President, attends the commencement at Brown University and marches with his classmates.

Baltusrol, N. J.—Four-year-old children, expert golf players, make remarkable drives and puts, and play the ancient game in more expert fashion than many grown-ups.

Bar Harbor, Maine.—Mrs. John Jacob Astor weds Banker William Karl Dick of New York while a large crowd surrounds the church. The bride gives up the income of $5,000,000 and a magnificent mansion on Fifth Avenue, New York.

Fort Rosecrans, Cal.—Mines that guard the Pacific Coast Harbor are planted from shipboard, and exploded by electricity.

Fashion Section.—The latest decree in bathing suits and caps are shown in ideal setting.

Mexican War Section.—Hundreds of Mexican refugees flee their native land and enter United States over the International Bridge at El Paso. United States troops in the interior of Mexico carefully guard all supplies passing through the region where Carranza troops and American cavalry have been in battle.

National Guardsmen of many states are ready for service on Mexican border. New York's Seventh Regiment parades in review, New Jersey militiamen are encamped at Sea Girt, Massachusetts troops hasten to camp, and President Wilson with Secretary of War Baker review the militia of the District of Columbia.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 52 (June 30).

War Section.—General Galieni, who saved Paris from the Germans, is given a royal military funeral and all Paris turns out to pay tribute to their hero.

Mare Island, Cal.—The United States oil tanker Cuyama is christened by Miss Margaret Offley, and is launched onto the Pacific.

London.—The late Lord Kitchener is honored at a memorial in Saint Paul's Cathedral, attended by King George, Queen Mary and scores of other members of the royal family.

New York.—All the thrills of a policeman's lifetime are pictured at the annual police field day at Sheepshead Bay. The events include capturing runaway horses, saving young women from death and fighting with unruly law breakers.

Constantinople.—The Sultan of Turkey is attended by a guard of heavily-armed men when he rides in state to the Mosque.

Fashion Section.—The season's latest fashions include a marquisette tea gown, blue soiree silk dancing dress and other most recent creations offered by America's most widely known modistes and importers.

Eureka, Cal.—Five persons perish when the steamer Bear is tossed upon the beach by the storm-swept Pacific Ocean.

El Paso, Tex.—General Bell, commanding American troops at Fort Bliss, orders every department of his command into action to prepare for the defence of El Paso against a possible invasion by Mexicans who are concentrated at Juarez.

Off for the Mexican Border.—National Guard troops of the First regiment, Illinois, entrain for the mobolization camp. The Seventh and Seventy-first regiments of New York depart for the border while thousands weep and cheer to speed them on their way.

MYSTERIES OF MYRA (Episode No. 11, "The Fire-Elemental" — Two Parts—July 3). — The Master summons before him one of the so-called "elemental" spirits. In this case, it is the Fire Elemental. He appears walking over the coals of a big fire-place, in a rather picturesque costume. The Master offers him a reward of blood if he will bring about the death of Myra, and gives him instructions how to do it.

Meawhile, Alden and Myra, with the aid of a professional medium, conducts a seance in Alden's laboratory. They hope to get a message from Haji, the Hindu ally of Alden, who was killed by the Black Order. The seance starts, and, just as they hear a pencil writing inside of a closed slate, their attention is distracted by the arrival of something behind the curtains of the medium's cabinet. This something comes out, and seems to be the spirit of the departed Haji.

At length he delivers a message to the effect that Myra need have no fear—that the Master is dead, and the Black Order has been disbanded. Though Alden says spirit messages are not always reliable, Mrs. Maynard and Myra hail it with delight, and Myra thinks she need no longer be on her guard.

After Mrs. Maynard and her daughter are gone, the medium returns to consciousness, and shows peculiar symptoms, which cause Alden to investigate. They find the varnished floor marked by hot footsteps, and where the spirit placed his hands on the desk the varnish is burnt. And, finally, within the slate, is the message—that the evil spirit of fire has appeared in the astral shell of Haji.

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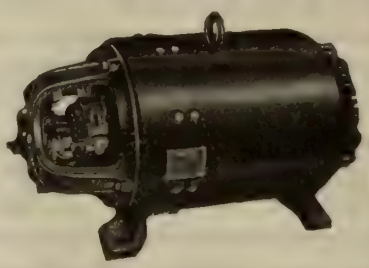

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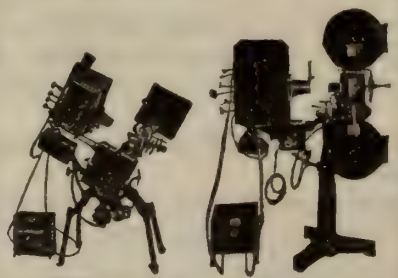

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Alden, alarmed, starts out to warn Myra, who has gone for a horseback ride along the lake. The Master learns of this, and sends all the Black Order out to capture her. While she dismounts from her horse to climb a cliff for a flower, one of the members steals her horse. Others pursue her. She manages to elude them for awhile, and finally runs along the shore, past an old barge. She runs past this wrecked barge, and then returns to it through the water, thus concealing her footprints. In the barge she hides, while the Black Order men pass by in pursuit. But the fire elemental sets the barge on fire. Myra retreats behind a partition, and with water, fights the fire elemental until she is exhausted.

Alden, meanwhile, rigs up a trap in his laboratory, and coaxes the fire elemental in there, and catches him. He releases the elemental on condition that he will let Myra alone. Then Alden calls police headquarters, and finds that the only fire reported is an old wrecked barge, burning on the shore. Alden gets the police to go with him to this barge and they break in, and Alden saves Myra.

The fire elemental, smarting under Alden's handling in his laboratory, returns furiously to the Master and demands his blood sacrifice. The Master hasn't any at hand. The fire elemental, in his fury, seizes him with his hot hands, which blister him wherever they touch. The Master is compelled to provide the blood sacrifice from his own vein, which is merely shown by his taking a knife and preparing to open the vein.

V-L-S-E., INC.

KERNEL NUTT AND HIGH SHOES (Vitagraph—July 3).—The cast: Kernel Nutt (Frank Daniels); Mrs. Nutt (Alice Washburn); Mrs. Kopeck (Mrs. Williams); Mitzi (Ethel Corcoran); Bombom (Kalman Matus). Written by C. Graham Baker. Directed by C. Jay Williams.

Chivalrous Kernel Nutt comes to the aid of beauty in distress, when he sees a pretty damsel trying, with small success, to tie her shoe lace which has come open. When he has tied it for her, a baseball, hot off the bat of a young Ty Cobb, hits the lady in the foot and she, thinking Nutt had done it, hits him over the head with her handbag, and then forgets to remove the bag, which, Nutt finds, contains a nice big roll of bills. He takes a manicurist out to lunch and then accompanies her back to her place of business, a beauty parlor, where he is just in time to assume the duties of the boss who is leaving for a vacation. After many amusing incidents, the lady who had treated him so ungratefully, enters the parlor and makes things hot for Nutt, who is finally forced to return the bag full of coin.

THE CONFLICT (Vitagraph—Five Parts—July 3).—The cast: Madeleine Turner (Lucille Lee Stewart); Jeanette Harcout (Jane Mortimer); Henry Mortimer (Huntley Gordon); Paul Mordaunt (William Lytell, Jr.); John Turner (Frank Currier); Fred Weyburn (John Robertson); Philip Lynch (Richard Turner). Written by Edward J. Montagne. Produced by Ralph W. Ince.

Two women crave the love of the same man—one is pretty, proud, spirited, and poor—she offers him love. The other is equally pretty, proud, and spirited, but rich—she offers him everything money can buy. The rich one wins. This was not really the beginning of the rivalry of Madeleine and Jeanette—they had had petty differences in their home town when Madeleine, the poor girl, had refused to bend the knee to the other. But with this victory in love is born a new hatred, which Jeanette proceeds to intensify by having the other girl's father discharged from his position, thus forcing her to leave school and work for sustenance.

Madeleine goes on the stage, and years later she is a popular actress. Jeanette, meanwhile, has discarded Paul, in favor of Henry Mortimer, a rising young lawyer to whom she has become attached. Mortimer becomes enamored of Madeleine, who considers him just another of her army of admirers and leads him on as is her custom. Jeanette sees that her rival is trifling with the affections of the man she loves. She goes to Madeleine and beseeches her to send him away or she will ruin two lives. Madeleine consents to her request, but then comes recognition all the old hatred returns. She retracts her promise and determines to marry Henry, though she does not love him, to strike at the heart of the woman who had caused her so much pain. After the marriage she is cold to the affection he showers upon her. Then her path crosses Paul's once more and her old love for him is rekindled.

Henry learns of their association and orders Paul never to enter his house again. A new love is born in Madeleine's breast—the love for her husband. But there is a wide breach between them now caused by her associations with Paul and her gambling habits of which Henry disapproves. He refuses to pay her debts. When Paul calls on Madeleine for a loan, she refuses him and he rifles Henry's safe. That night, Henry notices the deficit and thinking his wife

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has taken the money to pay her debts, he accuses her of theft and leaves her. Rumors come to his ears that Paul is with his wife, and placing a revolver in his pocket, he starts for the house, intent on settling the affair.

Paul, meanwhile, is trying, with small success, to regain Madeleine's love. When his attentions begin to get offensive, she threatens him with a revolver to keep his distance. Under the influence of liquor, Paul advances toward her, and stumbles over a chair, bruising his head. Madeleine rushes out to the kitchen to get some water, and, while there she hears a shot and returns to find Paul dead and Henry standing over the body. Each believes the other guilty and takes the responsibility for the crime.

Henry is taken into custody; Madeleine's story is not believed. At the trial Henry is saved from dying for another's crime when Jeanette breaks down and confesses that she had been hiding in Madeleine's room on the day of the murder, and when the latter had gone for water she had grasped the opportunity to shoot Paul who, she said, had been planning to tell the truth in regard to the robbery. Knowing that this would bring about a reconciliation between Henry and his wife and that she would never be able to win his love, she had shot Paul and is now willing to suffer for her crime. Out of sorrow and suffering, come faith and love forged anew for Henry and Madeleine.

KERNEL NUTT, THE PIANO TUNER (July 10).—The cast: Gus (Frank Daniels); Daughter (Olive Trevor); Father (William Shea); Professor (Donald MacBride). Written by Bide Dudley. Directed by Charles Dickson.

Kernel Nutt has a run of bad luck and finds himself without the wherewithal to appease his hunger. As he is walking along the street, a black bag falls from an automobile and Nutt secures it. After being mistaken for a doctor, a burglar and a few other things, he finally learns that the bag contains piano tuning instruments. He is sent to the home of a banker whose musically inclined daughter is a thorn in his side, and instructed to tune the piano. When he is finished, the piano is a wreck and the banker's daughter is highly indignant that she is unable to treat her friends to a concert. The visitors find Nutt, who has been in hiding, and hold court to determine what punishment he shall suffer. After deliberating, the jury returns a verdict that Nutt has done the neighborhood a service of wrecking the instrument of torture. They give him a pocket full of money, with which he proceeds to buy out a restaurant.

FATHERS OF MEN (Vitagraph—Five Parts—July 10).—The cast: John Howland (Robert Edeson); Robert Blake (William Humphrey); Robert Blake as a child (Bobby Connelly); Jeanne Howland, John's wife (Naomi Childers); Oscar Blake (Harry S. Northrup); Jack Blake (Stanley Dunn); David Blake (Kalman Matus); Paul Crisp (Logan Paul); De Bar, a half breed (Robert Gaillord); Anna (Carolyn Birch).

Howland is a trapper and is supremely happy with his wife, Jeanne, and son, Robert, in their cabin in the north. Blake, a trader, also married is traveling to the nearest trading post. Out with Robert for a sled ride, Jeanne runs her sled into a snow slide, and, but for the timely assistance of Blake, both would have been killed. Jeanne escapes unhurt, but Robert suffers injuries which necessitate an operation. While Howland takes the boy to the nearest doctor, Blake is left to look after Jeanne. In the lonely nights which follow, Blake wins her love and when Howland returns with his son, now recovered, he finds the cabin empty. Howland vows to be avenged on Blake. After some time, the latter tires of Jeanne and leaves her to return to his lawful wife. At home, he finds his three young sons in tears over their mother's death. Sorrowful now for his treatment of Jeanne, he returns to the cabin where he left her but finds that she has already gone.

Twenty years later, Howland, now a lieutenant in the Northwest Mounted Police, tells his son, also a mounted man, of the sorrow which Blake caused him, and Robert joins his father in renewing a vow of vengeance if the scoundrel still lives. When Howland sees Blake by the side of a murdered man, an opportunity for revenge presents itself, and though he knows that Blake did not commit the crime, he succeeds in having him convicted. In escaping from his guards, Blake is fatally shot. In Blake's cabin, his three sons hear of their father's death and against the admonitions of David, the other two set out to repay Howland. After killing the latter and stunning Robert, they take to the trail to escape.

Robert, with two other men, is detailed to track them. When the brothers separate to baffle their pursuers, Robert follows David, but is so spent when he finally catches up with him that he is helpless to capture him, and falls exhausted in the snow. David ministers to him, but when he recovers, through the other's efforts, Robert insists on a duel to square their account. Though reluctant to fight with one with whom he has no quarrel, David is unable to withdraw with honor. As they are preparing for the fight, a weak cry of distress is heard, and they both answer. Running in the direction from which it came, they find a gray haired woman, lost in the wilderness with her two daughters and dying from lack of nourishment. They unite for the protection of the trio and take them to the home of a nearby trapper, where, during the night, the dishonest trapper and his associates bind the two men and prepare to attack the women. Following their brother's trail, the other two Blake boys are just in time to chase the villainous band and rescue their victims. Then the brothers recognize Howland and bitterly denounce him for sending their father to his death. But Robert halts them by telling the story of how the elder Blake brought bishonor on his mother.

After hearing the names of her rescuers, the old woman steps into the breach and tells Robert that she is Jeanne, his mother. After a touching reunion, she tells him of her aimless wanderings since she left his father and explains that the girls are not her daughters, but have been treated as such since the death of their mother. Both Robert and David did not remember their unfought duel, but the friendship which had sprung up between them, while they fought side by side for a woman's protection, prevents them from drawing guns on each other.

METRO PICTURES CORP.

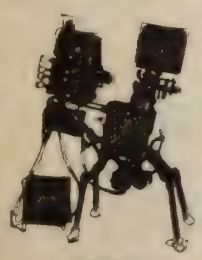
THE ETERNAL QUESTION (Popular Plays and Players—Five Parts—July 3).—The cast: Bianca (Mme. Petrova); Ralph Courtland (Mahlon Hamilton); Grand Duke of Serdian (Arthur Hoops); Pierre Felix (Warren Oland); Allen Tait (Edward Martindel); Carlo (Henry Leone); King of Montenaro (Howard Messimer); Carlotta (Evelyn Dumo). Written by Wallace O. Clifton. Directed by Burton L. King.

Ralph Courtland and Pierre Felix are sitting in their Fifth Avenue Club discussing the eternal question, woman. Ralph contends that it is birth and breeding that make the gentlewoman, but Felix, who is a designer of fashionable apparel, claims in three months he can make a lady of any one he may happen to pick up on the street, simply by dressing her properly. An old organ-grinder and a young woman, leading a monkey by a string, stop in front of the club to gather some pennies, and Ralph and Felix decide to make her the subject of the test. The wager is for $25,000 and expenses and stakes are placed with Allen Tait, a young lawyer.

Ralph goes to California, where his aeroplane is to be entered in a race, and Pierre, fitting out Bianca with beautiful clothes and installing her in a handsome apartment, begins his experiment. Bianca wears her new garments as if born to the purple, and is soon introduced to society at a charity ball and bazaar given by Ralph's mother, Pierre introducing her as a Russian Countess. Ralph returns in time to meet her, and not knowing her identity, is delighted with her. He pays her so much attention that Pierre's jealousy is aroused. Pierre, maddened by her exotic beauty attempts to embrace her, when he escorts her to her new apartments after the ball. She is so infuriated that she returns at once to the old organ-grinder. Pierre apologizes profusely, and persuades her to return, so that he may win the wager.

Ralph and Bianca spend a great deal of time together. They are out horseback riding when Ralph's horse becomes frightened and he is thrown. Bianca is so overcome with fear that she rushes to him and pours forth her love in a torrent of words. Ralph is not badly hurt, and returning to consciousness, hears her and is overjoyed. He proposes marriage to her, and she accepts at once. Later Pierre reminds Ralph that he has lost the wager, since Bianca has been accepted by society. Ralph's affairs are in a precarious condition, and this threatens to ruin him. Then Bianca tells him her real identity. She is the daughter of the King of Montenaro. Being ordered to marry the Grand Duke Seridan, she has escaped to America, taking Carlo, an old servant, with her. Ralph rushes back to the club and prevents Allen from paying over the money to Pierre, since he is the one who has lost.

Pierre, infuriated, vows revenge. He hurries to Bianca and forces her into an automobile. The Grand Duke has come in search of her, and Pierre promises to deliver Bianca to him. He takes her to the Duke's ship, which is in the harbor. Ralph, who has been notified by Bianca's maid that her mistress has been kidnapped, at once follows in his aeroplane, and Allen Tait gets into communication with the government officials to have the ship stopped within the three-mile limit. A cruiser is sent after the boat and stops it, but not before Ralph has dropped to the deck from his airship and fought his way to Bianca. Their immediate marriage puts a stop to further persecution from the Grand Duke.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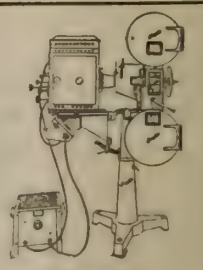
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 508, 510.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 19—A Misunderstood Boy (Drama) (Biograph-Reissue No. 56).
June 20—The Reformers (Two parts—Drama) Biograph—Reissue No. 57).
June 26—The Unwelcome Guest (Drama) (Biograph Reissue No. 58).
June 28—A Fair Rebel (Three parts—Drama) (Biograph Reissue No. 59).
July 3—The Blue or the Gray (Drama) (Biograph Reissue No. 60).
July 4—His Trust and His Trust Fulfilled (Two parts—Drama (Biograph Reissue No. 61).
July 10—The Squaw's Love (Drama) (Biograph—Reissue No. 62).
July 12—Men and Women (Three parts—Dr.). (Biograph—Reissue No. 63).
July 17—The Informer (Drama) (Biograph—Reissue No. 64).
July 18—By Man's Law (Two parts—Drama) (Biograph—Reissue No. 65).

EDISON.

May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).
June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

June 10—Fool's Gold (Three parts—Drama)
June 13—Putting It Over (Two parts—Com.).
June 14—Canimated Neoz Pictorial No. 11 (Cartoon—Com.).
—A scenic subject on the same reel.
June 17—The Promise Land (Three parts—Drama).
June 20—The Girl at the Curtain (Two parts—Drama) (Reissue).
June 21—The Fable of "The Undecided Brunette" (Comedy).
June 24—A Traitor to Art (Three parts—Dr.).
June 27—The Voice in the Wilderness (Two parts—Drama) (Reissue).
June 28—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon—Comedy).
—A scenic subject on the same reel.
July 1—The Regeneration of Margaret (Three parts—Drama).
July 4—The Fable of "The Fearsome Feud Between the First Families" (Two parts—Comedy).
July 5—Canimated Neoz Pictorial, No. 12 (Cartoon)
—A scenic subject on the same reel.
July 8—Power (Three parts—Drama)
July 11—The Private Officer (Two parts—Dr.). (Reissue).
July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).

KALEM.

June 19—In the Service of the State. (No. 13 of the "Social Pirates.") (Two parts—Drama.)
June 20—The Beggar and His Child (Comedy).
June 21—That Lovely Widow (Comedy).
June 23—Her Great Invention (Comedy).
June 24—The Mysterious Cipher (No. 85 of the "Hazards of Helen" Railroad Series—Drama).
June 26—The Music Swindlers (No. 14 of the "Social Pirates"—Two parts—Dr.).
June 27—The Explorer (Comedy).
June 28—The Lotus Woman (Five parts—Dr.).
June 28—When Opportunity Knocked (Com.).
June 30—Setting the Fashion (Comedy).
July 1—The Engineer's Honor (No. 86 of the "Hazards of Helen" Railroad Series—Drama).
July 3—Black Magic (No. 15 of the "Social Pirates"—Two parts—Drama—Last number).
July 4—The Peach Pickers (Comedy).
July 5—Notch Number Nine (Drama).
July 7—The Psychic Phenomenon Comedy).
July 8—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).
July 11—The Baggage Smashers (Comedy).
July 12—The Quack Quakers (Comedy).
July 14—The Wishing Ring (Comedy).
July 15—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series (Drama).

LUBIN.

June 19—Otto's Legacy (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).
June 26—No Place Like Jail (Comedy).
June 27—Out of the Flotsam (Two parts—Dr.).
June 29—The Return of John Boston (Three parts—Drama).
July 1—Edison Bugg's Invention (Comedy).
—Under a Barrel (Comedy).
July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
July 10—Otto, the Sleuth (Comedy).
July 11—The Half Wit (Two parts—Drama).
July 13—Expiation (Three parts—Drama).
July 15—Hang on Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).

SELIG.

June 17—The Cowpuncher's Peril (Drama).
June 19—Selig-Tribune, No. 49, 1916 (Topical).
June 19—The Reprisal (Three parts—Drama).
June 22—Selig-Tribune, No. 50, 1916 (Topical).
June 24—Taking a Chance (Drama).
June 26—The Sacrifice (Three parts—Drama).
June 26—Selig-Tribune, No. 51, 1916 (Topical).
June 29—Selig-Tribune, No. 52, 1916 (Topical).
July 1—The Girl of Gold Gulch (Western—Drama).
July 3—The Return (Three parts—Drama).
July 3—The Selig-Tribune No. 53, 1916 (Top.).
July 6—The Selig-Tribune No. 54, 1916 (Top.).
July 8—Some Duel (Western—Comedy).
July 10—A Milk White Flag (Three parts—Comedy).
July 10—The Selig-Tribune, No. 55, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).

VIM FEATURE COMEDY.

July 5—Housekeeping (Comedy).
July 12—A Spring Cleaning (Comedy).
July 19—The Connecting Bath (Comedy).

VIM.

June 22—Never Again (Comedy).
June 23—For Better or Worse (Comedy).
June 29—Better Halves (Comedy).
June 30—For Value Received (Comedy).
July 6—A Day at School (Comedy).
July 7—Furnished Rooms (Comedy).
July 13—Spaghetti (Comedy).
July 14—The Great Safe Tangle (Comedy).
July 20—Aunt Bill (Comedy).
July 21—Help! Help! (Comedy).

VITAGRAPH.

June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy).
—The Head Waters of the Delalven (Scenic).
July 21—The Fur Coat (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

June 2—Shadows (Three parts—Drama).
June 9—The Stained Pearl (Three parts—Dr.).
June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 508, 510.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 21—Number 25 (Topical).
June 28—Number 26 (Topical).
July 5—Number 27 (Topical).
July 12—Number 28 (Topical).
July 19—Number 29 (Topical).

BIG U.

June 20—The Grip of Crime (Drama).
June 22—No release this day.
June 28—God and the Baby (Drama).
June 29—Twice at Once (Comedy).
July 6—The Wishing Lamp (Juvenile-Drama).
July 13—The Three Brave Hunters (Comedy)
July 20—His Own Story (Drama).

BISON.

June 17—A Railroad Bandit (Two parts—Drama).
June 24—The Ghost of the Jungle (Two parts—Drama).
July 1—The Money Lenders (Two parts—Dr.).
July 8—The Committee on Credentials (Three parts—Drama).
July 15—The Human Pendulum (3 parts—Drama).
July 22—A Midwinter Madness (Two parts—Drama).

GOLD SEAL.

June 20—The False Part (Two parts—Drama).
June 27—Jackals of a Great City (Two parts—Drama).
July 4—They Wouldn't Take Him Seriously (Two parts—Comedy-Drama).
July 11—Nature Incorporated (Two parts—Comedy-Drama).
July 18—The Crystal's Warning (Three parts—Drama).

IMP.

June 20—His Picture (Comedy).
June 22—Behind the Secret Panel (Three parts—Drama).
June 23—The Heart Wrecker (Comedy—Dr.).
June 27—Peggy and the Law (Drama).
June 30—Blind Man's Bluff (Two parts—Comedy—Drama).
July 4—The Clever Mrs. Carter (Comedy).
July 6—The Man Across the Street (Two parts—Drama).
July 7—The River Goddess (Comedy-Drama).
July 11—A Stranger in His Own Home (Com.).
July 14—The Little Gray Mouse (Two parts—Drama).
July 16—Two Seats At the Opera (Comedy).
July 21—Lee Blount Goes Home (Two parts—Drama).
July 23—No release this day.

JOKER.

June 17—Love Quarantined (Comedy).
June 24—The Fall of Deacon Stillwaters (Comedy).
July 1—Bashful Charley's Proposal (Comedy).
July 8—An All-Around Cure (Comedy).
July 15—The Harem Scarem Deacon (Com.).
July 22—She Was Some Vampire (Comedy).

LAEMMLE.

June 18—Romance at Random (Comedy).
June 25—The Rogue With a Heart (Drama).
June 29—The Human Cactus (Two parts—Dr.).
July 2—Baseball Bill No. 1 (Comedy).
July 9—No release this week.
July 13—No. 16 Martin St. (Two parts—Dr.).
July 16—Baseball Bill, No. 2, "Flirting with Marriage" (Comedy).
July 19—The Garden of Shadows (Two parts—Drama).
July 22—A Social Slave (Drama).

L-KO.

June 21—The Jailbird's Last Flight (Com.).
June 25—Dirty Work in a Beanery (Comedy).
June 28—Pirates of the Air (Two parts—Com.).
July 2—No release this day.
July 5—A Gambler's Gambol (Comedy).
July 9—Getting the Goods on Gertie (Comedy).
July 12—Ignatz's Icy Injury (Two parts—Comedy).
July 19—A Bold Bad Breeze (Comedy).
July 23—Spring Fever (Comedy).

NESTOR.

June 19—Wanted, a Husband (Comedy).
June 23—What Could the Poor Girl Do? (Two parts—Comedy).
June 26—The Browns See the Fair (Comedy).
July 3—No release this week.
July 7—Double-Crossing the Dean (Two parts—Comedy).
July 10—Henry's Little Kid (Comedy).
July 14—No release this day.
July 17—Kill the Umpire (Comedy).
July 21—The Come-On (Comedy).

POWERS.

June 17—No release this day.
June 22—The Young Sleuths (Comedy).
June 24—No release this day.
June 29—Sammy Johnsin, Magician (Comedy—Cartoon).
—The Children's Paradise (Educa.).
June 30—Such Is Life in China—Hy Mayer Travelaugh (Comedy).
July 6—The Janitor (Comedy).
July 8—"Sports of the Rajah in Mysterious India," as revealed by the Famous Dr. Dorsey Expedition (Educational).
July 13—Sammy Johnsin Gets a Job (Com—Cartoon).
—Mexican National History (Ditmars Educational).
July 15—No release this day.
July 20—The Devil Dancers of India (As seen by Dr. Dorsey) (Educational).

RED FEATHER PHOTOPLAYS.

June 19—The Man from Nowhere (Five parts—Drama).
June 26—It Happened in Honolulu (Five parts—Drama).
July 3—The Way of the World (Five parts—Drama).
July 10—The Heart of a Child (Five parts—Drama).
July 17—The Seekers (Five parts—Drama).

REX.

June 13—No release this day.
June 14—When the Wolf Howls (Drama).
June 18—The Finer Metal (Two parts—Dr.).
June 23—The Rosary (Drama).
June 25—The Fool (Two parts—Drama).
June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).

VICTOR.

June 30—Muggins (Drama).
July 5—Behind the Veil (Two parts—Drama).
July 7—Any Youth (Drama).
July 12—A Conflicting Conscience (Drama).
July 14—Little Boy Blue (Drama).
July 18—The Gentle Art of Burglary (Com.).
July 20—The Belle and the Bell Hop (Two parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

June 19—The Adventures of Peg o' the Ring No. 8, "Outwitted" (Two parts—Drama).
June 26—The Adventures of Peg o' the Ring No. 9, "The Leap" (Two parts—Drama).
July 3—The Adventures of Peg o' the Ring No. 10, "In the Hands of the Enemy" (Two parts—Drama).
July 10—The Adventures of Peg o' the Ring, No. 11, "The Stampede" (Two parts—Drama).
July 17—The Adventures of Peg o' the Ring, No. 12, "On the High Seas" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

June 12—Convicted for Murder (Two parts—Drama).
June 19—The Gentle Conspiracy (Two parts—Drama).
June 26—The Fate of the Dolphin (Two parts—Drama).
June 29—Tangled Skeins (Three parts—Dr.).
July 3—Killed by Whom? (Two parts—Dr.).
July 10—Love's Bitter Strength (Two parts—Drama).
July 13—Quicksands of Deceit (Three parts—Drama).

BEAUTY.

June 11—Thinim Stout (Comedy).
June 14—Billy Van Deusen's Eggsspensive Adventure (Comedy).
June 18—Pedigrees, Pups and Pussies (Com.).
June 21—The House on Hokum Hill (Com.).
June 25—The Day's Work (Comedy).
June 28—When Adam Had 'Em (Comedy).
July 2—The Gink from Kankakee (Comedy).
July 5—Billy Van Deusen Masquerader (Com.).
July 9—The Gink Lands Again (Comedy).
July 12—Two Slips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. Comedy).

CENTAUR.

June 10—The Lion's Nemesis (Two parts—Drama).
June 17—The Star of India (Two parts—Dr.).
June 24—A Siren of the Jungle (Two parts—Drama).
July 1—A King o' Make Believe (Two parts—Drama).
July 8—The Good-for-Nothing Brat (Two part—Drama).
July 15—The Fool's Game (Two parts—Dr.).

CUB.

June 16—Jerry and the Moonshiners (Comedy).
June 23—Jerry's Elopement (Comedy).
June 30—Jerry's Big Haul (Comedy).
July 7—A Merry Mix-up (Comedy).
July 14—The Heir of the E. Z. Ranch (Com.)

GAUMONT.

June 11—Reel Life—Contains a Million Dollar Concrete Bridge, Raising Terrapin, The Beaver (Mutual Film Magazine).
June 14—See America First, No. 40, "Yellowstone National Park" (Scenic).
—Kartoon Komics (Cartoon).
June 18—Reel Life (Mutual Magazine).
June 21—See America First No. 41, "Birmingham, Ala." (Scenic).
—The Bell of the Village Green (Shadowgraph.)
June 22—The Criminal's Thumb (Three parts—Drama).
June 28—See America First No. 42, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 2—Reel Life (Mutual Magazine).
July 5—See America First, No. 43, "Mobile, Ala." (Scenic).
—Kartoon Komics (Cartoon).
July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life (Mutual Film Magazine).
July 12—See America First, No. 44, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 16—Reel Life (Mutual Film Magazine).

MUSTANG.

June 9—The Pilgrim (Two parts—Drama).
June 16—The Sheriff of Plumas (Western—Drama).
June 23—A Modern Knight (Two parts—Dr.).
June 30—The Demon of Fear (Two parts—Drama).
July 7—The Taming of Wild Bill (Two parts—Drama).
July 14—The Good-for-Nothing Kid (Two parts—Drama).

MUTUAL WEEKLY.

June 14—Number 76 (Topical).
June 21—Number 77 (Topical).
June 28—Number 78 (Topical).
July 5—Number 79 (Topical).
July 12—Number 80 (Topical).

THANHOUSER

June 13—Brothers Equal (Two parts—Drama).
June 15—The Window of Dreams (Three parts—Drama).

(*Mutual Releases continued on page 544.*)

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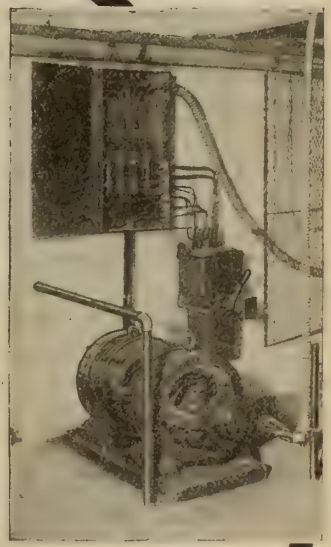

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 508, 510.)

(*Mutual Releases continued from page 542.*)

MUTUAL MASTERPICTURES DE LUXE.

June 26—The Sign of the Spade (American—Five parts—Drama) (No. 113).
June 29—The Decoy (Five parts—Drama) (No. 114).
July 10—Dust (American—Five parts—Dr.) (No. 117).
July 13—Her American Prince (Five parts—Drama) (No. 118).

MUTUAL SPECIAL FEATURE.

June 26—The Secret of the Submarine, No. 6 Two parts—Drama).
July 3—The Secret of the Submarine, No. 7 (Two parts—Drama).
July 10—The Secret of the Submarine, No. 8 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 3—Medicine Bend (Signal—Five parts—Drama) (No. 115).
July 6—The Highest Bid (American—Five parts—Drama) (No. 116).

VOGUE.

July 2—Just for a Kid (Comedy).
July 4—The Chaser Chased (Comedy).
July 9—Hired and Fired (Comedy).
July 11—Stung by Gum (Comedy).
July 16—A Deep Sea Liar (Comedy).

Pathe Exchange, Inc.

ARROW.

July 3—Who's Guilty? No. 9, "The Weaker Strain" (Two parts—Drama).
July 10—Who's Guilty? No. 10, "A Trial of Souls" (Two parts—Drama).
July 17—Who's Guilty? No. 11, "The Lost Paradise" (Two parts—Drama).
July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).

BALBOA.

July 17—The Grip of Evil, No. 1, "Fate" (Two parts—Drama).
July 24—The Grip of Evil, No. 2, "The Underworld" (Two parts—Drama).

FEATURE.

July 3—The Iron Claw, No. 19, "The Cave of Despair" (Two parts—Drama).
July 10—The Iron Claw, No. 20, "The Triumph of the Laughing Mask" (Two parts—Drama).

GOLD ROOSTER PLAYS

June 19—A Matrimonial Martyr (Five parts—Drama).
July 17—The Shadow of Her Past (Five parts—Drama).

PATHE.

July 3—Nutty News (Cartoon).
—The Pensioner (Educational).
July 3—Across the Malay Archipelago (Scenic).
—The Kinkajou (Educational).
July 10—The Bang Mat Gold Mines (Industrial).
—Some Ports in Catalonia (Scenic).
July 17—Unfriendly Fruit (Comedy).
July 17—Home Sweet Home (Cartoon).
—The Caterpillar (Educational) (Colored).
July 24—Paper Parasols (Industrial).
—Ornate Pagodas (Picturesque China) (Scenic).

PATHE NEWS

July 5—Number 54, 1916 (Topical).
July 8—Number 55, 1916 (Topical).
July 12—Number 56, 1916 (Topical).
July 15—Number 57, 1916 (Topical).
July 19—Number 58, 1916 (Topical).
July 22—Number 59, 1916 (Topical).
July 26—Number 60, 1916 (Topical).
July 29—Number 61, 1916 (Topical).

ROLIN.

July 9—Luke's Wishful Waiting (Comedy).
July 16—Luke Rides Roughshod (Comedy).
July 24—Luke Crystal Gazer (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

July 3—Broken Fetters (Five parts—Drama).
July 10—The Love Girl (Five parts—Drama).
July 17—The Grasp of Greed (Five parts—Drama).
July 24—The Silent Battle (Five parts—Dr.).

EMERALD M. P. CO.

June 26—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

June 19—A Woman's Honor (Five parts—Dr.).
June 26—The Man from Bitter Roots (Five parts—Drama).
July 3—Ambition (Five parts—Drama).
July 10—A Tortured Heart (Five parts—Dr.).
July 17—Caprice of the Mountains (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

June 13—Hearst-International News Pictorial, No. 47, 1916 (Topical).
June 16—Hearst-International News Pictorial, No. 48, 1916 (Topical).
June 20—Hearst-International News Pictorial, No. 49, 1916 (Topical).
June 19—The Mysteries of Myra, No. 9, "The Invisible Destroyer" (Two parts—Drama).
June 23—Hearst-International News Pictorial, No. 50, 1916 (Topical).
June 26—The Mysteries of Myra No 10, "Levitation" (Two parts—Drama).
June 27—Hearst-International News Pictorial, No. 51, 1916 (Topical).
June 30—Hearst-International News Pictorial, No. 52, 1916 (Topical).
July 3—The Mysteries of Myra, No. 11 (Two parts—Drama).
July 4—Hearst-International News Pictorial, No. 53, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).

METRO PICTURES CORPORATION.

June 26—The Flower of No Man's Land (Columbia—Five parts—Drama).
July 3—The Eternal Question (Popular Plays & Players—Five parts—Drama).
July 3—A Virginia Romance (Quality—Two parts—Drama) (Special release).
June 26—The Grand Canyon (Scenic).
—The Indian Silversmith (Educational).
June 26—Batting Babies at Zero.
—Babies War Dance.
July 10—The Quitter (Rolfe—Five parts—Drama).
July 17—The River of Romance (York—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

July 3—The Dupe (Lasky—Five parts—Dr.).
July 6—The Smugglers (Famous Players—Five parts—Drama).
July 10—The Selfish Woman (Lasky—Five parts—Drama).
July 13—Davy Crockett (Pallas—Five parts—Drama).
July 17—The Dream Girl (Lasky—Five parts—Drama).
July 20—Under Cover (Famous Players—Five parts—Drama).
July 24—An International Marriage (Morosco Five parts—Drama).
July 27—Little Lady Eileen (Famous Players—Five parts—Drama).
July 31—Hula of Holland (Famous Players—Five parts—Drama).
Aug 3—Common Ground (Lasky—Five parts—Drama).
Aug. 7—A Woman in the Case (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

June 22—Colonel Heeza Liar and the Bandits (Cartoon—Comedy).
June 29—Bobby Bumps Fly Swatter (Cartoon—Comedy).
July 6—Farmer Alfalfa's Watermelon Patch (Cartoon).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

July 10—Beautiful Bavaria (Scenic).
July 17—Down the Danube to Vienna (Scenic).
July 24—The Real Bohemia (Scenic).
July 31—Picturesque Prague (Scenic).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy at the Bat (Comedy).
June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE FROHMAN AMUSEMENT CORPORATION.

July 15—Jaffery (Drama).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

July 5—Casey, the Millionaire (Comedy).
July 12—Casey the Detective (Comedy).
July 19—Casey the Wizard (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of July 2:
Casey at the Bat (Fine Arts—Five parts—Drama).
The Phantom (Ince—Five parts—Drama).
Release for week of July 9:
Flirting With Fate (Fine Arts—Five parts—Drama).
The Deserter (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Tenth Week.*)

June 26—The New Prospector (Hiawatha—Western—Drama).
June 26—Clarence the Cowboy (Jockey—Com.).
June 26—His False Friend (Puritan—Drama).
June 27—The Indian Trail (Utah—Western—Drama).
June 27—The Inner Mind (Lily—Drama).
June 27—A Bald Lie (Jockey—Comedy).
June 28—The Strength of the Weak (Buffalo—Two parts—Western—Drama).
June 28—The Recoil (Puritan—Drama).
June 29—The Bandit's Bride (Utah—Western—Drama).
June 29—Fires of Fate (Sunset—Drama).
June 29—Family Troubles (Hippo—Comedy).
June 30—The Slums of Humanity (Puritan—Two parts—Drama).
June 30—A Resourceful Lover (Judy—Com.).
July 1—A Deserter's Courage (Buffalo—Two parts—Western—Drama).
July 1—The Derelict (Lily—Drama).
July 2—The Fortune Hunter (Puritan—Two parts—Drama).
July 2—The Lure of the City (Gayety—Com.).
(*Releases for the Eleventh Week.*)
July 3—The Wisdom of the White Man (Hiawatha—Drama).
July 3—The Closed Door (Jockey—Comedy).
July 3—The Blindness of Jealousy (Lily—Drama).
July 4—A Cowboy's Love (Utah—Drama).
July 4—The Missing Bracelet (Sunset—Dr.).
July 4—Family Troubles (Judy—Comedy).
July 5—The Rise of a Nation (Puritan—Two parts—Drama).
July 5—A Vacation Romance (Jockey—Com.).
July 6—The Prairie Flower (Utah—Drama).
July 6—His Brother's Redemption (Lily—Drama).
July 6—Foxy Cupid (Hippo—Comedy).
July 7—The Double Penalty (Buffalo—Two parts—Drama).
July 7—The Little Heroine (Supreme—Dr.).
July 8—Little Joe's Daddy (Puritan—Two parts—Drama).
July 8—Caught in the Movies (Judy—Com.).
—Eastern China.
July 9—The Indian Warpath (Buffalo—Two parts—Drama).
July 9—The Cashier's Ordeal (Supreme—Dr.).

WORLD-EQUITABLE.

July 3—The Crucial Test (Brady-Made—Five parts—Drama).
July 10—The Story of Susan (Five Parts—Dr.).
July 17—Friday the 13th (Five parts—Dr.).
July 24—The Weakness of Man (Five parts—Drama).
July 31—The Velvet Paw (Five parts—Dr.).

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Silver Tip D. C. Negative Projector Carbon?

(Patent Applied for)

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1. **Whiter light for less current.**
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3. **A perfect crater at all times.**
4. **Quiet and steady burning of the arc.**
5. **Less heat in lamp house and operating room.**

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	5/16 x 6″ Silvertip Solid Lower
For 50 to 65 amperes D. C. use	**3/4 x 12″ National Cored Upper**
	11/32 x 6″ Silvertip Solid Lower
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	11/32 x 6″ Silvertip Solid Lower
For 70 to 85 amperes D. C. use	**7/8 x 12″ National Cored Upper**
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For 85 to 100 amperes D. C. use	**1 x 12″ National Cored Upper**
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Manufactured only by

National Carbon Company

Cleveland, Ohio

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 508, 510.)

(*Continued from page* 544.)

V-L-S-E, INC.

June 19—The Man Behind the Curtain (Vitagraph—Five Parts—Drama).
June 26—Winifred, the Shop Girl (Vitagraph—Five Parts—Drama).
June 26—The Valiants of Virginia (Selig—Five parts—Drama).
June 26—Kernel Nutt in Mexico (Vitagraph—Comedy).
July 3—The Light at Dusk (Lubin—Five parts—Drama).
July 3—The Conflict (Vitagraph—Five parts—Drama).
July 3—Kernel Knutt and High Shoes (Vitagraph—Comedy).
July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).
July 10—Kernel Knutt, the Piano Tuner (Vitagraph-Comedy).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 24—The Prince Chap (Selig—Five parts—Drama).

GEORGE KLEINE.

June 19—Gloria's Romance, No. 5, "The Gathering Storm (Drama).
June 26—Gloria's Romance, No. 6, Hidden Fires" (Drama).
July 3—Gloria's Romance, No. 7, "The Harvest of Sin" (Two parts—Drama).
July 10—Gloria's Romance, No. 8 (Two parts—Drama).
July 17—Gloria's Romance, No. 9 (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION

Apr.—Willard-Moran (Four parts—Sports).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

RAVER FILM CO.

Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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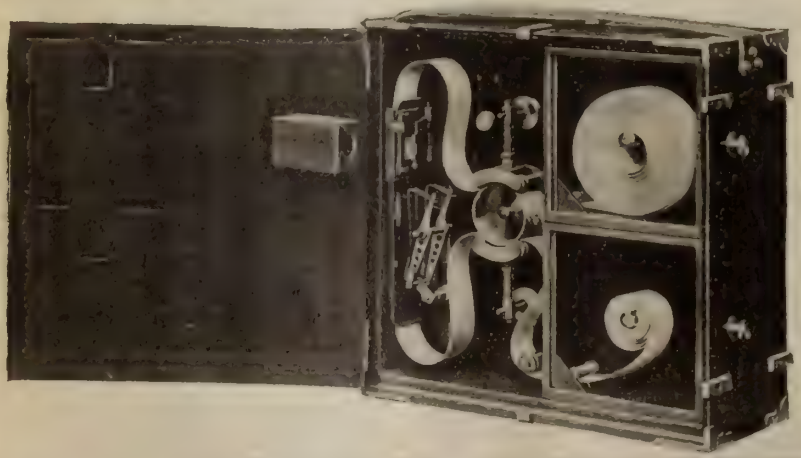

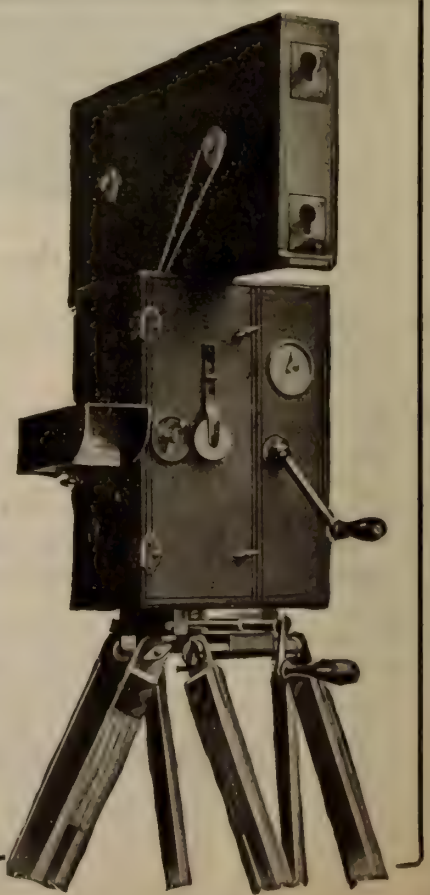

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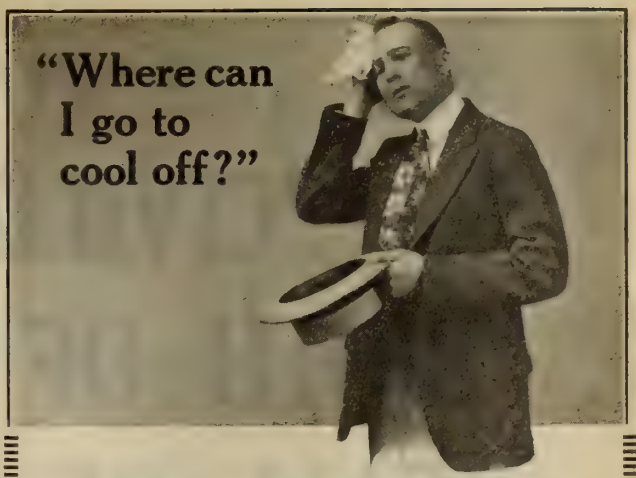

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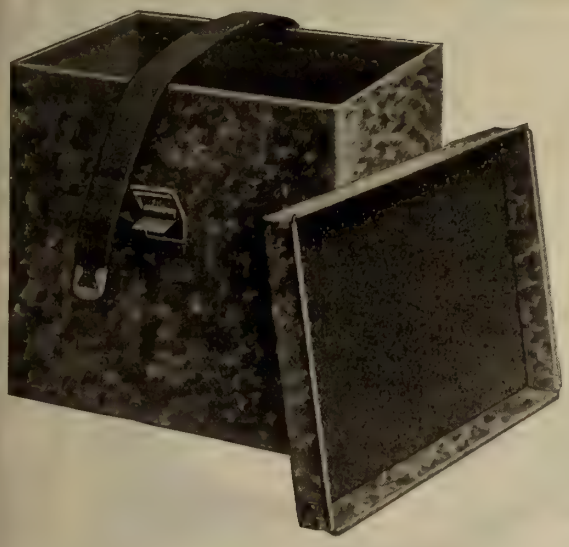

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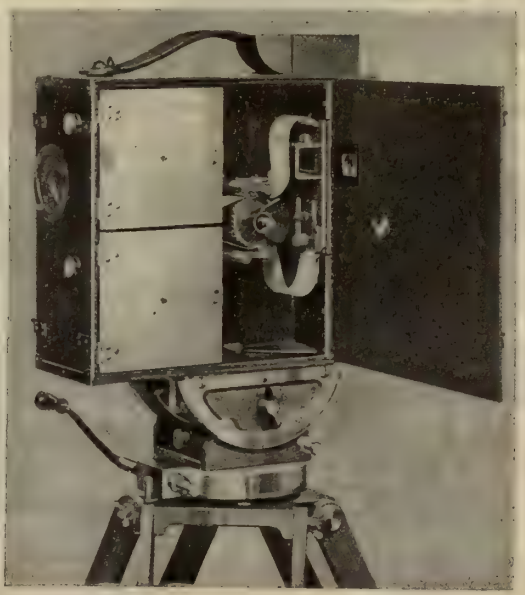

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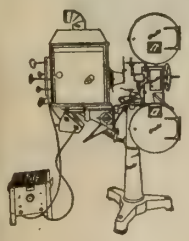

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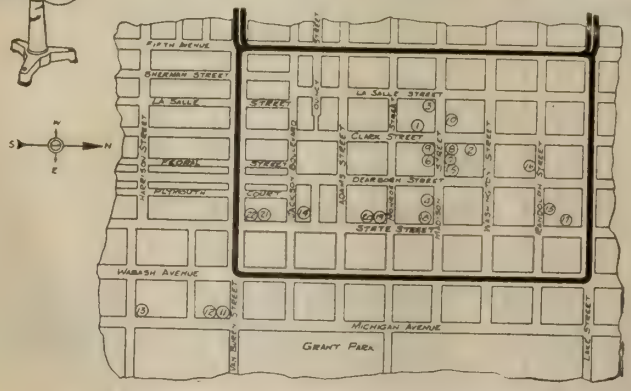

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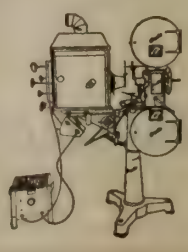

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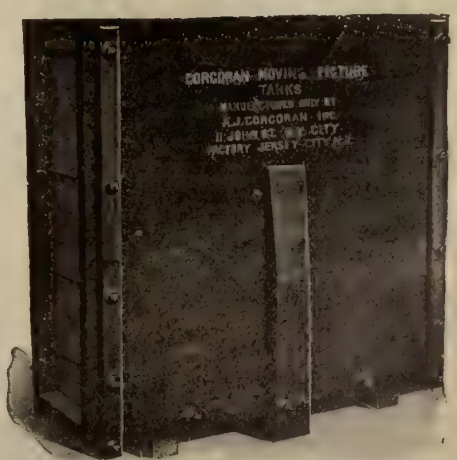

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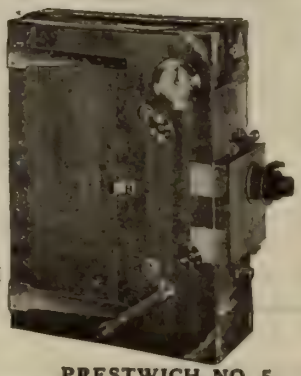

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Bolivia*	35.000	172	398	980.000	805.876	962.456
Brazil	120.099.305	85 000 922	100 947.735	84.588.540	28.275.594	39 901.209
Chili	37.284.043	24.238.713	29.653.823	17.800.611	13.627 618	16.616.913
Colombia*	19.615.000	17.647.987	15.714.447	17.213.000	5.784.275	7 647 163
Ecuador*	5.290.000	3.358.916	3.462.567	3 277.000	2.504.014	2.821 646
Guiana British*	260.000	222.960	98 045	1 971.000	1.812.684	1 630.244
Guiana. Dutch*	920.000	1.034.908	818 825	594.000	655.244	731 806
Guiana. French*	49.000	.....	31 821	553.000	282.430	318.793
Paraguay*	63.000	61.198	67.220	61.000	88.596	215.056
Peru*	15.455.000	11 269.941	10.824.587	7.520.000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597.168	1.660.609	8.099.000	4.153.438	7.617.110
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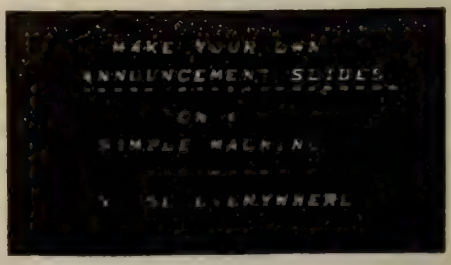

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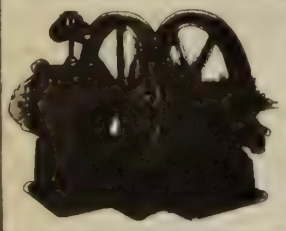
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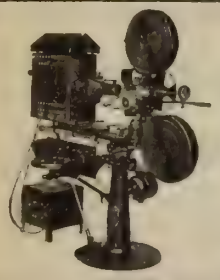
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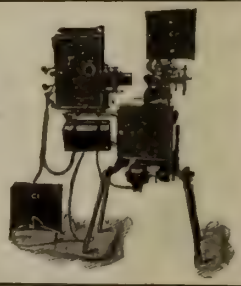
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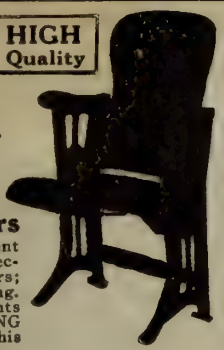

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AMERICAN SEATING COMPANY

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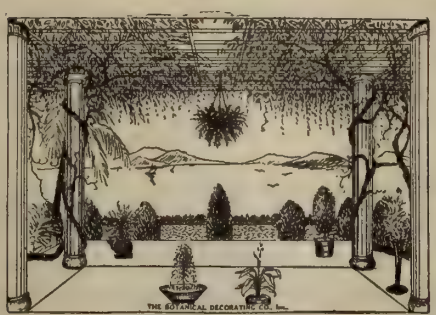

A good or bad impression is most always gained by the first glance.

FLORAL DECORATIONS GIVE ARTISTIC ATMOSPHERE

It produces charm—delights your patrons.

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It gives high electrical economy. It has four operative points, giving perfect control of light.

NO HEAT—NO NOISE

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One **Simplex**, 110-volt motor and motor drive attachments complete,—slightly used, but guaranteed in perfect condition, $220.00. One **Simplex**, absolutely perfect, complete with lens, $190.00. Two **No. 6A** complete with motors, $195.00 each. One **No. 6A** complete, guaranteed perfect, $155.00. One **6B** complete, brand new, $268.00. One **No. 6** machine, $115.00. One **Edison Model D**, $105.00.

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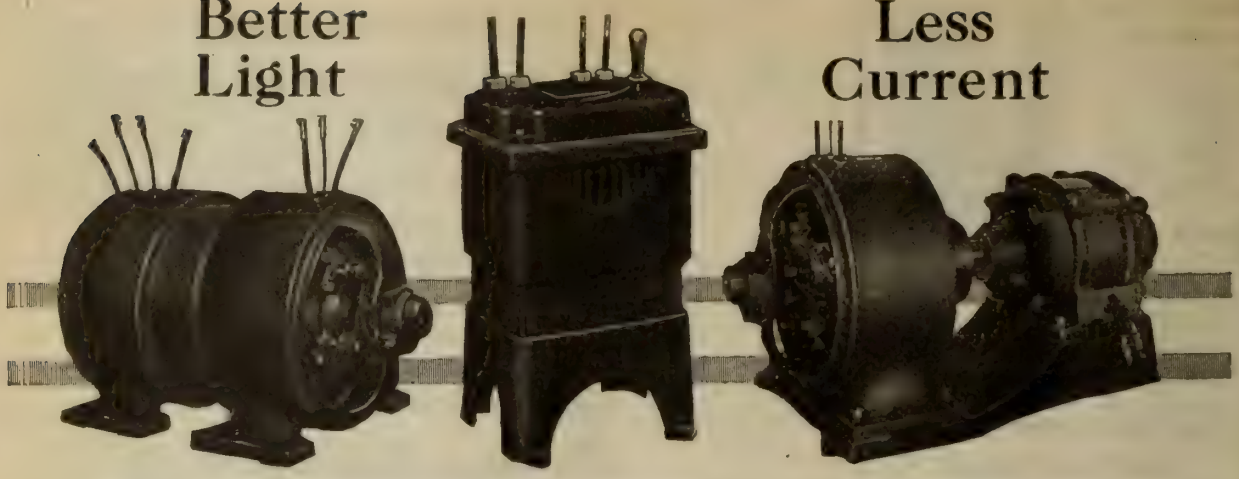

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If you will accept my invitation and visit us, you will see for yourself, and be forever convinced that we are best qualified and equipped to serve the moving picture trade in general and *you* in particular.

We make motion pictures to order—produce photoplays from script, or furnish script if desired—and we guarantee production, photography, laboratory work—*everything*.

We do developing and printing in quantities, large or small, and guarantee to bring out the best there is in your negative.

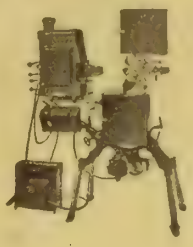
We maintain a service bureau for the benefit of our customers and we actualy render service that helps.

We want to prove all this to you—Come and we will do it—if you can't visit our plant right away, send in a trial order—what we do speaks for itself.

There are reasons—Come and see them.

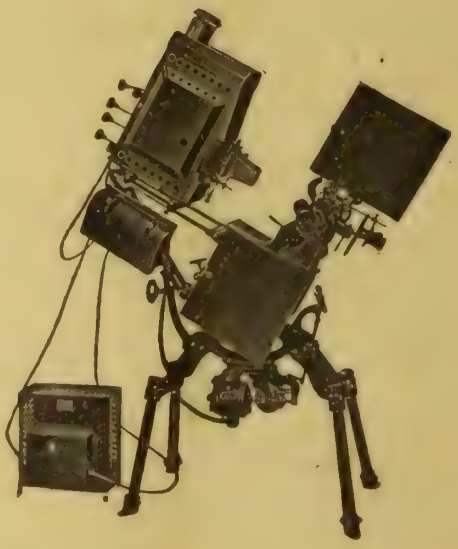
Rothacker Film Mfg. Co.

Chicago, U.S.A.



"Sixteen Years of Knowing How"

POWER'S



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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

ol. 29, No. 4 July 22, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Seekers" (Red Feather).

Post Office Box 226
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17 Madison Avenue
Telephone Madison Square 3510

A WORD TO THE WISE

More than 5,000 theatres have booked the ESSANAY-CHAPLIN comedy

"POLICE"

and are calling for return runs. There's a reason

BOOK "POLICE"
Through General Film

A GILT-EDGED GUARANTEE

The signed statements of the record-smashing business done by the exhibitors who have played and replayed

CHARLIE CHAPLIN'S

Burlesque on

"CARMEN"

is the best assurance of the money awaiting you from this feature.

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V. L. S. E., Inc.

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Reg. U. S. Pat. 1907

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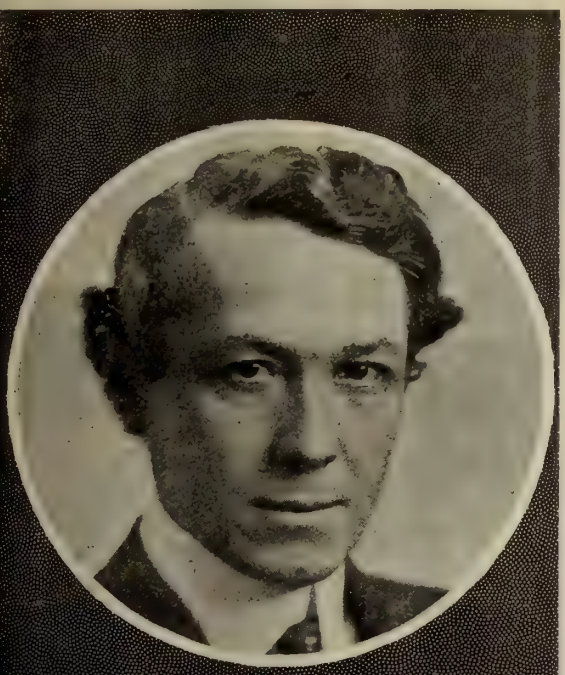
GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY V L S E



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soon will appear in a new feature

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THE THRILLING PATRIOTIC AND SENSATIONAL

UNIVERSAL SERIAL

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A DAUGHTER OF THE U.S.A.

ENTERTAINMENT FOR THE MILLIONS

A SERIAL so entirely new, so unusually unique and so distinctively different as to require 20 full weeks for its presentation. A Serial with a universal appeal to America's millions of photo-play lovers. A Serial, strikingly original, with weeks of absorbing drama, presented in a continuous series of fascinating episodes—played by a masterful company of brilliant Universal Stars. A drama of to-day, swift in action, gripping in story, plot, situations, with just enough of the military atmosphere from the borders of Mexico to bring a thrill to every patriotic home and country loving American.

THIS brand new, distinctively different, extraordinary Universal Serial will prove the biggest drawing card for 20 straight weeks that you ever booked and ever exhibited in your House. Every element that makes for the Public's supreme entertainment has been incorporated into this magnificent production. The advertising helps, publicity props and aids will surpass anything ever attempted by the Universal Film Mfg. Co. You can arrange for protection for your booking date by communicating immediately by letter, phone or wire with your nearest Universal Exchange, who will give you more details, facts and figures.

NOW is the time to get busy.

Featuring Such Brilliant Universal Players as

Marie Walcamp
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"THE MARK OF CAIN"
FEATURING DOROTHY PHILLIPS & LON CHANEY
A THRILLING DRAMA OF THE LONG ARM OF THE LAW WITH AN ABSORBING LOVE INTEREST
DIRECTED BY.....JOSEPH DE GRASSE
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RED FEATHER PHOTOPLAYS
RED FEATHER PHOTOPLAYS

The Greatest Picture in the World

is yet to be made

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They will fill your house satisfy your Patrons and make you good money on your investment BOOK THESE AND PROVE IT

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FRANK SHERIDAN	in	"The Struggle"
MARGARITA FISHER	in	"The Dragon"
CLARA KIMBALL YOUNG	in	"Trilby"
LEONORE ULRICH	in	"The Better Woman"
MARY BOLAND	in	"The Price of Happiness"
JANE GRAY	in	"Man and His Angel"
LILLIAN LORRAINE	in	"Should a Wife Forgive"
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Frances Nelson

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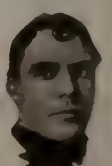
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Muriel Ostriche

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William A. Brady
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"Sally in our Alley"
Directed by TRAVERS VALE

The News Reel That Gets There

Most moving picture theatres put news reels in the class of "fillers"—something that their patrons like but would not come especially to see.

That idea belongs to the dead past.

The HEARST INTERNATIONAL NEWS PICTORIAL is not a "filler" but a "FEATURE."

Engaged in its production is the greatest news gathering organization in the world—the biggest and livest camera staff in the world—and the quickest service in the world.

Hearst International News Pictorial

The local boat race and the fi[illegible]'s parade are the old standbys of the ordinary news reel. [illegible]s no credit in that. Anybody with a camera and carfare can produce that kind of news reel.

But—

When the big thing happens—when the battleship goes down—when our troops meet the Mexicans—when faraway, startling news flashes across the world—you'll find it in the HEARST INTERNATIONAL NEWS PICTORIAL.

That's why live exhibitors are booking this semi-weekly feature.

It's there with the goods—a genuine twice-a-week newspaper of the films.

P. S. We are advertising HEARST INTERNATIONAL NEWS PICTORIAL to ten million people. Your patrons are among them.

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Released on the
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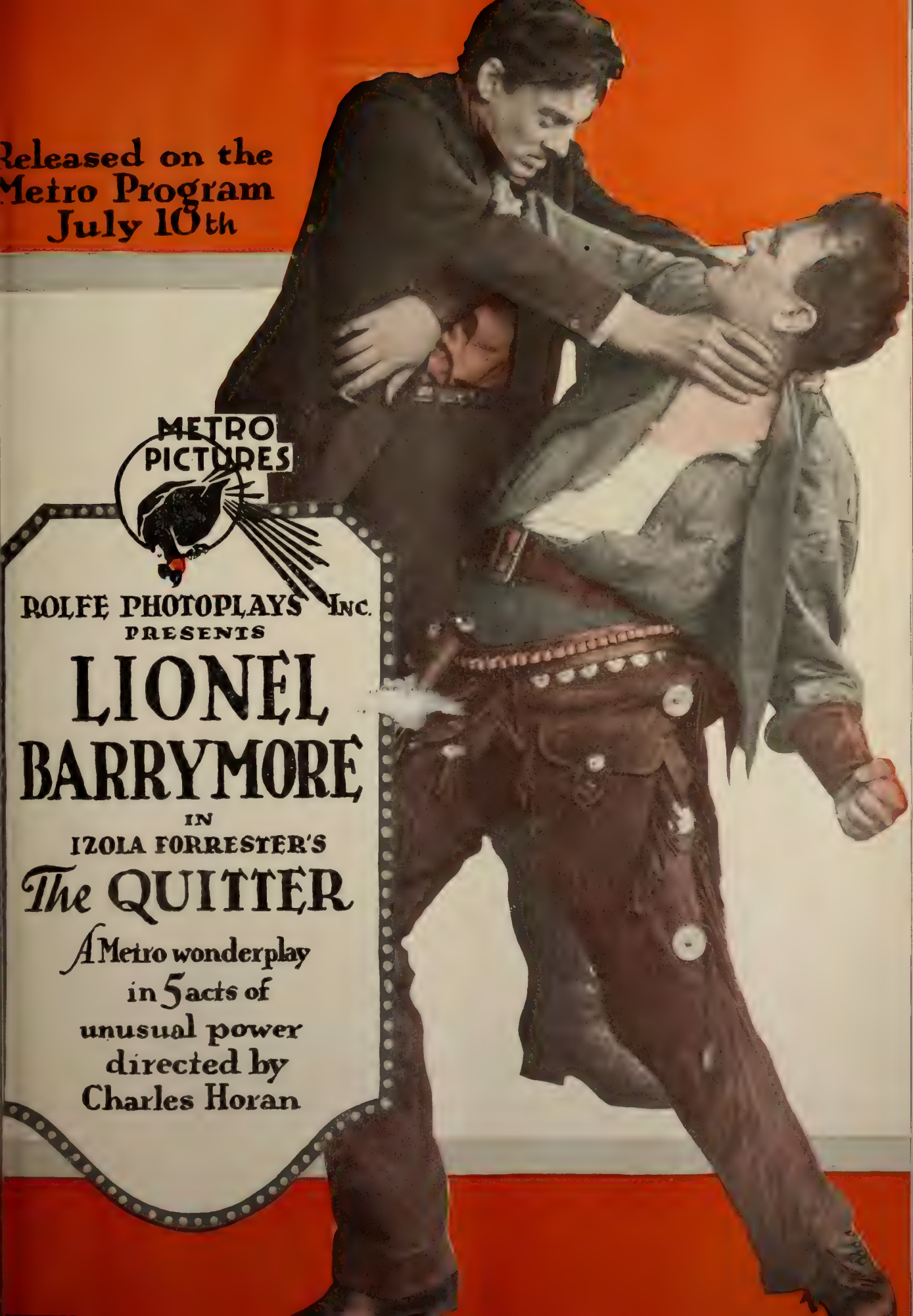
July 10th



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LIONEL BARRYMORE

IN

IZOLA FORRESTER'S

The QUITTER

A Metro wonderplay
in 5 acts of
unusual power
directed by
Charles Horan

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THE LAUGHS THAT LAST

Latest Metro Drew Feature Comedies

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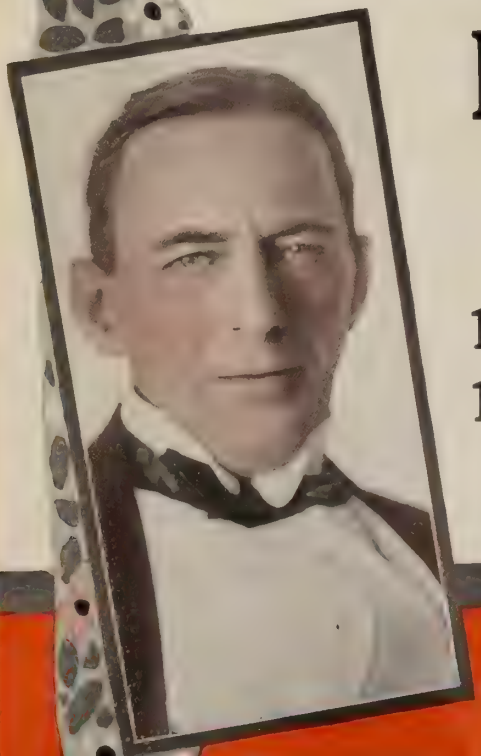
His First Tooth



1,000 Feet Long
1,000 Laughs Deep

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THE
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MYSTERY

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The story of a Modern Frankenstein in 16 Supreme Episodes Tense with thrills-Supreme with heart interest

Picturing the great evil that conquered a noble attempt to shape human destiny.

THE CRIMSON MYSTERY

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CONSOLIDATED FILM
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MAURICE
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nd BEAUTIFUL
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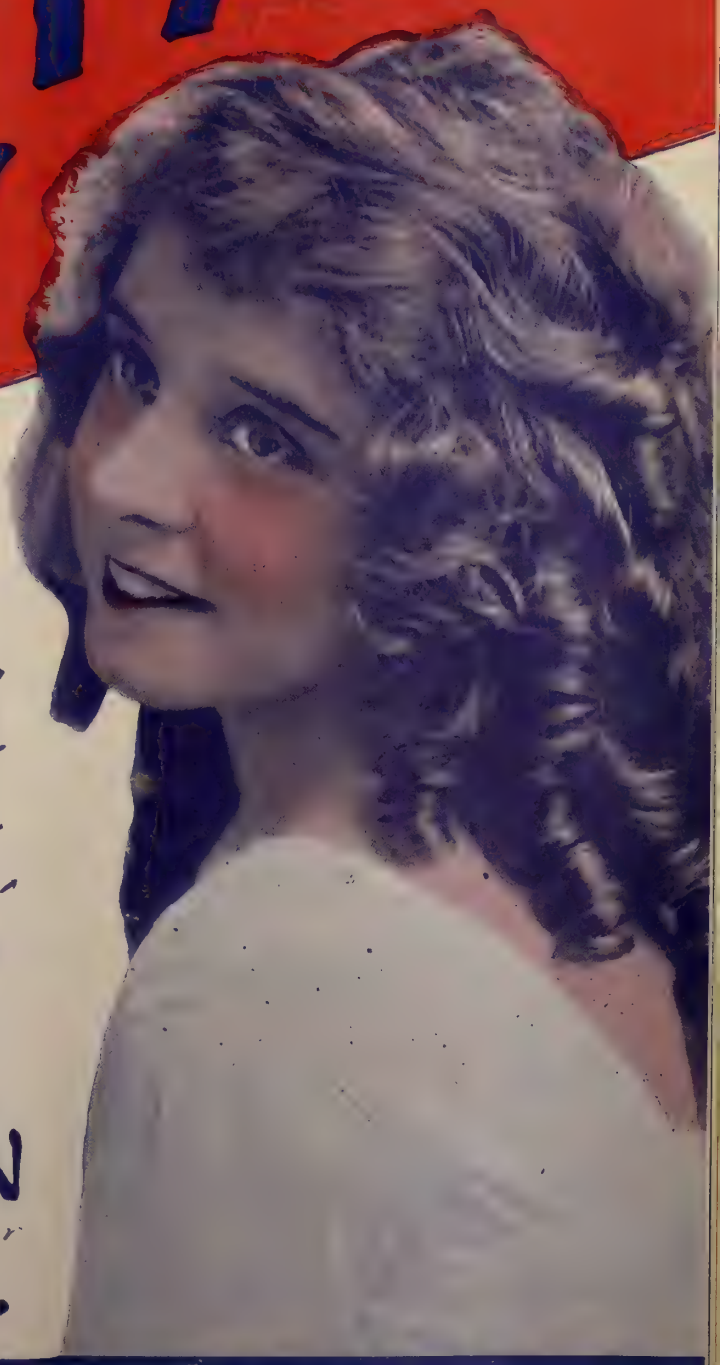

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Lewis J. Selznick

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CLARA KIMBALL YOUNG

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The magic combination that opens the door to a new era in motion pictures—

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MAE MURRAY
IN
"The DREAM GIRL"
by Jeanie MacPherson
Produced by
Cecil DeMille
RELEASED ON THE
Paramount Program
MONDAY, JULY 17TH

DANIEL FROHMAN PRESENTS
HAZEL DAWN and OWEN MOORE
IN "UNDER COVER"

An Extraordinary picturization of Roi Cooper Megrue's Melodrama which ran two years in New York

A FAMOUS PLAYERS PRODUCTION

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THURSDAY, JULY 20TH

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NEW YORK CITY

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distributing

Famous Players, Lasky, Morosco, and Pallas productions

What would **you** have to pay in the open market for a Mary Pickford, a Marguerite Clark, or a Geraldine Farrar picture?

What would **you** have to pay for two more pictures by the other Famous Players, Lasky, Morosco, and Pallas stars, who stand with them in the Paramount top line?

And what would **you** have to pay for five more big five-reel features, rounding out a month's program.

Add up the total, then ask the Paramount Exchange how much **you** would be charged for the full Paramount Service of two pictures a week under the Paramount plan.

The price will be less than the Open-Booking Cost of Three

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NEW YORK, N.Y.

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Paramount Pictures

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Specially arranged music for each feature beginning with release of April 3, 1916, is available at a small rental. Whether you have a full orchestra or only a piano, this specially arranged music will add greatly to the effectiveness of each feature.

Ask our exchange.

WEEK'S RELEASES

Jesse L. Lasky presents
WALLACE REID and CLEO RIDGELY in
"THE SELFISH WOMAN,"
produced by
Famous Players-Lasky Corporation.

Pallas Pictures presents
DUSTIN FARNUM in "DAVY CROCKETT"
(as done by Frank Mayo)
produced by
Pallas Pictures.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURE NO. 23
"Beautiful Bavaria"

PARAMOUNT PICTOGRAPHS NO. 23
A Modern Salesman.
Better Babies—Nursery Table Manners.
Hunting Bird Secrets With a Naturalist.
Do You Take Ten Minute. Vacations?
How to Paddle Your Own Canoe.

PARAMOUNT BRAY ANIMATED CARTOON NO. 28
"The Wild and Woolly West."

Ask our exchange to-day.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

BURTON HOLMES—

A name to conjure with.

For Paramount exhibitors the name of the Burton Holmes Travel Pictures has proved a wonderful drawing card, enlisting the interest of just that class of people the progressive exhibitor most desires to reach.

Designed not only to please your patrons but, also, to bring you new patrons.

Ask our exchange to-day.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

UNICORN FILM SERVICE CORPORATION

Stars of National Reputation in Every Cast

A service of *one* and *two* reel subjects—twenty-one reels a week—composed of Comedies that are really humorous—Dramas that have a punch—Westerns that are full of thrills.

The best *one* and *two* reel subjects ever produced—clean and clear new film at prices much lower than you are now paying for poor subjects and worn out film. Stars of national reputation in every cast—

Consider these facts—they are undeniable. *Unicorn Film Service* will bring you additional business.

Here are some real business getters for you.

THE HEART OF AN INDIAN
2 Reel Western

Cast: **J. Barney Sherry, William Clifford, Francis Ford, Anna Little, Arthur Acord, Mrs. Hale, Howard Davies**

Great are the bonds of motherhood. They know no creed, no country, no race. In this portrayal is shown a tender example of the love that prompted an Indian mother to return a captive child to its mother. *Released: July 12th.*

THE MOHAWK'S TREASURE
1 Reel Western

Cast: **George Nichols, Miss Cahill, Alfred Paget, Claire McDowell**

Pills are usually not classed as treasure, but the Indian squaw held the bottle of pellets given her by the doctor's wife, as being one of her most precious possessions. It was lucky for the white woman that she did, for the pills were the means of saving her from the tomahawk. *Released July 10th.*

THE TEMPLE OF MAMMON
2 Reel Drama

Cast: **Alec Francis, George Larkin, Lamar Johnstone, Barbara Tennant, John Adolphi, Muriel Ostriche, Julia Stuart**

A deep satire that touches that living topic, "The High Cost of Living," in a way as to stir public opinion. A film more appealing even than its popular predecessor, "The Slums of Humanity." A subject that is the part and parcel of every existence. *Released: July 14th.*

THREADS OF FATE
1 Reel Drama

Cast: **Owen Moore, George Nichols, Mrs. Griffith**

To come together as lovers after fifteen years of separation and then find that they are brother and sister, is the unfortunate plight of two noble young people. Their course out of such a difficulty makes an interesting and extremely human tale. *Released July 12th.*

HIS PROMISE—*with Edwin August*
2 Reel Western

Cast: **Edwin August, Ruth Blair, William Bailey, Iva Sheppard**

Addicted to the drink habit, Jim Gregson (Edwin August) goes West with the brother of the girl he loves. He hopes to overcome his degrading weakness and to make his fortune. His first experience in the western village is with a typically rowdy set of miners who insist on annoying a preacher in his sermon. He jumps in and with hitherto unknown spirit quiets and overawes the crowd. The preacher, grateful, prevails on him to continue his preaching the Gospel to the rough Westerners. His weakness soon returns and overpowers him and it is only through the untiring efforts of a dance-hall girl, who has fallen in love with him that he is saved from a terrible fate. She finds a letter of the girl in the East, asking Gregson to reform and come back to her, and uses it to reform him and make him go to his truly beloved. *Released July 15th.*

USE UNICORN SERVICE AND MAKE MONEY

There is an Exchange in your district, all you need to do is to write, wire or phone. Do it now—don't let your competitor beat you to it. If you do not know where our Exchange nearest to you is, write direct to N.Y. Office.

UNICORN FILM SERVICE CORPORATION

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

Book These for Your Variety Program

Variety adds spice to your program. Essanay's one, two and three act comedies and dramas give variety and that final touch of spice that means perfect success.

HARRY DUNKINSON AND HARRY BEAUMONT
are presented in
"The Grouch"
1 act comedy-drama - - - - - - - - July 22

FRANCIS X. BUSHMAN
is presented in
"The Other Man"
2 act drama - - - - Released July 15

VERNON HOWE BAILEY'S SKETCH BOOK OF NEW ORLEANS
1 reel with scenic - - - - - - July 15

GENERAL FILM SERVICE

Essanay

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1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E
LUBIN

The Market Basket

"The Only Sensible and Efficient Manner of Choosing Attractions"

An Independent Film Expert's Opinion of the Open Booking Policy, Exploited by V. L. S. E.

By "WID" GUNNING

From His Magazine, "Wid's Films and Film Folk," Vol. 2, No. 24, June 15, 1916

I FIRMLY believe that the exhibitors of this country are making a terrible mistake in allowing the institution of the Program method of releasing feature films to continue to exist.

I have yet to hear anyone successfully defend the Program plan as against the Open Market booking plan from the exhibitor's viewpoint. It is certainly true that the Program plan is better for the manufacturer, because the Program makes it possible for the manufacturer to shoot in a bad one now and then, or a cheap one, and then bolster it up by an occasional good one.

It is all very well to hear them talk about establishing standards, but I believe any exhibitor in the country will agree with me that so far no concern has made good on that proposition.

I believe in the Open Market method of booking films. I believe it is the only sensible and efficient manner of choosing attractions. I also believe in paying for each film what it is worth to you, rather than paying a stated amount for so many films as they come—good, bad and indifferent.

I believe every exhibitor will agree that Marguerite Clark is a better box-office attraction than some star (?) who has never been heard of. Why, then, should you pay the same for the picture featuring the unknown star that you pay for the Clark picture?

You can rest assured that any argument from the manufacturer about your getting the big ones at a low price in order to offset the little ones at a big price, is a bad argument for you. If it was a bad argument for the manufacturer he would change his policy and change it quick.

I am very much in earnest about this question, because I believe it is of tremendous importance, and it seems to me to be really ridiculous that the most important branch of this tremendous industry should be as helpless as it is to-day.

If the exhibitors ever say that they want Open Market instead of the present good, bad and indifferent Program lottery, they will get it.

V. L. S. E. Inc.
TRADE MARK REG. U.S. PAT. OFF.

"The Tarantula"

A Vitagraph Blue Ribbon Play
in Five Parts

Featuring

Edith Storey

And

Antonio Moreno

Sometimes the man *does* pay. Teddy Steele did—and the instrument of punishment was the thing which he feared most in all the world. Like an avenging angel, calling on mankind to witness the fate of those who hold a woman's honor lightly, the girl, who learned too late that men "kiss and ride away," brings him to his doom.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Orrin Johnson

Is Presented In

"THE LIGHT AT DUSK"

A Lubin Sovereign Play in Five Parts

By

Anthony P. Kelly

Directed by

Edgar Lewis

A powerful picture of the misuse of money and position.

Other Lubin "Sure-Fire" Offerings

"The Great Divide"
House Peters and Ethel Clayton

"The Nation's Peril"
Earl Metcalf and Ormi Hawley

"Dollars and the Woman"
Ethel Clayton and Tom Moore

"Souls in Bondage"
Nance O'Neil

"Love's Toll"
Rosetta Brice and Richard Buhler

Coming

"The Barrier"
By Rex Beach

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Kathlyn Williams

Filmland's best known and most versatile star has scored the greatest hit of her wonderful career as "Shirley Dominique" in Hallie Erminie Rives' romantic love story of the old south

"The Valiants of Virginia"

A Selig Red Seal Play in five heart-stirring reels carrying punch, power and appeal

"I Count no Hours but the Happy Ones!"

SELIG

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U.S PAT OFF

Lewis S. Stone

Supported by

Marguerite Clayton

E. H.Calvert

And

Sydney Ainsworth

Is presented in

"According to the Code"

In 5 acts

Written by

Charles Michelson

Directed by

E. H. Calvert

Essanay Features

"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

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V-L-S-E Inc.,
New York City.

Gentlemen:

I want to say, without any desire to flatter, that the only true and consistent policy of all exchange releasing features, is the one adopted by your concern.

The open market affords every manager the opportunity of taking the pictures he knows are pleasing and suited to his clientele. Every theatre throughout the country is peculiar unto itself. The management reflects the policy that its customers expect and desire, not alone in the internal workings of the house, but in the program offered.

There are a number of pictures which are beautiful and costly productions, and wonderful in costuming and scenic effects, which I cannot use because they are not the type of pictures which my audience desires.

But through your consistent policy, I am privileged to pass these by instead of being forced to take them and lose money on them, and play such pictures as "God's Country and the Woman," "Sherlock Holmes," "The Great Divide," "The Valiants of Virginia" and many others such as those which we have successfully played, which I know will be pleasing to my patrons and that I will make money on.

We have built our success on the basis of this policy and the reputation of the pictures which we get as a result. Frankly, I am willing and glad to admit that this policy has made it possible for us to see far enough into the future to warrant our making an expenditure in San Francisco of $1,700 000 to properly exploit good pictures of all makes, by the open booking plan.

Very truly yours,

E. H. Roth.

SIGN POST NO 25

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Charlie Chaplin in the Mutual Chaplin Specials is such an extraordinary attraction that he naturally brings extraordinary returns.

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There are thousands of other striking cases demonstrating the unparalleled worth of Charlie Chaplin in vehicles like "The Floorwalker," "The Fireman" and "The Vagabond" and the other nine Mutual Chaplin Specials which are to follow.

Book at any one of the 68 Mutual exchanges.

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THE SECOND HIGH CLASS PRODUCTION

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OCTOBER 12TH SHOP GIRLS

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The Dyspeptic

A two-reel "Mustang"; a modern frontier comedy-drama, carrying a punchy health lesson threaded through a refreshing love plot. Ashton Dearholt and Nita Davis are featured. Scenery effects are superb.

Directed by William Bertram. Released July 21st.

The Dancer

This two-reel "Flying A" drama shows Vivian Rich in the title role—that of a pure-hearted dancer who becomes appealingly domestic upon her marriage to an honest farmer lad. Delicately interpreted moments of pathos and a pleasing story make this a strong offering.

Directed by Carl M. Le Viness. Released July 17th.

In the Land of the Tortilla

—pronounced "tor-tee-ya"—is all that the name implies. In this "Beauty" comedy Carol Halloway and John Sheehan introduce comic situations burlesquing intense melodrama.

Directed by Archer McMackin. Released July 19th.

A Studio Satire

Orral Humphrey, "Beauty" comedian, interprets the main character in this rollicking comedy of motion picture studio life.

Directed by Orral Humphrey. Released July 23rd.

In exhibiting these offerings, theatre managers anticipate the demands of patrons for high class entertainment—and pave the way to steady patronage.

Book these—and play to capacity houses.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Co., Inc.

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MUTUAL SP

CRASHING

—then Cleo jumps from the aeroplane!

Kidnapped—she seizes the parachute and takes the daring "drop" to the mountain below! Chapter Nine, released July 17th, shows this sensational feat!--shows Thomas Chatterton and Juanita Hansen in amazing adventures!! Lieut. Hope attempts her rescue--starts across the valley hanging to a dizzy cable—working his way inch by inch, hand over hand. Then a spy's axe cuts the cable and—

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Please find check enclosed for chapter No. 3 and yours for success. I will recommend it to any exhibitor who has a dull Monday night like myself. It will get the business.

Thanking you, I remain,
Very respectfully yours,
[Signed] D. H. THOMPSON.

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Big profits—sure profits! Book "The Secret of the Submarine" for that dull night—make it the ***busiest.*** Get "rain or shine" capacity. A smashing, thrilling two-act chapter released every week for fifteen weeks. Chapter Nine released July 17th. ***Act now! RUSH your reservation.***

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MUTUAL STAR PRODUCTIONS

HELEN HOLMES SERIES

With the announcement of the series of Mutual Star Productions featuring Helen Holmes, many exhibitors immediately arranged for booking, counting upon Miss Holmes' popularity and the class of her subjects to bring them ample returns.

But with the release of the first picture, **"Whispering Smith,"** the number of bookings increased, and when **"Medicine Bend,"** the second production, was shown, the bookings took still another leap.

These two subjects more than made good. They are of the type theatre patrons enjoy. And with their showing the number of Miss Holmes' followers grew.

If past performances are any guide to the future, the Helen Holmes series is in every way a success. Exhibitors not yet showing it can share in this success by making booking arrangements for the entire five productions comprising the series at any one of the 68 Mutual exchanges.

Next release

THE MANAGER OF THE B & A

Released July 31

Released Aug. 28

JUDITH OF THE CUMBERLANDS

Released Sept. 25

THE DIAMOND RUNNERS

Produced by Signal - Directed by J.P.McGowan

Mutual Star Productions

WILLIAM RUSSELL SERIES

The public is discriminating and prefers to patronize theatres showing photoplays of quality.

In booking photoplays, then, the wise exhibitor always bears quality in mind, at the same time keeping sight of the box office value of the pictures he considers.

The William Russell Series has these two important factors. Every agency for high class motion picture production has been used in this series. The star, William Russell, is one of the screen's great drawing cards.

Eight five-reel productions, each a distinct subject, comprise the series, which can be booked at any one of the 68 Mutual exchanges on the special series plan.

Released June 8
SOUL MATES

Released July 6
THE HIGHEST BID

Released Aug. 3
THE GUIDE

Released Aug. 31
THE MAN WHO WOULD NOT DIE

THE TORCH BEARER
Released Sept. 28

Produced by American Film Co., Inc.
S. S. Hutchinson, President

MUTUAL PICTURES

For Ten Thousand Bucks

This is a thrilling, virile VOGUE comedy—a travesty on powerful drama of the rails—with *Ben Turpin* and *Paddy McQuire;* and gives the public an introduction to Nell Farrin (famous vampire) and Gypsy Abbot (clever ingenue) under the VOGUE brand.

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Directed by Jack Dillon. Released July 23rd.

Jealousy a la Carte

A VOGUE summer special, with Rube Miller providing the laughs. His well-known comic ability sends ripples of laughter through the audience in rapid succession. The aggregation of comic stars assembled under Rube Miller never miss a "laugh" opportunity.

Directed by Rube Miller. Released July 18th.

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MUTUAL PICTURES

GERTRUDE McCOY

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"GATES OF DIVORCE"

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"REEL LIFE"—The Mutual Magazine in Film. Bears the same relation to a magazine The Mutual Weekly does to a newspaper. July 16—Quarrying Marble; Physical Education by Means of Sports; How Auto Thieves Work.

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General Film Service

VITAGRAPH

One reel comedies

"THE MAN FROM EGYPT"
Featuring HUGHIE MACK
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"THE MUSICAL BARBER"
Featuring S. RANKIN DREW
Written by Frederic Chapin
Released Monday, July 17th.

"THE FUR COAT"
Featuring WILLAM DANGMAN
Released Friday, July 21st.

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"Kernel Nutt Flirts with Wifie."
"Kernel Nutt in Mexico."
"Kernel Nutt and High Shoes."

"Kernel Nutt, the Piano Tuner"
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"Kernel Nutt and Prince Tango"
Released Monday, July 17th.

Bookings through V-L-S-E

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Anna Nilsson

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Dr. W. E Shallenberger
President Arrow Film Co.
Times Building, New York.

YONKERS, N. Y.

191 6

Dear Mr. Shallenberger:-

Having played five chapters of your new series "Who's Guilty?" with Anna Nilsson and Tom Moore co-starring, I cannot help to express my feeling in telling you that never in my career have I seen such wonderful pictures that have been so consistent in their general excellence, each chapter being a complete story in itself and all pertaining to "Who's Guilty?".

Their artistic value, their quality and everything about them have given to Proctor's Palace Yonkers solidity and have created a standard that I know will be impossible to duplicate with any other series now before the American public.

I cannot make my appreciation too strong.

Very truly yours,

Wm. Waldron.

Tom Moore

Be guided by the experience of successful exhibitors like the above - Show "WHO'S GUILTY?"

Produced by Arrow Film Corporation

The PATHÉ EXCHANGE inc.

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"For one who has been through the Gehenna of Nations in France, and for the millions who remain, as I went, to lay down my life for the defence of my country and my loved ones, I thank you, sir, with a simple soldier's prayer that your wonderful picture 'Civilization' (which I saw here tonight) may waken your own great race to the Demoniac madness of modern war. What you in your mighty screen sermon have depicted—vivid remorseless and truly horrible as it is—is but the least part of the Saturnalia of war.

"Picture the stench of your comrades rotting in death by your side as you are bespattered by the hot blood of their freshly butchered in all the blistering heat and volcanic thunder of shrieking shells and belching guns! Then, in the black and deadlier silence of night, while you lie half-buried in muddy bloody slime hour after hour waiting for hell's-fire to burst out from earth and sky again, to feel the maggots, that are devouring in their millions the men you have lived and fought by, crawling over your own living carcass, as your brain reels in delirium at the sights and sounds you hear and see; and at those struggling souls you feel above and about you, still fighting a ghostly battle in the air, as if not realizing Death!

"Then the thoughts of home, of the anguish of loved ones their lack of your support—helpless women, hungry babes—Oh! God! You can't think of it!

"No! Not even you, whose vision seems to have been made prophetic, clear and pure with the power of a great God purpose. I can write no more. I can think of no more that I dare write. But, sir, you have in 'Civilization' done a great work for God and for the Sons of that Man who made us all in His image.

"Let every man, woman and child go to see this picture. Let them see in it that world tragedy we, whom I write for, have come through. Let them see it—as I do—the dethronement of the Physical with all its false idols and the awakening to Christ's Kingdom on earth of a new and a fuller Spiritual Consciousness, born of Brotherhood and Self-Control, which in its turn shall give birth to a New Race, with liberty-loving hospitable America as its home.

"May God bless and prosper you as the world will thank you is the heart's prayer of

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THE FILM INDEX
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Saturday, July 22, 1916

Facts and Comments

IT is to be hoped that the convention of the National Educational Association now being held in Madison Square Garden will define more or less authoritatively the standpoint of the teacher toward the motion picture as an educational force. On the whole educators have realized the educative value of the screen, but there has been a lot of pedagogic talk about the bad effects of the screen. It has been asserted by some of our pedagogic friends that the screen encourages mental laziness because of the ease with which it conveys impressions into the human mind. Five minutes of thinking with or without pedagogic training must show to the average mind the incalculable value of the motion picture as a teaching agent.

* * *

THE general feeling among all film men interested in organizing a possible successor to the Board of Trade seems to be that nothing can be done without having the co-operation and, if possible, the affiliation of the exhibitor. In the deliberations of the committee heretofore appointed to consider ways and means of organizing the industry the national organization of the exhibitors has had no part. Indeed it would have been inopportune, to say the least, to have the national league take any stand whatever without consulting the voice of the national convention, which latter is now in session at Chicago. Whether the plans for a new film parliament succeed or fail the industry must mobilize for the coming campaign against hostile legislation in the various States and in Congress. If we wait for concerted action until the new organization has been perfected the enemy may be upon us in all our naked unpreparedness.

* * *

AT a recent gathering of exhibitors some said that the day of the "little fellow" was gone. There followed a storm of dissent in which the writer joined. "The little fellow" is still the backbone of the industry and is likely to remain so for some time to come. The great groups of organized manufacturers who supply regular programs know that the "little fellow" is very much alive. He is the cornerstone of whatever prosperity they enjoy. While the suburban house and the neighborhood theater continue to exist the "little fellow" will stay with us. We love to think of the gorgeous motion picture palaces in the heart of our big cities, but we know there are not enough of them to make up one big constellation in the firmament of motion pictures.

* * *

THE owners of one of the big motion picture houses in Ohio have sent a letter to their representatives at Washington and to the Secretary of the Treasury protesting against the proposed new revenue bill just introduced in the House of Representatives. The letter of protest which we print in full in another section of the MOVING PICTURE WORLD characterizes the proposed tax as "unfair, undemocratic and unjust." We hope that the exhibitors all over the country will imitate the example of our friends and readers in Ohio; that's why we print the text of the protest in full.

* * *

WE have lately had testimony from the inside as to the need of newer and better stories. There is not lacking testimony from the outside. The MOVING PICTURE WORLD gets letters from exhibitors and from patrons of the motion picture complaining of the neglect of the story and the undue exaltation of the actor. It would be easy to fill pages of the paper with letters all having the same burden. Writes one old reader of the MOVING PICTURE WORLD: "How many plays have we seen where it seemed that the pictures must have been taken first so as to give ample opportunity for the display of the actor's or actress's charms and the story thrown later as a concession to custom. Such a practice is not only destructive of true artistic achievement, but is harmful from the business viewpoint. Names are a potent force, it is true, but I think they are less than they were and are becoming less all the time. The exploiting of stars has been so overdone that the public is sated with them and is beginning to take them as a matter of course." This suggests the most timely theme of the overpaid and overadvertised star. It's a theme discussed throughout the industry and we shall have something to say on the subject in the very near future.

Rubber-Stamp Criticism

By Louis Reeves Harrison

INTENSE silence prevails among two dozen reviewers while a five-reel master effort is making its screen debut in the producer's private exhibition room—one can almost hear an idea drop. Keen perceptions are at high tension; external and internal intuitions are tremendously active; trained minds are assimilating a wealth of thought; all attention is concentrated upon the scenes fluttering by. It is not unreasonable to suppose that the inferential knowledge being absorbed may, in some cases, soon thereafter blossom forth in print, even though it be in a quiet corner of some daily newspaper, where it will most surely blush unseen by exhibitors.

Deeply impressed with the gravity of their situation, none smiles unless it be the publicity man. He does so partly for heart-warming purposes and partly because he has a cleverly-written synopsis up his sleeve for those who depend upon him for "constructive criticism," a slap-you-on-the-wrist gentle reproof for incompetence in combination with a lot of that indiscriminate praise which encourages poor work, levels quality and contributes liberally toward making the whole art of producing moving pictures ridiculous in the eyes of intelligent people.

A written synopsis helps the busy reviewer, a first aid to overworked memory, especially as to dates, proper names and other material data concerning the release, and it enables him to give all his attention to the screen instead of, as in other days, using part of his time making notes in a darkened room, but cases are not unknown where it has been turned in without noticeable change as original "copy," and its treacle sticks like fly paper to much that appears in columns devoted to criticism.

"To inject the alloy of honeysuckle into criticism," says George Jean Nathan, "is but to inject in it personal feeling. It is not necessary or fitting that the surgeon, knife ready, first kiss his lady patient, however much the lady patient may be reassured by the act. It is a not particularly jolly profession which calls upon its practitioner to prick the artistic pretenses of gentlemen who, outside their labors, are doubtless excellent and convivial souls."

The critic is not operating directly upon the play—it is seldom in his power to mend fractures and dislocations—and he often painfully realizes that the best he can do is to remove certain tendencies to disease in the new art in order that healthy tissue may grow in its place. Whatever in a release is obnoxious to common intelligence, defective in structure or treatment, injurious to the art as a whole, must be given attention for curative purposes. He may even be compelled on occasions, as a general practitioner, to use a very dry alkali of comment in order to correct acidity in the stomach of production.

The producer's basis of comparison is usually the sum of his own past performances, and he is often as blind to their shortcomings as is a fond parent to the glaring faults of a spoiled child. He is rarely a student of those conditions which operate in combination to bring forth a story of great worth or excellence, and even unaware that there are criterions established by custom, public opinion and general consent. The capable and experienced critic, on the other hand, has accumulated certain units of reference, the best examples of production, and is constantly growing up toward higher standards with each new phase of motion-picture development.

Whatever makes for superior quality aids practically every man who has money invested in producing or showing screen stories. The rubber-stamp reviewer is benefiting no one, not even himself. He is not serving the best interests of his paper, though that may not be entirely his own fault, and his lack of sincerity is bound to react on him in time. Even those he has tried to please, to the detriment of all who are intent upon improvement, become exacting in the end. He must become a mere adjunct of their publicity department or incur suspicion and dislike, where he might have commanded respect.

Every man is susceptible to kind treatment. It is only in the nature of things that a critic should be affected by politeness and consideration. Influences of that kind are often effective, if only in moderating the tone of a review, hence it requires courage to lay aside inclination for the sake of principle. Personal feeling involves the debasing alloy of favoritism and taints an otherwise trustworthy review with partiality, causing it to be a deleterious mixture instead of a strong and straightforward instrument for good.

Almost any critic can tell exhibitors what they already know about plays well calculated to DRAW the passer-by, the kind best suited for billboard purposes, but it requires discrimination to point out those bound to HOLD an audience and bring its members back again, the plays of genuine artistic merit, which build up the solid good will of a theater. Of the two classes, the occasional patrons and the steadies, intelligent choice favors those who attend regularly a theater presenting a program continuously worth seeing.

The rubber-stamp reviewer stands for nothing if not for that sort of deterioration which inevitably follows the establishment of false and shallow standards. To indiscriminately praise what contains none of the attributes of art, what removes "style from literature, speech from drama, color from painting and beauty of form from sculpture," offering no artistic compensation in return, is to merely destroy under the name of "constructive criticism," to destroy growing interest by leveling quality, to discourage improvement by lauding the inferior.

"What, after all," says the irrepressible Nathan, "is the philosophy of this hyperorthodox prejudice against what the contemporaneous whisker calls destructive criticism? Destructive criticism is the drill master of progress. Smashing a popular, and therefore probably imbecile, theory in the nose and advancement are twins. From Christopher Columbus, who cracked the popular theory that the earth was flat one in the eye, to Bernard Shaw, who handed the popular Sardou theory one in the breadbasket, the history of destructive criticism and the history of enlightenment are complemental."

Criticism, in truth, is not criticism at all when it is guided by any low standard of imitation or resembles. Almost the same relation that an author occupies toward the world as he sees it, the critic occupies to the work of an author, with separate reasons for existence, just as one may dig up a diamond and another cut away rude material to bring its true quality to light. When a reviewer does not know the difference between a gem and a pebble his place in a growing art is certainly not one calling for the exercise of discriminating judgment.

Constructive Work Needed

By W. Stephen Bush.

WE EARNESTLY hope that the present convention at Chicago will turn its attention to the need of constructive work within the industry. We have had many assaults on censorship, all of them perfectly justifiable. It would be well, however, to supplement this work by laboring on purely constructive lines: In other words, we believe that if the exhibitors will take a more active part in the civic light of their communities, if they will unhesitatingly promote upon their screens any project of general benefit to the public, they will secure the confidence and the good will of the public. There is not a city in the United States without its civic problems and without its civic needs. In one city the ice fund for poor children may stand in need of substantial contributions, in another town money may be needed for the equipment of a library, in a third city the public interest may be centered on the finishing of the hospital. Examples might be multiplied indefinitely.

From letters which have been received at this office from various parts of the country, we feel sure that exhibitors have acted wisely in lending themselves to the promotion of such desirable projects. In one city a strong movement for local censorship was squashed entirely by the public spirited attitude of the exhibitors. One exhibitor in the town referred to said to the writer, "I would just like to see any crank or reformer try to start something now after we have made substantial contributions for our local hospital. We all feel that he would be run out of town if he started anything now."

Another exhibitor in an entirely different section of the country told the writer that a movement for closing the picture houses on Sunday was headed off by the promptness with which the exhibitors responded to an appeal for a local charity.

We do not of course mean that the exhibitor should listen to every irresponsible request for screen publicity. It would be unwise for him to allow his screen to become the instrument of partisan or factional politics. Where an object, however, is of genuine public interest, a quick and intelligent response to an appeal for its promotion can never fail to benefit the entire industry.

In many cities and states, the exhibitors have even gone to the extent of having motion pictures made at their own expense, to please local sentiment, and to create a favorable impression among the leading people of the town. It seems to us that in all such constructive work they ought to have the unstinted support of the manufacturers. We were pained to hear that when two exhibitors recently came to this city and asked for suitable pictures for gratifying local sentiment, they met with nothing but rebuff. The Moving Picture World will never cease to plead for intelligent and sympathetic cooperation between producer and exhibitor. We have recently heard a good deal about the need of the exhibitor in any organization which is to work for the benefit of the entire industry. This it seems to us is a good time to translate the oft repeated willingness to co-operate with the exhibitor into deeds.

What's the Reason?

By W. Stephen Bush.

RECENTLY I saw two pictures of feature length made by well-known producers. The artistic merits of the features were negligible. They are in no material respect different from the scheduled output with which the public are becoming familiar to the point of contempt. They were remarkable merely because of a frank and wholly inexcusable display of the nude. In one of the features a model in a state of absolute deshabille was shown in the background of a studio. Two men were standing in front of the nude figure and by twisting and bending their heads and bodies were half obstructing and half revealing the supposed model which by the way had not the slightest relation to the plot. In the other picture the queen was taking a bath in company of her maid. The queen cast off every "troublesome disguise" in the way of clothing and took her plunge in a pool of water. Only the thin branches of some charitable trees impeded the gaze of the audience. The maid discovering that a "peeper" was looking on betrayed some distress, but there was no interruption in the display of nudity. The bath of the queen had absolutely no connection with the plot. It is a fair presumption that queens bathe regularly. Nothing is added to the dramatic value of the picture by showing the bathing ceremonies in detail.

Why then this emphatic display of bathing women and women in plenis naturalibus in art studios? Just what portion of the audience is supposed to delight in these exhibitions? Surely not the women and children who form such an important percentage in our audiences.

The taste that hankers after charms of this sort is usually gratified in burlesque theaters and in some of the less respectable music halls and variety shows. We are not trying to sermonize; we know there's nothing more tedious either in word or in picture. We are not trying to improve any body's morals or even interfere with any body's taste. We are only wondering why the thing is done at all. We fail to fathom the purpose of it all.

Recently I asked an experienced reviewer and film critic to account for this remarkable prevalence of nudity on the screen. He expressed the opinion that it was in the nature of a wave. He called attention to a well known and popular feature in which this tendency is very obvious. Other producers, he continued, seeing the success of this picture imagine it is due to nothing more than a display of nudity, and they become slavish and exaggerated imitators. This explanation seems plausible enough, but it suggests no remedy.

We believe the remedy lies entirely with the exhibitor. We also believe that the exhibitor and the producer are much more responsive to sound public sentiment in the non-censorship States. Much of this nudity is really licensed and stamped with official approval by the Board of Legalized Censors. The exhibitors feel safe in showing it. Indeed in a censorship State they are compelled to follow suit if any of their competitors use that kind of picture. It is a remarkable fact that a notoriously sensational producer has something like seventy "runs" in the censorship city of Cleveland, while the same producer has but a small number of "runs" in the non-censorship city of Buffalo. It all goes to show that sound public sentiment and neighborhood opinion are much better safeguards for the preservation of a healthy taste and the decent regard for the conventions of society.

SYD AND CHARLIE STILL CHUMMY.

Both Syd and Charles Chaplin make vigorous denial of the malicious report that there has been a "split" between the brother screen comedians. The report originated in a New York publication with a greater reputation for energy than accuracy. It is entirely without foundation.

"Deny it flat, somebody's foolish," Charles Chaplin wired from the Mutual-Chaplin studio at Los Angeles. "Not only is there no split, but we never have had a serious difference," Syd Chaplin declared. "We have always kept our interests in each other's work and whenever it has been possible we have lived together. We will be living under the same roof again if it happens that I go to Los Angeles to work."

Film Men Form Temporary Organization

National Association of Motion Picture Industry Is Name Decided On—Send Committee to Exhibitors' Convention

EIGHTY men gathered at luncheon at the Hotel Astor on July 6 to hear the report of the committee of twelve appointed at a gathering of a month earlier, called to consider ways and means of organizing a successor to the Motion Picture Board of Trade. Many of the prominent brands of motion pictures, supply houses and concerns interested in the trade were represented either by their heads or those prominent in the management of the respective companies. Present also were many New York City members of the Exhibitors' League. In printed form there was submitted a ten-page report signed by Walter W. Irwin, as chairman of the sub-committee. This report, on motion of William A. Brady, was adopted, and the meeting decided to send a committee to Chicago to present it to the exhibitors' convention.

The document was entitled, "Report of the sub-committee of twelve, with proposed charter and by-laws of the National Association of the Motion Picture Industry. Submitted July 6, 1916, to the Committee at Large on Organization." The committee pointed out that in its work it had endeavored to keep in mind two thoughts which it believed to be fundamental for the success of any association so formed and therefore for the welfare of the whole industry.

These are, it set forth, first, that the objects and actions of the association shall be confined to questions affecting the motion picture industry as a whole; second, that the association shall furnish a means by which the various branches of the industry may have the opportunity of knowing each other and the respective viewpoints of each upon all questions arising from within the industry, and thus, themselves, to adjust amicably any differences which may arise between two or more branches of the industry.

The particular objects of the association were set forth as follows: To foster trade and commerce among its members and to promote the business interests of such members; to secure freedom from unjust and unlawful exactions; to diffuse among its members accurate and reliable information as to the standing and character of those engaged in any or all branches of that industry and to supply other information concerning the industry; to settle differences between its members and to promote a more enlarged and friendly intercourse between those engaged in the industry and to do and perform all such acts as may tend to promote the welfare of the industry at large.

It is provided that the principal office is to be situated in the Borough of Manhattan in the City of New York and that the number of directors shall be thirty. The membership is divided into five classes, as follows: (1) Producers and importers of motion pictures. (2) Motion Picture Exhibitors' League of America—membership in good standing in the league shall carry with it membership in the association. (3) Those engaged in manufacturing, dealing in and importing motion picture supplies and equipment. (4) Distributors of motion pictures. (5) Miscellaneous.

Each of these classes is entitled to five directors with the exception of the Exhibitors' League, which is given ten.

There is to be no entrance fee for the Motion Picture Exhibitors' League. For the remaining four classes the sum ranges from $500 down, according to the relative importance to the industry of the branch affected. For employes of establishments and plants connected in any way with the industry the entrance fee is $2. It is this latter clause, by the way, on which the committee banks strongly. It hopes to extend the influence of the organization to every corner of the country.

It is provided that the Board of Directors shall determine the annual dues to be paid by members, but in fixing such the board shall apply the same method or unit to all similarly situated. Standing committees provided for are membership, finance and auditing, publicity, hostile legislation, constructive legislation, censorship, taxation, campaign, statistics and library, fire prevention regulations and insurance, foreign trade, transportation copyrights and trade marks, domestic and foreign; standards, labor, industrial economics, grievances.

Mr. Irwin presided at the meeting, as he did at the first gathering. He outlined what the sub-committee had accomplished, giving a comprehensive review of the many angles taken up by the committee. At the conclusion of Mr. Irwin's remarks, Mr. Brady made a motion accepting the report and authorizing the sending to Chicago of a committee to present the project to the exhibitors in national convention. Discussion ensued, there being two or three around the table who believed it inadvisable to proceed to informal organization until there had been further discussion by the various units. Mr. Brady declined to accept several amendments offered to his motion, and these were ultimately withdrawn and the motion was passed.

The committee that will represent the new association at Chicago are Walter W. Irwin, William A. Brady, J. H. Hallberg, William M. Seabury, Paul H. Cromelin, W. S. Bush, William A. Johnston, Lee A. Ochs, L. L. Levine and John J. Wittman.

The entrance fee provided for the respective memberships is as follows:

Class.	Scope of Each Class.	Entrance Fee.
1.	Motion Picture Producers and Importers	$250
2.	Motion Picture Exhibitors' League of America	...
3.	*Theatre.*	
	Projection Machine Manufacturers and Importers	250
	Motor - Generator - Rotary Converter-Rectifier-Transformer	
	Arc Controller and Rheostat Manufacturers	150
	Chairs—Manufacturers and Importers	250
	Exclusive Dealers in Chairs	100
	Musical Instrument Manufacturers	250
	Screen Manufacturers and Importers	150
	Carbon Manufacturers and Importers	250
	Electric Sign Manufacturers	150
	Electric Sign Dealers	50
	Ticket Selling Machines and Devices Manufacturers	250
	Ticket, Lithograph and Poster Manufacturers	250
	Banner and Photograph Manufacturers	50
	Slide and Novelty Manufacturers	50
	Electric Light Plant Manufacturers	150
	Ventilating Equipment Manufacturers	150
	Operating Booth Manufacturers	150
	Lobby Display Manufacturers	150
	Motion Picture Machine Distributors	150
	Motion Picture Machine Dealers—	
	In cities up to 10,000	15
	In cities up to 30,000	20
	In cities up to 60,000	35
	In cities up to 100,000	50
	In cities over 100,000	75
	Repair Shops and Dealers in General Equipment—	
	In cities up to 10,000	2
	In cities up to 30,000	5
	In cities up to 60,000	10
	In cities up to 100,000	20
	In cities over 100,000	30
	Studio.	
	Chemical Manufacturers, Importers and Dealers	250
	Stage Lighting Equipment Manufacturers	150
	Stage Studio Scenery Manufacturers	150
	Props and Furnishing Manufacturers	150
	Films.	
	Raw Film Manufacturers, Importers and Agents	500
	Film Cleaning Machine Manufacturers	150
	Film Renovators	75
	Camera.	
	Camera, Studio and Laboratory Equipment Manufacturers and Importers	250
	Lens Manufacturers of and Importers for Cameras and Projectors	250
4.	Motion Picture Film Distributors	250
5.	Architects and Builders and Sub-Contractors—	
	In Cities up to 100,000	25
	In cities up to 500,000	50
	In cities up to 1,000,000	150
	In cities over 1,000,000	250
	Employment agents	25
	Projection Engineers	50
	Studio Directors	50
	Studio Managers	25
	Cameramen	10
	Motion Picture Stars	100
	Motion Picture Actors and Actresses other than Stars	10
	Publications Devoted Exclusively to Motion Pictures	250
	Theatrical Publications with Motion Picture Department	150
	Newspapers	10
	Transportation Companies	250
	Insurance Companies	250
	Bill Posting Companies	250
	All employees of establishments and plants connected in any way whatsoever with the M. P. industry	2

During Mr. Irwin's speech several of the exhibitors arose to leave the dining room. Samuel H. Trigger, apologizing for the interruption, said that a committee had an important appointment downtown with a city official, but he desired to assure the gathering that so far as he knew all exhibitors were heartily in favor of the proposed organization. He added that he based his assertion not only from conversations he had held with New York men but also on letters he had received from theater men throughout the country.

Mr. Irwin in his introductory remarks spoke for twenty minutes, going over the report in detail. He said the underlying basis on which the committee had worked had been the idea of democracy—the control by each division of the affairs of that division, reserving to the whole body those matters which concerned the whole industry.

"Your committee has formulated a plan which it believes contains the fundamental principles of complete co-operation," said Mr. Irwin, "and which it considers is drafted along lines that will permit of these principles being carried out. But your committee desires to say it does not consider this plan to be perfect, for the reason that no committee is likely to be able to present a draft of organization devoid of deficiencies and requiring no amendments or additions in the future. In other words, it is not at all probable that the committee has been able to draft an instrument which will take care of all of the questions which may arise in the future, both within and without an industry which is developing so rapidly and the future of which no one is able to clearly foresee, except along general lines; but it believes it has for your consideration a plan or instrument which meets the fundamental requirements, and which is broad enough to take care of most situations, provided the intentions of its provisions are interpreted by the Board of Directors at all times in a spirit of absolute fairness and devoid of jealousy or politics.

"In the first place, the committee considered that in order to give this organization its greatest effectiveness it must be confined in its actual operations to questions affecting the industry as a whole, and that incidentally to these purposes the association ought to be a means by which each branch of the industry shall have, through the association, full opportunity to know each of the other branches of the industry, and the personnel of each, and to know the viewpoints of the other side to any question that may arise within the industry, it being believed that the majority of disputes and misunderstandings within the industry are due to a lack of acquaintance, and therefore, to a lack of fair consideration of the viewpoint and equities of both sides of a question on which there is a difference of opinion.

"It was considered equitable that the Exhibitors' League should have ten directors in order to make their representation on the board equal the total representation of the manufacturers and distributors, for in all cases the manufacturers are either controlled by the distributors or the distributors by the manufacturers, and that at any meeting of the association not a directors' meeting, a meeting, for instance, to amend the by-laws, it is provided that the vote of Class 5, the miscellaneous class, shall only be cast by members who are not members of some other class, and likewise that Class 2 shall always have a total vote equal to the total vote of the classes of the producers and distributors, Classes 1 and 4, such vote to be cast by some one designated by the branch committee of exhibitors, and that if there be a division in the branch committee of exhibitors, the vote shall be cast in the relation that the majority and minority of the branch committee of exhibitors bears to the total number of votes cast by the producers and distributors.

"As to disputes within the industry, article 8 provides that any person having a grievance against any member of his own class may file a complaint with the grievance committee of that particular class, or if he have a grievance against any member of another class, or of any other whole class, he may file a complaint with his own grievance committee, which grievance committee will take up the matter with the grievance committee of the other class and arrange for a hearing with the view of permitting these two classes to thrash out the matter, and when possible come to an amicable adjustment, and we believe in most instances an amicable adjustment will be arrived at, or in any event a great deal of benefit will accrue by reason of the discussion.

"Now, gentlemen, with the Motion Picture Exhibitors' League as a member, and with the exhibitors as the principal purchasing power in the industry, we feel that this organization can become such an influence that we will be able to get within our ranks everyone directly interested in the industry and everyone doing business with the industry. There will be no restrictions, so that a member will be at liberty to do business with whomever he chooses. But we feel that each member, all things being equal, would naturally prefer to do business with a fellow-member of this association. We feel that the people who are furnishing us with supplies, constructing our theaters and studios, ought to recognize that they are a part of this industry, and that our welfare means their welfare.

"We have drawn up a subscription agreement. If this committee approves this charter and by-laws as being fundamentally correct, it being hardly possible that we will be able to work out the details in so short a time and in such a meeting, but if it is fundamentally correct in principle and is so declared by this meeting, we have prepared a subscription agreement, which provides that the subscriptions shall not become binding until the total subscriptions shall equal $40,000, then the subscriptions become binding and those who have subscribed become members of the organization. Up to that time it will be a temporary organization. After we have organized we can very quickly call a meeting of the association and make such amendments as are deemed advisable."

Margaret Greene Believes in Dramatic Schools

MARGARET GREENE, who appears in support of Nat C. Goodwin in the Unity Sales Corporation's feature release, "The Marriage Bond," in which the much married comedian is starred, is one actress who firmly believes in the efficiency of dramatic schools as a means of training young actresses for the screen or the stage. Possibly Miss Greene's fortunate experiences and rapid rise to fame in her profession have a good deal to do with her favorable opinion.

Margaret Greene.

By the way, Miss Greene is one of those rare products, a born New Yorker, for she first saw the light of day in this city on the 4th of July, 1892. From the time she became to be a great favorite at high school entertainments on account of her dramatic ability, Miss Greene cherished an ambition to tread the professional boards. As a measure of preparation for her career, Miss Greene took the regular course at the famous Sargents Dramatic School, with the result that a year later she was engaged to play arduous parts with William Gillette. Her rise from this time on was rapid, as managers and stars were quick to recognize her marked talent.

Following a season as leading woman of the Hunter-Bradford Stock Company at Hartford, Conn., Miss Greene played Valery West in "The Common Law" both in New York and on the road. She has also supported George Cohan in "Broadway Jones" and made a great hit as Mary Norton in the Broadway production, "Seven Keys to Baldpate." The young actress before her first appearance in pictures supported Willard Mack in vaudeville. Her first engagement for pictures was to play opposite to Donald Brian in a Famous Players' production. She is seen in all the Mirror Films, Inc., productions which have been acquired by the Unity Sales Corporation.

It is planned to feature Miss Greene in a big production which will be shortly made.

E. J. LE SAINT JOINS LASKY.

Edward J. Le Saint has joined the Lasky company at its Hollywood studios as a director, and is preparing for his first picture. Le Saint is regarded as one of the foremost producers of the profession, combining artistry with dramatic insight and a genius for correct detail. His most recent work, "The Three Godfathers," filmed from the story by Peter B. Kyne, is now being featured on the Bluebird program.

NICHOLAS POWER'S CASHIER ON MEXICAN BORDER.

S. R. Burns, cashier of the Nicholas Power Company, is First Sergeant of Company D, Seventh Regiment of the New York National Guard, which recently left for service on the Mexican border. Sergeant Burns is very popular at the Power office and has a host of friends among their customers.

Richardson Visits Baltimore and Pittsburgh

Moving Picture World Expert Projects Himself Here and There—Talks to Operators and Managers

WHEN I arrived in Baltimore, J. Kingston Howard, president and business manager of Operators' Local Union 181, and Brother C. G. Bayne, its financial secretary, were waiting at the Pennsylvania railway portal of the city to meet me, and the usual ceremony of "Hello! Glad t' see you, old man! You're looking well," etc., was quickly disposed of. Baltimore is a clean-looking, well-kept city of 600,000 folks, and these same people daily feed nickels, dimes and quarters into 125 motion picture theaters, all of which are, I am told, doing at least fairly well. The tendency is, however, as elsewhere, toward larger, finer houses and—less of them.

The men themselves (operators, I mean) have been somewhat backward in the matter of study, but are rapidly waking up in that respect. Operating conditions are, broadly speaking, not the best, the greater number of operating rooms being, I am told, very small and poorly ventilated; also there is some decidedly ancient equipment in use.

Local Union No. 181 occupies pleasant offices in the Gayety Theater Building. It is a very live, business-like organization. Its present business manager (there is also a business agent, Brother Wm. F. Evans), J. Kingston Howard, is a progressive up-to-date man, who understands that a union is nothing more or less than a business organization, and conducts business strictly along business lines—something that, I am sorry to say, all too many unions do not do.

In the evening we visited several theaters, viz.: the Wilson, Guy L. Wondors, manager, Conrad Hagert and Charles King, operators; the "New" theater. Louis De Hoff, manager, N. B. Morgan and E. Hexter, operators; the Rialto, A. B. Price, manager, R. Hults, operator; Schanze's theater, Dr. F. C. Schanze, owner and manager, Norbert Harfele, operator.

With the exception of the "New" theater all had excellent operating rooms, the "New" being a one time vaudeville theater, now devoted to pictures. The "New" is to be closed for three weeks soon, however, and a real honest to goodness operating room built; also a new screen setting will be installed, the same to be modeled after the Strand theater, New York City.

I was particularly pleased with the operating room at the Rialto. The room is large, has a high ceiling and is well ventilated; also its observation ports are approximately 14x18 inches. Projection at the Rialto was all that could be desired; also it was distinctly high class at the other houses, except for the inevitable distortion of the picture at the "New," due to operating room location at top of gallery.

During my stay in Baltimore I also visited the Strand, Mr. Daily, manager, Fred Kerby and Otto Niquet, operators, and the Great Wizard, J. B. Bohannan, manager, H. Howser and William Braul, Jr., operators.

In the Hippodrome the "coop" (one can call it by no other name), actually cuts into the ceiling. The Hippodrome seats, at a guess, at least 2,500, and it has an "operating room" fully eight feet wide by maybe as much as seven feet deep, and, as I said, this what-you-may-call-it actually cuts into the ceiling of the auditorium. Of course, it is principally a vaudeville (cheap vaudeville) house, but while every facility is afforded even the poorest vaudeville stunt, the most magnificent photoplay shown is tremendously hampered in its presentation by this "coop," which is totally inadequate in size and utterly impossible in location.

The Strand has a very good operating room, but the Great Wizard room lacks in depth. It was plenty large enough for the old type projectors, but increase in machine size has made the room too small; also its observation ports are too small and poorly located.

At 11.34 p. m. very nearly every manager, operator and exchange man in Baltimore, together with one or two cameramen, supply dealers, the State Censorship Board and the State Board of Moving Picture Machine Operators Examiners foregathered at the Oympia Cafe, and there listened to an hour and three-quarters of lecture on projection. But that matter was dealt with last week by our Baltimore correspondent.

After speaking Monday night, Mr. F. Clarence Grote, operator of the Gertrude McCoy theater, issued an urgent request to the editor to visit his operating room on the following day, and I shall always be glad to think that the invitation was accepted, because at the Gertrude McCoy theater I found a progressive operator, and up-to-date equipment, and a really spacious well-planned operating room—not a coop, box or booth, but an operating room.

The equipment at the Gertrude McCoy theater consists of a General Electric mercury arc rectifier, two arc controllers, volt and ammeter, two Baird projectors and a motor-driven rewind, with cleaner.

Over the roof is a skylight, approximately 4 by 8 feet, the same being located at the top of a flue some 6 feet in depth. The operating room floor is of concrete and the walls are neatly plastered. There was a fire proof film case of ample dimensions, metal drawers and cabinet for tools and a water stand containing a five gallon bottle of iced mineral water.

Gertrude McCoy Theater, Baltimore.

The machines were spotlessly clean and in first class condition. Brother Grote is a man who studies, and, moreover, is proud of the knowledge of which he is possessed. He is of the type of operator who will fill the big jobs in the big houses which are coming in the future.

The Gertrude McCoy theater is managed by Frederick Clement Weber, who is a close student of all that pertains to the exhibition of motion pictures. He supplies friend Grote with all things necessary to put the finished result on the screen. The only criticism to be advanced was against the white operating room walls, and this condition prevailed against the wishes of friend Grote. I explained to Manager Weber the advantage to be gained through painting the walls black, and he agreed that it should be done immediately.

The Gertrude McCoy theater seats 500, projects a 17-foot picture on a Gold fibre screen at 100 feet. The picture lacks a black border, since it fills the entire screen, and this is, of course, not in keeping with the best practice.

However, the Gertrude McCoy theater auditorium and operating room presents very little which can be justly criticised.

I sincerely wish we had more such houses, more managers like Frederick Clement Weber and more operators like Brother Grote.

In Pittsburgh.

From Baltimore to Pittsburgh is quite some jaunt, but the Pennsylvania is quite some car line, and Mr. Pullman is very accommodating, so in the grey of early morn, June 28, your scribe might have been observed rubbering at Pittsburgh's sky line in search of a sign pointing to the spot where he might temporarily set up his wigwam. For it was too early to even expect the Motion Picture Exhibitors' League of Pennsylvania, then in session in Pittsburgh, and whose guest

I was to be, to welcome the wayfaring traveler. But luck was with me and I literally blundered into the headquarters hotel, the "Fort Pitt."

The convention had already been in session two days, and had, I was told, accomplished considerable in the way of cementing Pennsylvania exhibitors still more closely together.

Only one complaint was voiced, viz.: Many Pennsylvania exhibitors have the rather questionable habit of going to the State League convention city, securing their badge, and then showing up perhaps about fifteen minutes each day.

I would suggest to Pennsylvania exhibitors that it might be well to take the convention work more seriously. If you attend simply for the purpose of sky-larking, with no intention of spending even a few hours each day in serious deliberation upon the many problems with which you are confronted, then you have no moral right to protest against these conditions.

To cite a parellel: When the motion picture machine operators hold a district convention, the delegates thereto will be found in their seats in the convention hall from 10 o'clock a. m. until the hour of adjournment. They may (or may not) raise the Old Harry at night, but when the hour of assembling comes they are expected to be and, almost without exception, are on the job.

In this particular I would respectfully suggest that Pennsylvania exhibitors might well take pattern from their employes, the operators.

The delegates could, I am told, scarcely be gotten together at all in the forenoon, and only partially in the afternoon. Men, among them the writer, traveled from New York City, a round trip of almost 900 miles, to address the convention upon matters of the most vital import to them, yet in no case was there anything even faintly resembling a full attendance of delegates to listen. This, it seems to me, is not inclined to imbue one with the idea that the exhibitors are as sincere as they might be in seeking remedies for their very real troubles.

Please understand, gentlemen, that this little scolding is intended in the kindest spirit. It seems so utterly foolish to go to a convention, the very intent of which is to consult together and seek relief against manifold abuses, and then fail or refuse to attend the sessions of the body.

There was an exhibition room in which were booths containing a display of wares by supply and other dealers, Ludwig Hommel and the Pittsburgh Calcium Light Company being perhaps the leaders in this respect. Harry Myers, Rosemary Theby, Muriel Ostriche and other stars lent eclat to the affair, and proved to be quite some drawing card, so far as the general public were concerned at least. In the morning of the last day the editor addressed the convention, on projection, and those who heard it were kind enough to say very complimentary things.

In the afternoon the election of officers was held and the convention finally wound up in a blaze of glory in a banquet at the Fort Pitt Hotel English Room, which began at midnight and lasted until ———.

On the return trip we traveled as far as Altoona with Past President Zerr, of Reading, and Charles Peterson, of Tamaque. At that city these two gentlemen stopped, intent upon calling a meeting of Altoona exhibitors and organizing a branch of the league in that city.

Miss Rosemary Theby and Harry Myers stopped with them, the writer continuing on toward the white lights of Gotham.

Tom Ince Offers $1,000 for an Idea

Big Producer Is Looking for Some Big Stories to Fit Big Players.

THOMAS H. INCE, producer of "Civilization" at the Criterion theater, wants some more big stories representative of teeming, toiling America. He therefore announces a prize contest by arrangement with the Photoplay Magazine to remain open until midnight of the 31st day of December, 1916. Scenarios must be suitable for five reel pictures and must deal with representative American expression. The first prize will be $1,000, second prize $500, third prize $300, fourth prize $200. Other scenarios not winning prizes, but suitable for Mr. Ince's purposes, will be purchased at regular prices. In speaking of the type photoplays he is particularly anxious to have submitted, Mr. Ince says, "I want five reel plays representative of American life in any of its complex phases. "I don't want political arguments or propaganda of any sort. I don't want dramas embroiling religious sects or political parties. I don't want any treatment of sex which will offend.

"My idea of a play is not sheer tragedy nor unrelieved comedy, but a serious story of real life—a story lightened here and there with laughter, brimful of the suspense of actual existence.

"Coming down to individuals I particularly want big, virile stories for William S. Hart; society or light comedy dramas for Bessie Barriscale; big dramas demanding strong characterization suitable for an actor of Frank Keenan's type; romantic plays (not costume drama) suitable for William Desmond, and strongly sympathetic plays, of the same generic type as 'The Coward,' for Charles Ray."

All manuscripts should be mailed to Ince Scenario Contest editor, Photoplay Magazine, 350 North Clark St., Chicago, Ill.

Clay M. Greene

CLAY M. GREENE is once again the center of interest among the old guard of the Lambs, who under his leadership fought that notable organization's way from penury to affluence. Three years ago Mr. Greene joined the Lubin forces at Philadelphia, where he gained an enviable record as scenario writer and director, and might have remained there permanently but for the movement of retrenchment.

Clay M. Greene.

Conversation with him develops the fact that he is full of revolutionary ideas with reference to the art of the cinema, from both the manufacturer's and producer's points of view, and should he carry out his threat to exploit these ideas through a series of articles he is likely to throw heavily charged hand grenades into every trench of the trade.

He has agreed to change this threat to a promise as soon as one or two or three negotiations for his services, now under way, have been completed. Otherwise, as he expresses it, his hammer might drive tacks into the wrong balloon.

Should he fail to make connection to his liking, Mr. Greene will become a free lance, offering for consideration many of his known and unproduced dramas and comedies, as well as many original scenarios already prepared.

ALBERT S. LE VINO MARRIES MISS PRUSSING.

The marriage of Albert Shelby LeVino and Miss Margaret Prussing, daughter of Mr. and Mrs. Eugene E. Prussing, of Chicago, took place on June 29 at the home of Col. and Mrs. A. Hirst Appel, 495 West End avenue, New York City. The ceremony was performed by the Very Rev. Frederic W. Goodman.

The bride, who was given in marriage by her father, was attended by Miss Mary T. Reeves, of Phoenix Park, Philadelphia. W. E. Shallenberger, president of the Arrow Film Corporation, with which Mr. LeVino has been associated ever since its organization, was best man.

As Margaret Prussing, the bride has won considerable fame on the stage, in motion pictures and in literary work. She is a recent graduate of Bryn Mawr, the fashionable women's college just outside of Philadelphia. After her graduation she became associated with the forces of Charles Frohman, a friend of Mr. Prussing, who is a prominent bank and corporation attorney of Chicago.

Miss Prussing's first stage engagement was in the Belasco production of "The Woman," in which Mr. Frohman placed her for training. She next appeared for a season with Charlotte Walker in "The Trail of the Lonesome Pine," going from that play to the part of Meg in "Little Women." She has been starred in feature pictures by Selig, Edison and Kalem.

With her marriage Miss Prussing has announced her retirement from the stage to devote herself to short story and scenario writing in collaboration with Mr. LeVino.

They have taken an apartment at 495 West End avenue for the summer and already are at work on a series of feature scenarios. Mr. LeVino will remain with the Arrow Film Corporation.

The Motion Picture Exhibitor

Brooklyn Exhibitors Hold Mass Meeting

At the Largest Gathering Ever Held in Borough They Appoint Committee to Meet Exchange Managers— Order Barring Children from Houses Precipitates Crisis.

EXHIBITORS in New York City feel they are facing an emergency greater than any that has existed in the history of the exhibition of motion pictures in the metropolis. This condition has been precipitated by the action of the city authorities in barring from all theaters children under sixteen years of age. The mandate was one of the precautionary measures being taken in the city to stamp out the spreading infantile paralysis, of which up to July 10 there had been 1,000 cases and 225 deaths. The edict has hit hard all but the few large houses. Some of the smaller theaters, those with but 300 seats, have been affected in such a marked degree that the owners are ready to close. On July 8 the Happy Hour and the Luna theaters were closed by order of the authorities because of the discovery of several cases of the disease in the immediate neighborhood.

On Saturday, July 8, William Brandt, executive secretary of the Associated Motion Picture Exhibitors of Brooklyn, sent out a call for a mass meeting of exhibitors at the Triangle theater at 11 o'clock that night. All of the other officers of the local were on their way to the national convention in Chicago. When Mr. Brandt called the meeting to order there were 150 men crowded into the smoking room of the theater, where there were accommodations for scarcely more than half that number. It was the hottest night of the summer, but the picture men stuck to the job for over two hours and went thoroughly into the situation.

There was manifest a profound inclination to close all the theaters until the epidemic had been conquered and the ban had been removed. One of those present, who admitted he was not an exhibitor but had been a booker, pointed out it was easy to close a house but that opening it and bringing back its patronage was a far different matter.

Secretary Brandt announced that many of the exchanges in the city had promised their co-operation in so reducing the prices of films that the exhibitors would be able to continue business. Mr. Brandt suggested the appointment of a committee to meet the exchange managers at the Astor on the evening of Monday, July 10. This was eventually decided upon by a vote of 66 to 33, the latter figure presumably indicating the number in favor of closing down entirely.

"The present situation is the most serious we have ever had to face since the inception of the motion picture industry," said Mr. Brandt in opening the meeting, "even more serious than it was when Mayor McClellan ordered us to close. The Health Commissioner by one order has practically wiped out our income. In the last two nights I have received fifty telephone calls from exhibitors in Brooklyn asking what is to be done. One man showing a $40 picture took in $8.40. Another with an $8 show took in $1.10. It is my observation that practically every theater is affected in some manner.

"It is absolutely impossible to obtain from the authorities any assurance as to how long the situation will last; it is my belief that it will be a long time. The Board of Health has issued the order, and we must do all we can to help in its enforcement. Every theater is obeying it, as an inspection by officials has proved. We cannot, however, afford to pay prosperity prices for films.

"Today I have visited all the exchanges. The managers know they are in the same position as we are. They realize they must get on the job. Mr. Irwin of the V-L-S-E. said his company is willing to go fifty-fifty with the exhibitors. In an extreme emergency, he said, he would do even better. Mr. Hoffman of the Bluebird and the Universal said he would meet any condition. All he will ask is that the exhibitor be on the level with him. Metro, Mutual, International, Kleine, practically every exchange in the city is willing to do everything necessary to keep the theaters open."

William Hollander called attention to the unprecedented gathering of exhibitors. He was in favor of stopping proceedings and soliciting memberships. He minimized the crisis, saying there was nothing to be scared about and urged the appointment of a committee to press upon heads of departments the rescinding of the order.

Mr. Brandt announced there was no hope of a recall of the order. The authorities had refused even to modify the rule of sixteen years as the minimum age of admission, in spite of the fact that children over seven years had not been affected.

Mr. Samuels argued strongly for closing down the theaters.

Moe Streimer announced for the Exclusive that during the emergency any owner of a small house who was also a member of the organization and who found himself unable to pay for his film would be furnished with a show gratis.

The meeting closed with a rising vote of thanks to Secretary Brandt for his activities on behalf of the exhibitors.

Exhibitors and Exchangemen Confer.

A committee of the Brooklyn exhibitors met a committee of exchangemen at the Hotel Astor on Monday evening, July 10, for the purpose of taking up the situation caused by the epidemic of infantile paralysis and the barring of children from the theaters. The meeting lasted from 9:15 until 2 o'clock.

The exhibitors were represented by Messrs. Brandt, Cramides, Israel, Glynn, Sokoloss, Shaefer, Bigall, Gerhauser, Smith, Bruno, Cellar, Hollander, Ensler, Stockhammer, Forster and Schwartz. The exchangemen present were William L. Sherry, of the William L. Sherry Feature Film Company; Edward Saunders, Metro; M. H. Hoffman, Universal and Bluebird; Arthur F. Beck, Mutual; Mr. Buxbaum, General Film; Mr. Schaefer, World Film; Samuel Eckman, Jr., of Manhattan, and Samuel Reiben, of Brooklyn, Triangle.

Following an executive session of the exchangemen Mr. Brandt outlined the situation as the Brooklyn men saw it. He referred to the fact that several score of houses had been voluntarily closed. He cited one instance of a 1,600-seat house that on that day with a ninety-dollar show had taken in $22—and a part of the program was the latest Chaplin release and the latest Pathe Weekly. Mr. Brandt informed the exchangemen that the exhibitors were willing to assume their share of the burden because of their desire to keep open their houses, in the hope that there would soon be a change in conditions. In accordance with the resolution of the Brooklyn exhibitors Mr. Brandt asked the exchanges to make a reduction at least equal to 50 per cent of present prices.

The exchangemen declined to accede to the Brooklyn men's request. They said they would be glad to consider the case of each house on its respective merits, declaring it was out of the question for them to consider a 50 per cent reduction on prices to large houses, some of which were practically unaffected. The matter at present rests on this basis.

The same committee of exhibitors during the day called on License Commissioner Bell. The commissioner told the picture men that he realized the seriousness of their situation. He promised them he would take up the matter with the Mayor and would urge upon the latter the necessity for a public statement from the head of the city government setting forth the reasons for the closing of the theaters to children—that it was done for the same reasons that all public assemblages were discountenanced and that the action as applied to the theaters was in no measure a reflection on the houses as being any more unsafe than other public places.

The Edison Electric Illuminating Company of Brooklyn, the concern which supplies current to all of the theaters in the borough, has notified the theater men that it is considering a reduction in its rates pending the restoration of normal conditions.

MANHATTAN EXHIBITORS HOLD MEETING.

At a hastily called meeting of the Manhattan exhibitors, held just before the departure of the delegates for the Chicago convention, the following resolutions were passed:

Whereas, the authorities have seen fit, through the spread of infantile paralysis, to withdraw the permission of any child under the age of 16 to attend motion picture theaters; and,

Whereas, In consequence of this order, adults having smaller children

do not attend, resulting in a tremendous loss to the business, in some cases amounting to more than 10 per cent. of the original business; be it

Resolved, That all exchanges in this district be requested to co-operate with the exhibitor to the extent of making such substantial reductions as will permit him to continue in business at as little loss as possible; and, further, be it

Resolved, That in the event of said exchanges refusing the co-operation requested, that we order the closing of picture houses affiliated with this League until such time as the order will be revoked.

New Yorkers Arrive at Chicago

Carl Laemmle Hires Brass Band and with Reception Committee Starts Things.

Chicago, July 9.

ONE of the preliminary events in the gathering of motion picture men for the sixth annual convention and exposition of the Motion Picture Exhibitors' League of America in this city was the arrival today of the New York delegation, scheduled to come in at the La Salle Street Station. The idea of giving New York men a rousing reception and a correspondingly big surprise originated partly with the Chicago local exhibitors and partly with the Universal forces. The last named have been on the ground for three days under the leadership of Joe Brandt. Not only did the Universal men decorate the entire lobby of the Hotel Sherman with their streamers and banners, but above the clerk's desk they put a huge sign reading "Motion Picture Exhibitors Welcome." Early Sunday morning Carl Laemmle with the Universal Chicago staff arrived at the Sherman, and being informed of the coming of the special from New York, he hired a big brass band and drove with the band and his personal staff to the La Salle Street station. The reception committee of the local branch of the league was in the march to the depot. Among the local exhibitors in the reception committee were William Sweeney, Henry Frank, M. A. Coyinski, F. J. Flaherty, E. D. Miller, M. S. Johnson, R. L. Jacoby, I. Van Ronkel.

Before the train arrived the band filled the station with powerful military airs. When it came in, the band, playing its loudest, marched out to the platform and the New York men were received with deafening cheers. Lee A. Ochs came in for a special demonstration. Other exhibitors on the train were I. N. Hartzstall, Louis Blumenthal, Henry Haring, John Manheimer, L. L. Levine, Samuel H. Trigger, Adolph Weiss, Thomas Howard, Morris Needle, Sol Coleman, M. Machet, A. Goldman, Lester Cohen, Benjamin Title, William H. Linton, Bert Gibbons, F. A. Gorman, Otto Lederer. Other well-known film men on the train were Sam Spedon, Paul H. Cromelin and Masters O'Donnell.

The Board of Trade was represented by Attorney William M. Seabury. The waiting crowd and the crowds that had just arrived filled a good many taxis, a long procession of which paraded the seven blocks from the station to the Sherman Hotel. The band headed the march into the hotel, where the new arrivals were made welcome by the management.

Delegates are coming in from other parts of the country.

Oklahoma Meeting

Exhibitors Resolve to Run a Trade Show in September at Oklahoma City.

THE directors of the M. P. E. L. of A., Oklahoma Branch, met in executive session at the Lee Huckins Hotel, Oklahoma City, June 30. Members present were: Ralph Talbot, president, Tulsa; A. B. Moomand, first vice-president, Shawnee; S. H. Jones, second vice-president, Altus; Lee Olive, treasurer, Chickasha; L. W. Brophy, secretary, Muskogee; John E. Feeney, Okmulgee; Carl Gregg, Tulsa; Thos. H. Boland, Oklahoma City; Maurice Lowenstein, Oklahoma City; H. W. McCall, Oklahoma City; Peter Sinopoulo, Oklahoma City, and O. B. Powers, Eldorado, Okla.

It was agreed that the league shall put on a trade show this fall in connection with the Oklahoma State Fair at Oklahoma City, which occurs during the last of September. For this purpose a committe of five was named by the chair, as follows: L. W. Brophy, Muskogee; S. H. Boland, Empress Theater, Oklahoma City; John E. Feeney, Cozy Theater, Okmulgee; S. H. Jones, Altus; John Sinopoulo, Lyric Theater, Oklahoma City. This committee, which, by the way, are all going to the Chicago convention, are to secure the services of prominent screen stars, who will be the guests of the Oklahoma branch of the league during this trade festival. "Big George Plummer" has already been named as active manager, which goes a long way towards making this affair an assured success.

The Chicago convention was the one big topic of discussion. It was decided that the Oklahoma delegates should go uninstructed in the matter of the election of our next national president. The principle set forth in Rembusch's platform meet the hearty approval of our members and we wish to go on record as favoring the "open booking system" and putting the same in effect as far as possible at once.

As we are entitled to five delegates, it was decided that the first five of the following members to report at the Chicago convention would be given delegate's credentials. John Slocum, S. H. Jones, R. W. Wirt, H. W. McCall, W. C. Wood, M. Lowenstein, Carl Gregg.

Cleveland Exhibitors Elect Officers

President Sawyer Continued in Office—Megown Is New Secretary.

BENJAMIN J. SAWYER, attorney, was re-elected president of the Northeastern Ohio Motion Picture Exhibitors' League at a meeting held July 5. This will be Mr. Sawyer's third term as chief executive officer of the Cleveland organization. Mr. Sawyer was the only one of the former officers who was re-elected. The new officers are Henry Lustig, vice-president; C. A. Megown, secretary, and Adolph Maher, treasurer. The retiring officers are George Heinbuch, vice-president; W. H. Horsey, secretary, and Frank M. Kinney, treasurer. The present executive board remains in office, having been elected for a two-year term.

The re-election of Sawyer is regarded as an endorsement of the constructive policy which the league has been following and which has attracted attention to the Cleveland exhibitors from all over the country.

The exhibitors also elected the following delegates to the Chicago convention: C. A. Megown, William Slimm, Sam Bullock, S. F. Deutsch and W. H. Horsley; alternates: B. J. Sawyer, William Simpson and George Heinbuch.

Mr. Megown will combine the duties of secretary with the activities of the position of special representative.

Protest Against M. P. Theater Tax

Owners of Majestic Theater at Dayton, Ohio, Send Letter to Their Representatives at Washington.

ELMER L. GERBER and George Haas, of the Majestic theater of Dayton, Ohio, have sent a letter to the Senators and Representatives of their district and to Wm. G. McAdoo, Secretary of the Treasury. The letter is a protest against the proposed new revenue tax on motion picture theaters. The complete text reads as follows:

July 2, 1916.

Hon. Warren Harding, Senate, Washington, D. C.

Dear Sir:—We noticed in the new Revenue Bill submitted to the House of Representatives today that it is proposed to tax moving picture theaters one-half of one per cent of their gross receipts.

To you, as its senator, the Majestic Theater desires to protest most emphatically and most energetically against this unfair, unjust and undemocratic tax. The present Federal tax we considered grossly unjust and it was paid under protest. There is absolutely no reason why the framers of this bill should not be able to draft a bill that would be just as equitable to all.

It is indefensible that certain businesses should be required to pay a portion of the expense of this government, while other businesses are exempt. We are willing to pay our share of any tax, but no more. We well understand that moving picture theaters are taxed because they are considered luxuries. Well and good, we will grant that fact; but why should not other luxuries be taxed equally as well?

Ninety per cent of the articles on sale in a department store are luxuries, yet the department stores are not taxed one penny. The entire product of confectionery stores is a luxury, but no tax is placed on them. Automobiles are luxuries, yet they are not taxed. Pianos, victrolas, victrola records, jewelry, books, magazines, cigars and tobaccos, the output of soda fountains are all luxuries and should be taxed. Likewise dance halls, and numbers and numbers of other institutions and businesses, or products, could be justly taxed, in which case the tax upon picture theaters and other amusements could be reduced so that it would in a measure be a just and equitable tax.

This is a free country; that is, our Senators and Representatives are free to impose numberless taxes indiscriminately upon their constituents.

The Majestic Theater registers with you its most emphatic protest against this reprehensible tax and requests that you bring this entire matter to the attention of the proper persons for rectification.

We do not care if you do not receive a single other letter in regard to this matter. The Majestic Theater proposes to raise its voice in protest, and if nothing more is done it requests you to read this letter into the minutes of the Senate, so that it will go on record.

Yours very truly,
MAJESTIC THEATRE,
Per Gerber & Haas.

NORTH CAROLINA MEETING JULY 19.

Plans are rapidly being concluded for the semi-annual convention of the Motion Picture Exhibitors' League of the State of North Carolina which will commence on Wednesday, July 19, and continue over the following day. Headquarters for the convention will be opened in the Malbourne Hotel. There is to be a special musical program and dinner

Chicago News Letter

By JAS. S. McQUADE

Praise Where Praise Is Due.

All praise is due the Chicago exhibitors, who for many weeks past have devoted their entire time and best energies to preparations for the sixth annual convention and exposition of the Motion Picture Exhibitors' League of America. The members of the various committees have left nothing undone that it was possible to do to make the event worthy of Chicago and a credit to the great industry to which we are devoted.

While the busy efforts of one section of exhibitors, resident in Chicago, have commanded praise and made us feel confident of the future, the lukewarmness and apathy of another section, especially at such a time, has not failed to dull the splendid enthusiasm created in the big events now upon us.

Chicago exhibitors who have deemed it best to hold aloof from participation in the strenuous efforts made by members of the Chicago local on this occasion should see to it that all differences are forgotten the moment our guests from all parts of the country enter our gates. That is due the good name which Chicago has won as the city of conventions and as a generous host.

Special mention is due the members of the following committees for the fine work done in the interests of the exposition and convention thus far:

Exposition and Finance Committee: Louis H. Frank, chairman; M. A. Choynski, secretary; John H. Frundt, August Zilligen, Jr., and Fred Schaefer.

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William J. Sweeney, chairman of the convention; Louis H. Frank, general manager of the exposition, and Fred W. Hartman, secretary of the Convention Committee, have been instant, in season and out of season, to promote the best interests of the convention and exposition.

Program of Exposition and Convention at Chicago.

The program of the sixth annual convention announces that Governor Dunne will make the opening speech at 10 o'clock a. m., Monday, July 10, in the convention hall at the Hotel Sherman.

Tuesday, July 11, will be national exhibitors' day at the Essanay plant. A special train will leave the Northwestern Elevated Station, North Clark and North Water streets, at 1:30 o'clock p. m. All exhibitors have been invited by George K. Spoor, president of the Essanay Film Manufacturing Co., to be his guests during the afternoon. Special entertainment has been arranged, and it is the intention to include all the visitors in a big outdoor scene that will fit in a photoplay which will be produced in the near future.

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Wednesday night will be Essanay night, and the following stars will be present: Henry Walthall, Edna Mayo, Richard C. Travers, Marguerite Clayton, Edward Arnold, John Lorenz, Sidney Ainsworth, Bryant Washburn, Ann Kirke, Warda Howard, Lillian Drew, Ernest Maupain, Florence Oberle and Nell Craig. Mr. Spoor will be there to meet all exhibitors at the Essanay booth on that night.

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The club will furnish stenographic service, free of charge, at their booth, and visitors are cordially invited to use it.

Free transportation by auto bus between the Reel Fellows' headquarters at the Hotel Morrison and the Coliseum will be maintained during the entire run of the exposition.

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E. H. Calvert, Essanay's well known director and photo-

play star, saw service in the Philippines after the Spanish-American War, and resigned as captain of cavalry. He is a graduate of West Point and, physically, is a man of iron and steel. Should the present trouble with Mexico come to a head, Mr. Calvert has made arrangements to organize a volunteer troop of cavalry, the men to be selected from actors and employees of the Essanay studio.

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Kathlyn Williams stopped over in Chicago last week on her way to the coast from New York City, where she had spent a short vacation. This was her first visit to this city within the last three years. The famous Selig star called at the Chicago offices of the Selig Company, where she was given a royal reception.

"The Valiants of Virginia," Selig's Red Seal play, released through V-L-S-E, Inc., was given its premier at the V-L-S-E theater, Sunday, July 2. The presentation was reviewed by the photoplay critics of Chicago dailies with considerable favor.

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Studebaker—Carlyle Blackwell in "Sally in Our Ally" (World); tenth chapter of "Gloria's Romance" (George Kleine), entitled "Tangled Threads," and the Pathe Weekly.

Fine Arts—William Farnum in "The Man from Bitter Roots" (Fox), and a special picture of the horse show recently held at the South Shore Country Club, this city, in which many prominent people participated.

V-L-S-E Theater—"The Shop Girl" (Vitagraph), featuring Edith Storey.

Strand—Dorothy Gish in "The Little School Ma'am" (Fine Arts), a travelogue, and Mutt and Jeff cartoons. Clark Shipp is the soloist.

Orchestra Hall—Mary Pickford in "Hulda of Holland" (Famous Players), a travelogue, and a Paramount-Bray cartoon. Miss Lotta Sorenson, contralto, and Graham Harris, violinist, are the soloists.

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Cohan's Grand—"Civilization" (Thomas H. Ince).

Illinois—"The Fall of a Nation" (Thomas Dixon).

Auditorium—"Ramona" (W. H. Clune) enters its third week.

* * *

Manager H. W. Hill will introduce a novelty in his musical program at Orchestra Hall during the week of July 10. The entire orchestra, directed by Arthur Dunham, was taken to a studio and a moving picture was taken while Mr. Dunham conducted an overture. Throughout the week the picture will be reproduced and the musicians will follow the direction of the conductor as shown in the picture. The picture was made by Phillip K. Upp, operator and cameraman for E. M. Newman's Travel Lectures. This will be one of the pictures that will be shown in the private theater, in the Coliseum Annex, during the exposition.

The opening presentation of "The Fall of a Nation" was given at the Illinois, Monday evening, July 3. The critics of the Chicago dailies devoted considerable space to reviews of the presentation, and, judging from these, Thomas Dixon's photoplay showing the "fall" of a nation does not approach the rank of the "birth" of a nation, which still holds first place in the minds of the people, a long way ahead of all its succeeding celluloid aspirants for first place in public favor. "Once the piece is under way, you wonder how Mr. Dixon could have wasted so much footage on a prologue that is as flat as an illustrated chronogical history," wrote Ashton Stevens, the dramatic critic of the Examiner, who was assigned to review the opening presentation, and who has a national reputation as a dramatic critic. The musical score composed by Victor Herbert for the production has been generously praised, and the subtitles also have come in for very favorable comment. The audiences have been large, and the future will test the real merits of this spectacular melodrama.

* * *

F. O. Nielsen's numerous friends are glad to welcome him back to his rightful place in the moving picture industry—the exhibiting branch, in which he made a great success before engaging in the rental of state-rights films. He reopened the Parkway, on North Clark, near Diversey Boulevard, Saturday evening, July 1, and all his old patrons showed their loyalty and delight by crowding the beautiful house for three presentations of a well selected program.

Over $6,000 had been spent on the redecoration of the interior of the house and in alterations. A great organ had been installed and an orchestra of six pieces to play interpretative music for the pictures. This orchestra is the most expensive of its size in the city and each member is a soloist. An admission of 15 cents is charged throughout the house.

LASKY ENGAGES EDITOR ROBERT E. MacALARNEY.

Robert Emmet MacAlarney, for the past two years city editor of the New York Tribune, last week assumed his new duties in the photodramatic and scenario department of the Jesse L. Lasky Feature Play Company, photoplay producers.

In taking up his new work, Mr. MacAlarney resigns as city editor of the Tribune and as president of the New York City News Association, having succeeded the late Arthur Greaves, of the Times, in the latter position. He continues, however, as associate in journalism at the Pulitzer School of Journalism, Columbia University, where for two years subsequent to its founding he served as one of the organizers and professors.

Mr. MacAlarney has been city editor of the New York Evening Post and Evening Mail. He has been for some years a successful writer of fiction.

The engagement of Mr. MacAlarney, who is one of the best known newspaper men in the United States, is significant of the sincere effort which the Lasky Company and some of the other big producing firms are making to enlist the services of experienced journalists and novelists in the cause of better motion pictures.

POLLOCK WORKING ON "GARDEN OF ALLAH."

Gabriel Pollock, scenic and art director of the Selig Polyscope Company, who has been working in Chicago in connection with the production of "The Crisis," left Thursday, July 6, for Los Angeles, Cal. Immediately upon arrival there, Mr. Pollock will begin the work of planning artistic scenes and effects for "The Garden of Allah," the forthcoming film drama. It is the plan of William N. Selig to make "The Garden of Allah" the most elaborate and spectacular film play ever presented. Colin Campbell, the director who produced "The Spoilers," "The Ne'er-Do-Well" and "The Crisis" for the Selig Company, will also produce "The Garden of Allah."

V-L-S-E. SALESMAN ESCAPES MEXICAN BANDITS.

A. W. Plues, salesman in the Dallas Branch office of the V-L-S-E, while en route from Del Rio to Eagle Pass, Tex., barely escaped death recently at the hands of Mexican bandits who were raiding the village of Quemado.

Mr. Plues and his fellow passengers in the auto stage between Del Rio and Eagle Pass had just pulled into Quemado for lunch when the raiders entered the village. Fortunately, the chauffeur was still in his seat, and although several shots were fired at the stage, none of its occupants were hit. A wide detour was made via Poloma, which brought the party into Eagle Pass sixteen hours late.

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Auditorium—"Ramona" (W. H. Clune) enters its third week.

* * *

Manager H. W. Hill will introduce a novelty in his musical program at Orchestra Hall during the week of July 10. The entire orchestra, directed by Arthur Dunham, was taken to a studio and a moving picture was taken while Mr. Dunham conducted an overture. Throughout the week the picture will be reproduced and the musicians will follow the direction of the conductor as shown in the picture. The picture was made by Phillip K. Upp, operator and cameraman for E. M. Newman's Travel Lectures. This will be one of the pictures that will be shown in the private theater, in the Coliseum Annex, during the exposition.

The opening presentation of "The Fall of a Nation" was given at the Illinois, Monday evening, July 3. The critics of the Chicago dailies devoted considerable space to reviews of the presentation, and, judging from these, Thomas Dixon's photoplay showing the "fall" of a nation does not approach the rank of the "birth" of a nation, which still holds first place in the minds of the people, a long way ahead of all its succeeding celluloid aspirants for first place in public favor. "Once the piece is under way, you wonder how Mr. Dixon could have wasted so much footage on a prologue that is as flat as an illustrated chronogical history," wrote Ashton Stevens, the dramatic critic of the Examiner, who was assigned to review the opening presentation, and who has a national reputation as a dramatic critic. The musical score composed by Victor Herbert for the production has been generously praised, and the subtitles also have come in for very favorable comment. The audiences have been large, and the future will test the real merits of this spectacular melodrama.

* * *

F. O. Nielsen's numerous friends are glad to welcome him back to his rightful place in the moving picture industry—the exhibiting branch, in which he made a great success before engaging in the rental of state-rights films. He reopened the Parkway, on North Clark, near Diversey Boulevard, Saturday evening, July 1, and all his old patrons showed their loyalty and delight by crowding the beautiful house for three presentations of a well selected program.

Over $6,000 had been spent on the redecoration of the interior of the house and in alterations. A great organ had been installed and an orchestra of six pieces to play interpretative music for the pictures. This orchestra is the most expensive of its size in the city and each member is a soloist. An admission of 15 cents is charged throughout the house.

LASKY ENGAGES EDITOR ROBERT E. MacALARNEY.

Robert Emmet MacAlarney, for the past two years city editor of the New York Tribune, last week assumed his new duties in the photodramatic and scenario department of the Jesse L. Lasky Feature Play Company, photoplay producers.

In taking up his new work, Mr. MacAlarney resigns as city editor of the Tribune and as president of the New York City News Association, having succeeded the late Arthur Greaves, of the Times, in the latter position. He continues, however, as associate in journalism at the Pulitzer School of Journalism, Columbia University, where for two years subsequent to its founding he served as one of the organizers and professors.

Mr. MacAlarney has been city editor of the New York Evening Post and Evening Mail. He has been for some years a successful writer of fiction.

The engagement of Mr. MacAlarney, who is one of the best known newspaper men in the United States, is significant of the sincere effort which the Lasky Company and some of the other big producing firms are making to enlist the services of experienced journalists and novelists in the cause of better motion pictures.

POLLOCK WORKING ON "GARDEN OF ALLAH."

Gabriel Pollock, scenic and art director of the Selig Polyscope Company, who has been working in Chicago in connection with the production of "The Crisis," left Thursday, July 6, for Los Angeles, Cal. Immediately upon arrival there, Mr. Pollock will begin the work of planning artistic scenes and effects for "The Garden of Allah," the forthcoming film drama. It is the plan of William N. Selig to make "The Garden of Allah" the most elaborate and spectacular film play ever presented. Colin Campbell, the director who produced "The Spoilers," "The Ne'er-Do-Well" and "The Crisis" for the Selig Company, will also produce "The Garden of Allah."

V-L-S-E. SALESMAN ESCAPES MEXICAN BANDITS.

A. W. Plues, salesman in the Dallas Branch office of the V-L-S-E, while en route from Del Rio to Eagle Pass, Tex., barely escaped death recently at the hands of Mexican bandits who were raiding the village of Quemado.

Mr. Plues and his fellow passengers in the auto stage between Del Rio and Eagle Pass had just pulled into Quemado for lunch when the raiders entered the village. Fortunately, the chauffeur was still in his seat, and although several shots were fired at the stage, none of its occupants were hit. A wide detour was made via Poloma, which brought the party into Eagle Pass sixteen hours late.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Sir Herbert Tree Returns to Los Angeles

Noted English Actor to Appear in a Series of New Triangle Plays—Speaks Enthusiastically of Motion Pictures.

SIR HERBERT BEERBOHM TREE returned to Los Angeles Tuesday to fill a three months engagement with the Fine Arts studios, where he will appear in a new series of Shakespearean film plays.

Sir Herbert was greatly pleased with the success of his recently filmed plays in the east and said in an interview to the newspapers that he was more enthusiastic than ever over motion pictures.

"The moving pictures are a tremendous educational force in civilization," he said, "and the pictures are getting better all the time. This must necessarily be so because with the advance of education in pictures we will have to raise to higher levels and endeavor.

"Of course prophecy is an unsatisfactory and unstable thing. One can best settle it by answering yes or no, but I am convinced that the future of the picture is world-wide and eventually, if not already, will be taken over by the state. In the schools and other ways the pictures will be a civic institution.

"I believe this is true just as I advocate a ministry of fine arts. The pictures are as big a factor in advancement as the arts have been. The young mind, from the age of fifteen on, gets its most vivid and lasting impressions at the theater. For there it sees life all around it as it is pulsating. So it is and will be in future with the pictures. It is hard to say whether they will supplant the drama altogether, for that brings us into the realm of prophecy again."

As to his immediate plans here Sir Herbert said they were yet in formation. He said he would be in Hollywood for three months and had engaged a bungalow. He expected his daughter, Iris, to join him in a few days. What plays will be selected for the films, he said, he did not know. The choice would be made after a lengthy consultation with the producer, D. W. Griffith.

At the end of his stay at Hollywood, Sir Herbert will begin a three months' tour of the United States in Shakespearean productions. "Henry VIII." will be the chief play during the tour. Miss Edith Wynne Mathison who was leading lady in the New York presentation, has been engaged for the tour. The company will give the initial performance at Boston.

Sir Herbert scored a sensational success with his film characterization of "Macbeth," which recently had its premiere at the Knickerbocker theater in New York, and was later transferred to the Gaiety.

The Beerbohm Tree productions, we are informed, will be directed by Chester Withey, the Fine Arts producer, who has to his recent credit "The Devil's Needle" with Norma Talmadge and Tully Marshall, and the "Hypochrondriac," starring De Wolf Hopper.

Director Withey is selecting a strong cast to support Sir Herbert Beerbohm Tree in his coming Fine Arts productions.

Too Much Realism.

Eight hundred feet of perfectly good and thrilling film, depicting the pitiful plight of the fair Helene on the top of a skyscraper hemmed in with seething flames and dense volumes of smoke, will never be utilized for the simple reason that the reel fire developed into a real fire which destroyed not only the reel, but several hundred dollars worth of properties.

It all happened at the large open-air studio of the Vitagraph Company at 1708 Talmadge street. Helene had just made her agonized appeal for assistance and was preparing to make her leap for life into the stalwart arms of the hero waiting patiently on the pavement steen stories below.

"Register terror, grief, despair!" shouted the director. "Bill, smoke up that smudge pot. What do you think this is, a bonfire. Action! Make it real!"

Just then there was a muffled roar. The smoke pot had exploded and the skyscraper, the streets and buildings, the whole city, in fact, the result of many days' labor, burst into flame.

Then the fair heroine was rescued from real peril by real firemen.

Picture Actresses to Have Y. W. C. A.

With $1,500 donated by the Hollywood Business Men's Club to pay the rent for headquarters, a branch of the Young Women's Christian Association will be established at Hollywood for the benefit of actresses in the Hollywood studios.

An outdoor gymnasium for the film stars, reading rooms and many other features for entertainment are planned for the branch association, which has the backing of the most influential business men of Hollywood.

The idea of such a branch was started when the number of picture actresses registering in the Y. W. C. A. gymnasium classes in Los Angeles began to increase week by week. Seeing that the young women felt the need for this kind of work Mrs. Willitts J. Hole, president of the association; Mrs. Charles Richmond, Miss Ella Stevers and Miss Julia Tolman, association workers, began an investigation to learn what the organization could do for the actresses.

Otis Turner, president of the Motion Picture Directors' Association, and G. G. Greenwood, were consulted by the Y. W. C. A. workers and they brought the matter to the attention of the Hollywood business men. The proposed plan was indorsed and the club contributed $1,500 for a year's rent for a home of the new branch.

Funds have yet to be secured for gymnasium equipment, instructors and a general maintenance budget, but the Y. W. C. A. workers announced that, with the initial contribution of the business men, they can proceed at once to secure the rest of the money needed and establish the branch during the summer.

Film Music Composer Kicks.

The following letter from Joseph Carl Breil tells its own story:

Moving Picture World, 305 Haas Bldg., Los Angeles, Cal.

Dear Sirs—The advertisements for a photoplay now being presented in New York City announce that Victor Herbert has contributed "*the first original score ever written for a great picture.*"

That statement is not founded on fact.

In Nineteen Twelve Messrs. Adolph Zukor and Daniel Frohman, of the Famous Players, engaged me to write a score for the Sarah Bernhardt photoplay "Queen Elizabeth," which was first presented in Power's Theater in Chicago in August of that year, and the New York premiere took place later in Daly's Theater. S. L. Rothapfel, now managing director of the Rialto Theater in New York, also presented it with a large orchestra.

Every note in that score was original, and many of the newspaper reviews of it mentioned the fact that in writing the score I had followed the Wagnerian principal of "Leit-motifs" for the principal characters.

The copyright records in Washington and the nineteen fourteen edition of "Who's Who in America" both attest to the actual production.

Yours truly,
JOSEPH CARL BREIL.

Ad Club Frowns on Fake School Ads.

In defense of bettering the motion picture industry, particularly its advertising, the vigilance committee of the Los Angeles Ad Club sent the following instructions to Charles E. Bireley, one of its delegates at the national convention in Philadelphia. Mr. Bireley, according to Secretary C. M. C. Raymond, will present the resolution today. Mr. Raymond is confident of its passage:

"As delegate-at-large, make sure that this resolution goes before the convention at the proper time:

"Whereas, the motion picture industry is the leading industry of Southern California and is giving prominence and advertising to the city of Los Angeles daily, and, whereas

the nature of the business is such that it gives unusual opportunities to the unscrupulous and designing to impose upon the innocence and credulity of unsuspecting girls:

"Now, therefore, be it resolved that the Advertising Club of Los Angeles through its delegates to the national convention of the Associated Ad Clubs of the World, assembled in Philadelphia, gives warning to the public to beware of and investigate all misleading advertisements.

"Be it further resolved that the Associated Ad Clubs of the World go on record as condemning every ensnaring and delusive advertising practice which would bring into disrepute the great industry of moving pictures."

Los Angeles Film Brevities.

It is likely that "Ramona" will be shown here again before winter and people will find it even better in its new form than it was before, and Mr. Producer-Exhibitor-Manager-Clune will again clean up.

* * *

Roscoe Arbuckle and his company who have been making pictures in the East, will return to Los Angeles during the coming week. Arbuckle will at once begin work on a Keystone feature comedy, under the direction of Mack Sennett.

* * *

Billy Keefe, who is the proud parent of an eight-pound heir, wired D. W. Griffith, his chief, soon after the stork called and registered. This is the reply he received:

Suppose I should send congratulations but cannot see that the infant's voice of which you boast can be of any use to us, in the silent drama.
D. W. GRIFFITH.

* * *

Pioneer Exhibitor T. L. Tally entertained Mlle. Anna Pavlowa and a party of ten at Tally's, Broadway. As a compliment to the noted dancer the orchestra played the Pavlowa gavotte and other numbers.

* * *

The California militia is now on the way to the border and one of the boys from some studio sent this news that a moving picture corporation has been organized in Troop D, with all the members formerly connected with Los Angeles moving picture concerns. The first film was reeled today. The members of the company are: Director, Private E. F. Switzer; scenario writer, Private Jimmy Douglas; cameraman, Private J. B. McKenzie; Sergeant Greider, leading man; Private John Wippern, property man.

* * *

"The Daughter of the Don," the feature film, telling the story of early days in Los Angeles, on which the Monrovia Feature Film Company has been working for the past six months, is to be shown at the Majestic theater for the first time August 1.

* * *

Fred Balshofer, president and general manager of the Yorke Film Company, has been in Los Angeles a fortnight, looking for a suitable studio for his company. Harold Lockwood and May Allison, leading actors for the company, are en route to the Coast, and Mr. Balshofer expects to conclude a lease of a property to serve as a studio so that work may commence not later than next week. Later telephone news says that he has taken over the old Masterpiece studio on Gordon street, in Hollywood. The company will begin work next week.

* * *

William Pigott, who is returning as head of the American Film Company scenario staff, was given a unique surprise by his associates. It was in the form of a silver cigarette case with the signatures in facsimile on one side. The presentation was made by Al Santell in the presence of the scenario department staff who had worked with the "chief" for some time. The following letter was read to the staff:

Santa Barbara, California, June 23, 1916.

Dr. and Mrs. F. W. Rayburn have asked me to convey to the scenario staff, the Goodfellowship Association and the employes generally of the American Film Company, their heartfelt appreciation for the floral pieces and the universal sympathy extended to them in the untimely passing of their only son, Donald W. Rayburn.

Dr. Rayburn further asked me to make plain what he has voiced to Mr. Sargent, namely that it is the family's earnest prayer that he free his conscience from the slightest qualm of responsibility for the sad accident.

Sincerely,
WILLIAM PARKER.

* * *

One night this week a burglar jimmied his way into the box office at Tally's Broadway theater and made his escape with a few dollars in nickels and dimes. And the funny part of it was Sherlock Holmes (the film) was resting quietly and serenely only a few feet away.

* * *

A regular circus stunt was staged on the trestle near Naples for the twelfth chapter of "The Secret of the Submarine." In this Lieutenant Hope, played by Tom Chatterton, comes to the rescue of a man who has accidentally stepped into a "frog" in the middle of the bridge. A train is coming. The man in distress was played by William Vaughan. The lieutenant hurries up and seeing the predicament cuts off the shoe as the other faints. At the edge of the trestle is an iron bar. The lieutenant grabs the hands of the unconscious man and pulls him out just as the train dashes by. The next moment the two forms are dangling in the air, the lieutenant hanging on to the iron bar only by the knees.

The engineer on the train had previously been informed of the stunt so he was saved the danger of a heart attack. It was a risky piece of business but was successfully done.

* * *

News of the secret marriage of Miss Bernice Seibeck, a dancer of international reputation, and Earle Page of Universal, is out. The marriage culminated a two years' friendship, that ripened into love when Miss Seibeck reached Los Angeles recently after completing a season in the East. Page proposed marriage Friday evening and his proposal was accepted. The plan for an immediate wedding was devised. The license was obtained at night and Judge Crawford performed the ceremony at his home. The couple will live at Venice and start with the World's best wishes.

* * *

The third episode of "The Girl from Frisco" series is completed with plenty of gushers, explosions, wrecks etc., in it, to help make the picture more interesting. The story is called "The Oil Well Plot," and in it are featured Marin Sais and True Broadman; others in the cast are Frank Jonasson, Roland E. Bradbury, Ed Clisbee, Hart Hoxie and others.

* * *

Gilbert E. Murdock's comedy, "To Catch a Thief," has been bought by the Universal Company and will have an early production. Mr. Murdock, an explorer, playwright and prolific writer of fiction, has established himself and typewriter upon a houseboat somewhere among the lakes of Washington and from these unique headquarters the United States mail carries thousands of words weekly, written on order and in both script and short story form.

* * *

Raymond B. West, fresh from his prolonged vacation to the Hawaiian Islands, is preparing this week to begin work on a new Triangle-Kay Bee play in which Thomas H. Ince will present Charles Ray as star. The story is by J. G. Hawks and is said to offer Ray, for the first time in many months, a part that is not of the "weakling" variety. Ray is now engaged in appearing as leading man with Bessie Barriscale in the comedy-drama being directed by Charles Miller.

* * *

Mr. Hopper is cast for a well fitted Triangle comedy part—one that does not require an artificial personality—he is himself all the time during the progress of the play. He will be directed by Tod Browning, who figured in a recent automobile accident, and devoted his time to scenario work until he was pronounced physically able by his physician. Before Browning was injured he produced a series of three-reel Majestic plays that were released on the Mutual program. Hopper will be surrounded by a capable cast of film players. The working title of the picture is "The Mummy," and is said to be somewhat different in its construction. Production will be started immediately.

* * *

Oh! We see it all now.

This, then, is why pretty Corinne Griffith left the Vitagraph "to be with her mother." The following personal tells the full story. Blessings on you, too: "Webster Campbell and his bride, formerly Corinne Griffith of the Vitagraph forces, spent their holiday on an auto trip to Santa Barbara."

* * *

The Vitagraph, as usual, thoughtful of its employees, closed the studio from July 1 to July 5, thus allowing the regular Independence Day holiday and an extra day on Monday. Manager Sturgeon, William Duncan, Edgar Keller, and Philo Goodfriend, spent the days on an extended fishing trip around Catalina, as did Mary Anderson, and Otto Lederer spent his in Camp Baldy, far in the mountains. By actual count there were only two employees of the Vitagraph who did not hike to the tall timber, and they were the night watchman and Jack Mower, the latter having a gorgeous time tending to his newly acquired farm not far from the studio.

"Fall of a Nation" Release Day, Monday July 24

The Dixon-Herbert Spectacle Will Be Available to Greater New York and New England Exhibitors---Offices and Film Exchange Removed to 1465 Broadway

THE National Drama Corporation announces that "The Fall of a Nation," the Dixon-Herbert patriotic spectacle now showing at the Liberty theater, New York, and the Illinois theater, Chicago, will be released to Greater New York and New England exhibitors on Monday, July 24. This is in line with Thomas Dixon's recently-announced policy of securing the widest possible distribution of his work while the military forces of the country are mobilized and America is debating the question of further preparedness. With the films now being placed in the hands of state rights purchasers, by September at least fifty prints of the national defense play will be exhibiting its enthralling story to the great American public.

Leila Frost, One of the Stars of "The Fall of a Nation."

A commodious film exchange and likewise spacious offices to accommodate the state rights trade are now fitted up by the corporation at 1465 Broadway. Space requirements necessitated the removal from the Longacre Building offices. The new quarters are easily identified by the big "Fall of a Nation" sign at the southwest corner of Forty-second street and Broadway. Here will be found Ed. V. Giroux, general manager, in charge of bookings and state rights; Henry MacMahon, general press representative, supervising publicity and advertising aids to exhibitors, and Wayland Taylor, financial manager and general auditor. It will also be the headquarters of W. M. Powers, formerly of the press department, who has been appointed traveling representative in New England.

A visit to the new offices on the fourth floor of the Subway Central Building will disclose one of the liveliest and most interesting campaigns in the history of the greater films. Leaders of the theatrical and motion picture worlds are in daily conference with Mr. Giroux. Owners of big Western circuits covering several states brush elbows with New England magnates, exhibitors from the crowded metropolitan areas and representatives of suburban theaters. The trade is waited on quickly and expeditiously. Buoyancy and optimism prevail, for the "punch" and thrill of the big picture as shown at the Liberty theater, half a block away, have inspired staff and exhibitors equally.

Harold Sanford, the director at the Liberty, has now completed the transposition of the Victor Herbert music for small orchestra. This will enable the small town exhibitor, if he so desires, to present the glorious musical score with a very few musicians. The film itself is in ten reels; actual running time, two hours and twelve minutes. Four shows a day are thus easily practicable.

Out West, where "The Fall of a Nation" has been acclaimed by Ashton Stevens, O. L. Hall and several other critics as presenting the greatest battle scenes yet staged, the Illinois theater, Chicago, is the center of exhibitors' interest. Large delegations from the exhibitors' convention were entertained last week by E. D. Price, "The Fall of a Nation" manager there, and by Bartley Cushing, the associate director of the production. The scenes in the play cartooning the peace-at-any-price and anti-defence advocates have created a sensation. The stamping grounds of W. J. Bryan and Henry Ford will soon be invaded by the trenchant Dixon plea for preparedness.

Some of the choicest territory has been contracted for by state rights men. But much of the Middle West, where national defence is a topic on every tongue, is still open, and the exhibitors will reap a harvest at the conclusion of the Chicago run.

Maurice and Florence Walton With Famous Players

World-Famous Originators of Many Celebrated Dances to Be Starred on Screen.

MAURICE and Florence Walton, internationally celebrated dancers, and creators of more of the modern steps than all other dancing teams combined, have signed a long-term contract with the Famous Players Film Company and will shortly be starred by that concern on the Paramount program.

Maurice and Florence Walton.

The careers of these two marvelous exponents of the great art which has so recently experienced what might almost be termed a renaissance are as picturesque and as fascinating as their art itself. Though Maurice first gained recognition in Europe and has at various times been hailed as a Frenchman, Austrian, Spaniard and Russian, he is in reality an American. From humble origin, he has danced his way into the presence of every crowned head in Europe except that of the Kaiser himself, and he has won a unique status in the most exclusive circles of New York and London society through his connection with the Biltmore Hotel —"Chez Maurice"—and his having instructed many members of the English nobility in the intricate mazes of the waltz, tango and maxixe.

Like her dancing partner, Miss Walton is an American, being a native of Wilmington, Del. She first gained prominence in the Ziegfeld "Follies," thereby paralleling the case of another recently acquired Famous Players star, Ann Pennington. Curiously enough, the first time that Maurice and Florence danced together it was after exactly fifteen minutes' rehearsal. Maurice was engaged to dance in "Over the River" and his partner forsook him the day the play opened. Miss Walton was rushed to the theater, introduced to Maurice, and although she declares that she was nearly petrified with fright she consented to dance at this remarkably short notice.

Maurice does not consider himself an originator but an adaptor of dances. That is to say, he actually saw the Apaches of Paris doing their crude version of the dance which he later introduced to society. In the case of the tango, which he also was the first to display, he saw the original of the dance being performed by the cowboys and vaqueros at the tough dance halls in Buenos Aires. Strangely enough, this great dancer who has been responsible for so many dancing innovations declares that there is only one dance which will endure for all time, and that is the Viennese.

A specially written photoplay has been prepared for Maurice and Miss Walton, the name of which will be announced later, and work on which will begin within the next few days.

The engagement of these internationally famous dancers reflects the intention of the Famous Players-Lasky Corporation, as announced last week, to incorporate a greater variety of interest in its productions.

Necessity of Encouraging the Author

Epes Winthrop Sargent

A Departure from Current and Time Honored Methods Inevitable if Novelty of Ideas Is to be Obtained.

ALTHOUGH in the trade and public press the manufacturers of film continue to protest that they dearly love the author and are willing to give him money for Fords and frankfurters, the press agent seems to be the only person who has much to say about real encouragement, and this in spite of the fact that unless the entire system of manuscript purchase is changed, the business will continue to sink.

It is impossible to continue production with the constant recurrence of the same ideas from the same staff authors. The business of exhibiting pictures is falling rapidly. The theaters are losing their patronage. Something must be done and done promptly. The only thing that can be done is to throw out the staff writers and give better stories a better production than is possible from a crew of directors too deeply sunk in the mire of self-esteem to realize that their very jobs are in peril. Witness an exhibitor in the Middle West; the manager of a theater in a fairly large town. He writes:

> I know that the public is finicky, but it has been made so by the chop suey productions. The fault is not with the public, but with the producers. They persistently abuse confidence and outrage public intelligence too often. There is a dearth of brains in the industry—creative brains—and if they continue this erratic and uncertain bombarding of the public with the same hackneyed situations, as Louis Reeves Harrison says in a recent article—"we will be hunting new ways of eating regular." Even we benighted exhibitors know wherein the producers fail. They do not seem to furnish the point of contact with the masses. The ever-present stereotyped punch, thrill and situation is there, but the real point of contact, the point of intimacy, is lacking. "The Mating" is a fair sample of what I mean by contact. There never was a prettier play—just pure entertainment, that's all.

That all—but it is a very great deal. "The Mating" was a rather old theme, newly treated, but it was a heart-interest play. There were no train wrecks or aeroplane disasters, no murders or suicides—just a STORY. And stories are written by authors, not by directors. As Captain Leslie T. Peacocke says:

> A tailor may make a good suit, but only fools would trust him with the weaving of the cloth. You are hitting the right nail on the head in your plea for the author's continuity of his own story. I think that you, William Lord Wright and myself have taken up the cudgels on behalf of the free lance writer more than others, and endeavored to get manufacturers to see that the author and not the director or staff writer is the logical person to make the continuity.

As a matter of fact, we do not plead for the free lance writer. This is a plea for the very existence of the business, because it is only through a departure from the current and time-honored methods that the business of making pictures can be saved. We are not pleading for the free lance as such, but because the free lance is the only man who can be looked to for the novelty of idea. We went through this once before around 1910. It was found that the complacent directors could not write their own stories. The free lance was turned to. From the best of the free lances, the studio writers were picked. Now they are falling short. Once more the free lance must be encouraged.

And what encouragement is given him?

William A. Brady has a prize contest. Scripts are to be tied up to the end of the year. The first prize is one thousand dollars. That is just about what a good script should bring without any prize-contest nonsense. From there the prices rapidly scale to $100 each. Surely no author who can write a decent script is going to be tempted by the prospect of $100 for his story.

Another company conducted a contest for the photoplay class in an eastern university. There was to be a prize of a trip to California and the winning script, if found worthy, was to be purchased. The winner was asked to compromise the trip and accept a merely nominal price for the story "since it must be entirely reconstructed by our editor." This is a plain and unqualified lie. This writer saw the script and will undertake to make a production from it with merely minor changes. And probably that company thinks it is "encouraging" the author by trying to bilk him.

A western writer in a personal letter expresses doubt as to the honesty of a company, having been told that the staff writer whose name appears on most scripts as "author," no matter who supplied the idea, saw all the submissions. This was told her by the editorial department. The staff author has no business reading and absorbing the ideas of others, and he will absorb these ideas unconsciously, no matter how honest he may intend to be. Surely there is no encouragement here. This studio makes a practice of "encouraging" new authors by offering five to ten dollars a reel and the promise that in time the writer will be advanced. One of the graduates of this concern has recently done thousands of dollars damage to another concern merely by buying scripts for them and buying stuff so far out of the company's line of policy that some houses refuse the reels because of their unfitness.

And as a last exhibit, one of the best known writers, a man of sound technique, strong ideas and large reputation writes in part:

> In the past ten months I have sold two fives, one two and a single and have made three adaptations. My last sale was $750 for five reels. If something doesn't develop soon I'll have to quit the game, and If I do it will be once for all.

Here is a man who in the past has refused the editorship of the Biograph and Selig companies to this writer's own knowledge, who has written some of the Biograph's biggest hits and who has done splendid work in many other directions, but because he will not sell on synopsis and for a beggarly sum, he cannot sell in profitable quantities and is ready to turn his talents elsewhere at a time when manufacturers are announcing that they are searching the market for good material.

With the exception of Captain Peacocke's letter, none of these quoted paragraphs were written in connection with the present discussion. They are all part of the average mail for a week and but repeat what others have said over and over again.

Manufacturers say that they seek new stuff. If they do they are singularly shortsighted, for with dwindling bank accounts and rapidly fading prestige they are permitting their directors to do the same old stuff in the same old way. They know no other, they can understand no other. They play to the same hackneyed, time-honored and time-worn punches and exploded sensations and now and then when a story does come through that is a story and not the same old thing they will not learn that lesson.

The business is rapidly reaching the point where the manufacturer must himself worry about the regularity of his future meals. The public is reaching the point where the novelty of action and the popularity of the player can no longer excuse the absence of real story, and the author, and only the author, can supply stories. Editors must readjust their standards and no longer cater to the few low-browed boobs who can be appealed to by flash sensation and sex stuff. Clean, bright stories are needed, and these must be supplied by the authors and not by staff men steeped in the studio tradition of contempt for the public and its requirements.

The author must be encouraged, but he must be encouraged with decent treatment, good production of his work and a fairly large check for a story. Prize contests do not appeal to real writers, and there are even some who dislike to see their stories botched and absorbed by thick-headed, single-idea directors. There is still time to avoid a wreck, but action must be prompt if it is to be effective. It is easier to drive patrons from the theatres than it will be to draw them back again.

NEW WEEKLY FOR WESTERN NEW YORK.

The first regular issue of the Buffalo Weekly, which will be circulated in western New York, appeared on July 6 at the Strand theater, Buffalo. The weekly is produced by the Associated Film Producers, the offices of which are at 678 Main street, Buffalo. The promoters of the new film design to create something different from the weeklies now being shown. The Associated has been made official photographer for the forty-second annual session of the Mystic Shriners. The concern made pictures of the preparedness parade in Buffalo on June 24 and showed them in one of the local theaters three hours after the end of the parade.

Actresses and Stars Real and Near*

Some Women Are Born Players, Others Achieve Distinction Through Work, and Others Have Press Agents.

By William Morgan Hannon, B. L., L.L. B., Author of "The Photodrama—Its Place Among the Fine Arts."

WHENEVER one calls for the definition of any art one is treading on very dangerous ground, but when one calls for the definition of a true exponent of any art one is treading on very explosive ground. Then arise the defenders of the various artistic faiths—each certain that his road alone leads to Rome. Then arise the manifold "schools", euphemisms, for the most part, for bands of near-artists who lack the individuality to stand alone, and who believe that in union there is strength! To such as these a man may not extol realism, and yet have a deep and abiding love of romanticism in his soul! Hence, there is no safe, middle ground for the critic, no golden mean.

For if a critic is profuse in his praise of a comparatively unknown player, he is suspected by many as a press agent! If he criticises a popular player adversely he is a cynic! In either case, he is likely to invite the wrath of the gods; gallery gods sometimes, more often those in the lower regions of the theater. Under the circumstances it would seem to be a welcome innovation to have a codification of nice, safe, sugar-coated and conventionalized rules of criticism! Which brings us to (or perhaps against) our subject "Actresses—and Stars!"

Now, we would no more attempt a crystalline definition of the elusive, evanescent and spontaneous art of acting than we would of a metaphysical category like time or space. Acting, though properly a representative art, is to a great extent, sui generis; it is only truly comprehensible in terms of itself. For every stage director knows that "personality" plays strange tricks oftentimes on the best-timed "stage business," and that individuality ever and anon transcends well-settled rules of technic. But this does not mean, of course, that acting is an anarchistic art, that it is a game without rules. On the contrary it is our aim to suggest that a certain class of exponents of this art who bear the insignia of success are perhaps beyond its true purview.

Despite our high regard for the art of acting we are going to make a big concession! It is this: that some stars are actresses! How reasonable we are! Naturally, some stars are actors. We freely concede that, too. But that is beside the question, for this is "ladies' day," if you please.

Now that it is understood that we are talking about actresses and not merely stars, we can go a step further! Some women are born stars, some achieve stardom through a careful study of technic combined with hard work, and some, of course, have clever press agents! But there is still a fourth variety. And this fourth variety is as immeasurable as the fourth dimension.

We allude to that species that is the outgrowth of the mania of the American people to make cuteness and art interchangeable phenomena. When a player can make an average audience exclaim, "Isn't she cute?" then the road to stardom for the aforementioned player is a path of violets and roses. Her success is assured. She is an artist, or rather, to use polite English and correct French, as the posters would put it, she is an artiste! Lithographers to the colors! Publicity experts to the front! Then follows these rather startling results: Aforesaid lady who was formerly the incarnation of demureness now becomes decidedly "up-stage" and develops "temperament!" The Kokomo Gazette issues frontpage "copy" to the effect that a genius of the feminine gender was born there eighteen summers ago.

To those who are prone to think that cuteness alone might be the end of the histrionic art, the above statements will seem more like vivisection than criticism. But then, the chief function of a critic is to cover a certain amount of white paper with a certain amount of black ink—the blacker the better!

Now, only a misanthrope—or worse still, a misogynist—would quarrel with cuteness in a woman on the stage, on the screen, or in life. Like beauty, it is a pleasure-giving attribute that is worthy of admiration—even emulation. But let us not confuse cuteness per se with art. There is a place for everything in life—and in Art.

Therefore, it would seem reasonable to insist that an adorable dimple, plus a beautifully trained smile that comes and goes at will like some complexions, aided and abetted by a pair of eyes that shame the very stars, and all crowned with a head of hair that is the envy of all women—these things, we repeat, splendid and charming as they are, do not alone make a genuine actress. Surely an exponent of the drama or the photodrama needs more requisites than these to be called an artist in her profession. Certainly this will seem sound doctrine to all except those who think that personal adorability will make up for a lack of histrionic ability. These words will doubtless seem hard to many fair ladies in the land. But they represent honest criticism just the same.

And if a woman can portray the doll-baby, sweet-young-thing type successfully, it is, of course, quite to her credit. But if she plays this role year in and year out she should not complain if those who take the dramatic art seriously consider her a near-actress. Imagine a critic so monstrous as to call a screen or footlight favorite a near-actress! What a bold, bold man! What food for comedy and tragedy is here. Shades of professional vanity! And normal vanity in a star is always a wee mite—it is usually only as broad as the blue sky and as deep as the blue sea.

Quod erat demonstrandum. Some stars—but they must be some stars first—are actresses!

*Copyright, 1916, by William Morgan Hannon.

Valkyrien.

THE distinctive beauty of Valkyrien, as she is called on the screen, combined with a rare talent for emotional expression, has given her a certain place among photoplay stars in America as well as in Europe. While with the Thanhouser Company she played leading roles in a number of notable productions, among them "The Cruise of Fate," "Silas Marner," "Hidden Valley," and "The Image Maker of Thebes," all de Luxe features on the Mutual program. In the Vitagraph picture "Youth," her unusual charm was revealed to advantage, also to a large degree she was responsible for the success of Pluragraph's "Diane." At present Valkyrien is engaged in the making of an elaborate Fox production.

Valkyrien.

During her rise to the front ranks of screen players this gifted actress has been materially assisted by her husband, Baron Dewitz, an expert of the first calibre in the finer points of photoplay construction. Valkyrien and Baron Dewitz came to this country after a through training in European studios, an experience that has proved of value to a number of American manufacturers ready to profit by lessons learned in the foremost foreign studios. Under the title of consulting technical director, Baron Dewitz has collaborated on the production of many of the pictures in which his wife has appeared, and where the story has called for European settings his knowledge has been of particular value in the perfection of details.

Valkyrien enjoys the advantage of being a strongly individual type. Her personality is impressive and during her American career she has revealed her versatility by playing dissimilar characters with equal success.

PIONEER ACQUIRES NEW FEATURES.

Pioneer Feature Film Corporation, 130 West 46th street, is making great headway with its new productions. "The End of the World" was booked at one of the largest theaters for a solid week. "The Folly of Revenge" is keeping the staff rather busy for the warm weather. It is an intense love drama between sculptor and model. Elsie Le Claire shows ability in "A Woman Wills."

Observations

BY OUR MAN ABOUT TOWN

GREAT interest is being manifested in the moving picture trade over the fight Lee Ochs, the popular president of the New York Exhibitors' Association, is making against the blue laws in the State of New Jersey. Mr. Ochs has a picture house on the beach front at West End, N. J., and he depends to some extent upon Sunday business to make financial success in the summer months, which is the only part of the year the theater can be operated. The authorities have dug up some of the old blue laws of the state and ordered picture houses in West End and Long Branch closed on Sundays. Mr. Ochs was at first inclined to have a test case before the courts and made an unsuccessful effort to get the Long Branch exhibitors to cooperate with him in keeping the houses open on Sundays and invite prosecution under the blue laws. Other exhibitors declined to act with him on the ground that they preferred to obey any laws that are in force. Mr. Ochs has now taken the position that what is "sauce for the goose is sauce for the gander" and single handed he has undertaken to see that the blue laws are fully enforced against everybody they are intended to reach in Long Branch and elsewhere. On this proposition he should receive all the moral and financial support all exhibitors in the State of New Jersey can give him. His fight now is not to fight the existing laws by violating them, but to insist upon a strict enforcement of them against others as well as the motion picture exhibitors. Such enforcement has always brought into line a preponderance of public opinion which has eventually brought about a repeal of silly and unduly obnoxious laws. Among the things Mr. Ochs intends to attack are the selling of liquor in hotels at Asbury Park and other places on Sunday; baseball, tennis and other pastimes; the operation of bathing beach pavilions, which are operated and patronized as pleasure resorts. Mr. Ochs also intends to make a fight against the ice cream, soda water, fruit and souvenir stands, none of which can claim more exemption than the picture houses under the plea of necessity. Mr. Ochs is advised by his counsel that the obnoxious blue laws go so far as to prohibit the operation of the railroads on the Sabbath, particularly along the coast, where 90 per cent. of the traveling by railroad on Sundays is done by people pleasure-bound and not through necessity. Mr. Ochs will also be prepared to show that the blue laws are enforced against some railroads and not against others. For instance, trains are not permitted to stop at Lakewood on Sundays, but the place can be reached by railroad to Point Pleasant and an automobile ride of about nine miles to Lakewood, and automobiles for hire to the public are operated for that purpose. It has been charged that Mr. Ochs has undertaken the enforcement of the blue laws in a spirit of retaliation because he has been unable to open his picture house on Sundays. This is unfair to him and no doubt originated in official circles to discount the sincerity of his purpose. He has decided to obey the laws as they stand and at the same time kill them by insisting upon strict enforcement against all who come under them.

* * *

The proposed ordinance to rearrange the annual license fees to be paid by motion picture houses in Greater New York has been tabled until next fall, as the Board of Aldermen have decided to have no more hearings on the proposition until that time. While this action has given general satisfaction, there are some exhibitors who look upon it as not so much a relief to the bona fide motion picture exhibitors as it is an undue benefit to some who put pictures into their theaters this summer merely to not have them remain idle. The proposition to revise the license system has brought about the discovery that while the license fee for houses seating over 299 and under 600 was raised from $25 to $100 no provision was made for houses seating over 600. Some of the exhibitors say that many of the old line theater managers are responsible for the periodical agitation of the fee system. It is claimed their object is to get motion picture licenses as near the prohibitive point as possible so that the competitive power of picture houses may be reduced. These people, it is said, have absolutely no use for moving pictures or the industry except during the season when the pictures serve them in keeping the houses open until the regular season opens. When asked the grounds for complaint against such houses and their managers in view of the fact that they operate under a regular theatrical license, which is much higher than any paid by the picture houses, one of the complaining exhibitors said: "I admit these houses are so licensed, but that license gives them proportionately more latitude and many more benefits than we have. That license does not cost them a cent more during the summer than it does during their regular season. If it were not for the pictures their houses would be dark this summer, and without payment of any fee they become our competitors during a season when we have hard work to hold our patronage. The regular exhibitors have all the trouble and expense of meeting and combatting the various influences that bring about litigation over censorship laws and many other regulations, while these so-called legitimate theater people during nine months of the year go upon their way serenely, not caring about the picture business except when they see an opportunity to do it harm. I think a well defined regulation should be drawn for the protection of regular motion picture theaters. There should be official distinction made between regular theatrical licenses and license for motion picture theaters. At present there is a distinction, but it is made entirely against the picture theaters. The fee we pay restricts our privilege so that we cannot come in direct competition with the so-called legitimate houses whose fee gives them the privilege to compete against us. The point I am trying to make is that the license granted a regular theater should be good only during the life of its regular season and when that season closes and the management goes into the motion picture business a special license should be required."

* * *

That was real, good, hot stuff the delegates to the Motion Picture Exhibitors' League of Pennsylvania pulled off at their state convention when they showed that a picture passed by the official Censorship Board in Philadelphia was so immoral that it was rejected by exhibitors in New York, where there is no official censorship. This is a worse indictment than the decisions of the courts reversing rulings of the Censor Board in which it had been held that certain pictures were immoral, as it convicts the board of bad judgment both ways. Each day brings more evidence sustaining the claim made by the motion picture people that official censorship is a figurehead of incompetency and that the motion picture people are better qualified to judge what should be presented to the public and what it wants than two or three politically created people whose chief work is to show they are trying to earn the salaries attached to their office.

* * *

The people of Louisiana are alert to conditions in the moving picture world and are lined up against the puritanical methods adopted in some of the sister states to injure it. The authorities of Baton Rouge had been discussing a censorship ordinance for about three months. They have finally decided against official censorship, but later on will adopt a regulation whereby both regular theaters and motion picture houses will be held accountable for any improper productions. This is all the moving picture people ask—a fair chance without discrimination. Another movement in the same state meets the unqualified approval of the exhibitors. The state intends to make an appropriation for the exhibition of educational films in the public schools. As a rule, educational subjects have not been profitable to the exhibitors, except so far as they tend to create a desire on the part of the children and school officials to see other moving picture productions.

* * *

The two great questions occupying the attention of the better informed and most aggressive people in the motion picture world is what outline of policy the committee in charge of the proposed union of all branches of the industry will make and what the action of the delegates to the National Exhibitors' Association will be concerning same. At present the outlook for ultimate success of the project is very bright. All the leading trade journals are using their best efforts to promote the undertaking and every man who is recognized as a factor in each particular branch of the business is working to the same end. It is sincerely hoped that nothing will be allowed to defeat the movement. At no time in the history of the business has there been a more decided spirit for a complete unity of purpose. Nothing remains to develop but action, and none with an eye to the best interests of the industry and all branches of business connected with it will undertake to do anything that will bring that action promptly, nor neglect to do anything that will serve the same end. Now is the time to get together and formulate plans for operation to protect the interests of the industry when the common enemy returns from his summer vacation and again begins his lobbying work. He is a shrewd manipulator and nothing he does can be under estimated.

British Notes

IT IS perhaps rather strange that the further exhibition of a film production that has already fulfilled most of its engagements with exhibitors should be withdrawn by a special government order. Such is the fate of "The Dop Doctor," which on this account the Pathe Company announces, cannot be exhibited further—at least for some time to come. The film is a Samuelson production, founded upon incidents within the besieged town of Mafeking during the Boer war. Another picture to be withdrawn this week is the Fox reconstruction of Kipling's poem, "A Fool There Was," starring Theda Bara. The subject was strongly criticised at the recent trade exhibitions both favorably and adversely, but the present action of the company was decided upon after consultation with the British Board of Film Censors. There is, however, a probability that a slightly different version of the picture will be released later in the year.

* * *

The Fox Company is now showing to exhibitors number nine of the first sixty completed features that have been released in the states since the inception of the company. It is also preparing the first Valeska Suratt picture, "A Soul of New York" (called, I think, in the states "A Soul of Broadway"), made particularly appetising to fair picture-fans by the press-paragraphs of Miss Suratt's 150 "derniere cris" and by the recent flying visit to London of the actress. During her stay in town Valeska Suratt along with Messrs. Sheehan and Darling, visited the Ideal Company's studios on the outskirts to see the filming of the theater scene in "The Second Mrs. Tanqueray." Mr. Darling was quite enthusiastic at the finished performance of Sir Geo. Alexander and the way the film was produced, which he considers the finest production to leave these shores. Mr. Darling is of the opinion that the nursing and cherishing of conventional stage ideas is a barrier to progress with the English producer. "As an instance," he said, "all your producers I have seen employ the colored canvas scenery for film settings. We employ nothing but black and white in our sets, for you must remember color does not photograph."

* * *

Winfield P. Sheehan, American director of the Fox Film Corporation, leaves London this week-end.

* * *

The initial presentation of the Triangle "Macbeth" in Europe will be at His Majesty's theater, London, next Thursday, June 22. The first copy of the production has already arrived and it is expected the London run will be of ten weeks duration. The prices of admission are graduated from one shilling to five shillings.

* * *

That large and lucrative sideline of the vast kinematograph film industry, the junk trade, appears to be hard against the wall as the indirect result of the war. Shipping difficulties encountered last year through the commandeering of all available shipboard presented not insurmountable difficulties, but with the imposition a few weeks ago of drastic regulations governing the official censorship and despatch of junk stock for export, it is hardly surprising to hear that one or two of the oldest firms in the line contemplate closing down this department. "Junk" is an elastic term in its motion picture sense, but is usually accepted as a simple classification for any production that becomes purchasable on the second-hand market at the rate of ten shillings per 1,000 feet or thereabouts. The Orient is a large outlet for old stock within this category, particularly India, China and Japan. To the latter country alone a London house has a standing order for the shipment of four million feet per week.

* * *

Roy Aitken of the American Triangle and Mutual Corporations is among us for a week or two, and is familiarizing himself with the extensive organization which has been rapidly brought into being to handle, under the direction of Messrs. Winik and Davies, the output on the European market.

* * *

The National Association of Theatrical Employees is in negotiation with the London branch of the Exhibitors' Association with a view to establishing among motion picture exhibitors in the country a specific schedule of staff employment conditions. The proposals already made only refer to motion picture theaters within the London area and are classified under two heads, class A houses and class B houses Briefly summarised, the proposals of the National Association of Theatrical Employees are:

Class A houses (theaters with a continuous program, afternoon and evening): Chief operator, minimum wage for a six day week of 8½ hours per day, £3. Overtime at the rate o 1/3d per hour between 9 a. m. and 6:30 p. m., and 2/6d pe hour between 6:30 p. m. and 9 a. m. Assistant operator, inexperienced, minimum wage for a six-day week of 8½ hour per day, £1-5-0, with overtime at the rate of 6d per hour Assistant operator, experienced, minimum wage, same hour as above, £1-12-0, with overtime at the rate of 8d per hour

Cashiers, minimum wage for six-day week of 8 hours daily £1-10-0. Sunday pay 1/3d per hour with a minimum of 5/

Doorkeepers, minimum wage for six-day week of 8½ hour daily, £2 per week, with overtime at rate of 8d per hour o ¼d per hour on Sundays.

Attendants, male (including ushers, ticket collectors, etc.) minimum wage for a six-day week of 10 hours daily, £2 Sunday overtime at ¼d per hour with a minimum of 6/. Female, minimum wage for a six-day week of 8½ hours daily £1-5-6d, with overtime at 6d per hour or 1/ on Sundays Women filling men's position shall be paid at men's rate Female cleaners, 6d per hour with daily minimum of 2/6d double pay on Sundays.

Commissions for sale of articles in theaters shall be in addition to above.

Class B houses (theaters with two performances nightly or continuous with occasional matinees): Chief operator minimum wage of six evenings' attendance between 5:3 p. m. and 11 p. m., £1-17-6d, with an additional 3/6d for each matinee. Overtime and scale for assistant operators as for Class A houses.

Cashiers, minimum wage for six evenings' attendance between 5:45 p. m. and 10:30 p. m., 18/, with 1/6 for each matinee.

Doorkeepers, minimum wage for six evenings of five hours each, £1-1-0, with 3/ for each matinee.

Attendants, male, minimum wage for six evenings of five hours each, same as doorkeeper. Female, minimum wage for six evenings, 18/, with 2/6d for each matinee.

Cleaners as for Class A houses.

Suitable accommodation is to be provided for staff taking meals on the premises and eating accommodation for female employees. No operator shall be required to continuously operate longer than three hours. J. B. SUTCLIFFE.

WHITE HOUSE SHOWING FOR "CIVILIZATION."

Thomas H. Ince has been granted the honor of presenting his eleven reel feature photodrama, "Civilization" at the White House before President and Mrs. Wilson. Details for this event are now being completed even to elaborate preparations being made for special scenery. The prologue in which seventy persons take part in a war and peace pantomime story preceding the picture at the Criterion Theater will also be given. The chorus of thirty-five voices heard at the Criterion will be augmented in Washington by about 100 more young women of prominent choral societies there, who will participate in this one performance.

President Wilson at the request of Mr. Ince will select his own invited audience. It is expected that all of the prominent members of the Cabinet, Senate and House of Representatives will attend. The exact date of the performance will be announced shortly.

WALTHALL'S BROTHER WITH V-L-S-E.

Another member of the family that produced Henry B Walthall has cast his lot with the film industry. W. C Brandon, Atlanta manager of the V-L-S-E., announces that Wallace Walthall has been appointed to a position in the booking department of that exchange. The announcement was deferred to be given out at a dinner tendered Henry B by the Atlanta Screen Club recently. The Essanay star was making a visit to his home in Columbiana, Ala., and on his way back to Chicago stopped off for two days in Atlanta.

"DAMAGED GOODS" WITHDRAWN SEPTEMBER 1.

The Mutual Film Corporation announces that it will accept no bookings for "Damaged Goods," the seven-part Richard Bennett drama, for showing after September 1.

"All the prints now working will be withdrawn on that date and they will be absolutely taken off the screen at that time," said J. C. Graham, assistant to the president of the Mutual. "The exhibitors who expect to play 'Damaged Goods' must book it for exhibition in the months of July and August."

Australian Notes

MRS. KATE DWYER, a member of the newly-formed Board of Film Censors, when interviewed, said she was glad to have accepted the position.

"I think picture films need censoring," she said, "but I believe they should be censored from a broad-minded viewpoint. I would like to see the suggestive picture cut out entirely. In its place there is plenty of room for nature study pictures, pictorial descriptions of historical events, visualizations of famous books and photographic scenes to give a familiar idea of other places in the world.

"I think the pictures have been the means of cementing families. What other form of amusement affords pleasure to parents and children alike? I believe that the increase of picture theaters is largely responsible for the decrease of crime, because simple amusement keeps people off the streets and out of the liquor bars. Where are the gangs of young men who at one period regarded the evenings as the time for settling suburban antagonism by means of street fights? The 'pushes' no longer exist, and I believe the great majority of the youths who might have belonged to them spend the evening happily in their local picture theater.

"In censoring films I do not think one should cut out everything that is not beautiful; otherwise we should be unable to depict some of the finest novels written. I have heard people decrying 'The Silence of Dean Maitland' as objectionable in parts. I disagree on that point, for the film makes it possible to veil unpleasant parts of a story so that there is no revulsion of feeling though the original plot of the story is unbroken.

"One thing I have noticed about photoplays is that there is always a beautiful moral. For instance, a fallen woman is never depicted as being beyond redemption. Rather is she represented as a repentant sinner, and subsequently as a happy convert."

When asked what she thought of comedy films, and Chas. Chaplin in particular, she smiled benignly, and said: "Oh, he's harmless, and the children like him, and who would want to rob people of a little laughter."

Members of censor boards, please take note.

* * *

A picture entitled "Ambition" has been released by a Sydney exchange this week, and is being screened at the Williamson-Waddington circuit of theaters. It is a series of scenes culled from the earlier successes of Charles Chaplin, and is, I think, identical with the picture which Essanay warned exhibitors against booking last October. A quarter page advertisement appeared in the Sun last Sunday with the same warning. The picture is being released by Cricks and Jones in two episodes of two reels each, both parts having a week's run.

* * *

A series of official French war pictures are at present being screened nightly at the big Sydney town hall, and the seating accommodation of 3,000 is taxed to overflowing nightly.

* * *

C. L. Yearsley, publicity manager of Australasian Films, Ltd., has to be credited with bringing out the "smallest newspaper in Australia." It consists of six pages, each measuring about eight by four inches; it is called the Triangle News, and is used as a house organ to the Lyceum-Triangle Playhouse, Sydney. It is the only house organ of any picture theater in this city, and as the name implies, contains news and photographs of Triangle players. One page is devoted to the current program, with cast of pictures, etc. If so requested, it is posted free to any patron of the theater each week.

* * *

The current Triangle program is one of the best presented yet, "The Beckoning Flame" (Kay-Bee), "Martha's Vindication" (Fine Arts) and "The Village Blacksmith" (Keystone) constituting the bill. The Griffith subject was conceded to be the best, the work of Tully Marshall gaining the approval of the audience. His characterization of Sell Hawkins is a masterpiece. "The Beckoning Flame" is a plendid picture from an artistic point of view, and in addition is excellently acted. "The Village Blacksmith" presented Hank Mann for the first time to Triangle patrons, and his comedy was received with shouts of merriment.

* * *

The following pictures are among current screenings: "New York," this is the second Pathe Gold Rooster play to be shown here, and is one of the strongest dramatic pictures seen for some time; "The Supreme Test" (Broadway Universal), featuring Henrietta Crosman; "The Island of Regeneration," Cyrus Townsend Brady's famous novel, visualized by the Vitagraph company; "The Sins of Society," a Robert Warwick-World film; "From the Valley of the Missing," from the Wm. Fox studios; "Cora" (Metro), featuring Emily Stevens.

* * *

In the Practice Court of Melbourne this week an application was made by J. C. Williamson, Ltd., for an injunction against Hoyt's Prop., Ltd., to prevent them producing, or in any way advertising for production, the animated picture play, formerly known as "The Nigger," under the title of "The Curse of a Nation."

Applicants contended that the title of Hoyt's production might lead to confusion with their picture, "The Birth of a Nation."

The general manager of J. C. Williamson, Ltd., said that the company had no copyright in the picture, "The Birth of a Nation." The company had obtained the right to show the picture in Australia for the Epoch Corporation of New York and Chicago. The agreement entered into with that corporation was that Epoch should provide the films and J. C. Williamson should provide the theaters, and meet the cost of screening at the theaters. The profits, as far as Victoria was concerned, were to be equally divided.

The Chief Justice said he found no guide in law that would enable him to say with any degree of certainty whether Williamson, Ltd., were entitled to the relief claimed. In all the circumstances of this case, he did not think the court should interfere, and therefore refused the application.

* * *

A long Triangle program was presented at the Majestic theater, Melbourne, this week, consisting of two five-reelers, viz.: The Ince "Between Men" and Griffith's "The Lamb." Other features showing include "Seven Sisters" (Famous Players) and "The Sins of the Mothers" (Vitagraph).

* * *

The new Strand theater, Hobart, Tasmania, was opened this week by the mayor of Hobart. The official opening was made an evening function, the ceremony of formally declaring it open being performed by the mayor, while the mayoress took her share in the inaugural proceedings by going into the operating chamber and starting the machine for the first film in the evening's program. The Strand is the finest building in Tasmania, and is probably the largest picture theater in Australasia—having seating accommodation for over 2,500 persons. No expense has been spared in the artistic arrangement of the interior. The seating accommodation is in accordance with latest ideas. Special attention has been given to the operating chamber. It is detached from the main building, and is built of concrete and brick. The initial program consisted of "Business is Business," Broadway Universal Feature, and Eleanor M. Ingram's romance, "The Unafraid."

TOM. S. IMRIE.

Sydney, N. S. W., Australia, May 31, 1916.

RAVER STUDIOS PROGRESSING.

The Raver Studios at Rockville Centre, L. I., set as they are in the midst of a wealth of Arcadian scenery, are reaching a tangible stage. The executive building has been completed for several weeks and is occupied by the office force of the company. It was planned in such a fashion as to give ample space to all. Every effort is being put forth to complete things so that the first big production can be released some time in the early fall.

Between the executive building and the studios proper a laboratory is being completed that will have a capacity of more than twice the requirements of the company. The studios are reaching the stage where the lights will soon be installed and the finishing touches added.

Under the instructions of a landscape specialist, flower beds, shrubbery and trees are being laid out. Winding paths and latticed summer houses with vines twining around and over them also form a part of the scenery scheme.

While the first production will be of the kind larger than five reels, the name of it is not being announced. It will be a well known subject with a cast of popular players, headed by a noted star.

NEW LASKY PRODUCTION FOR SESSUE HAYAKAWA.

Sessue Hayakawa, Japanese screen star, who has appeared frequently in Lasky productions and was the star in the recent Paramount release "Alien Souls," will appear soon in a feature play said to be the most elaborate in which he has appeared and is entitled, "The Honorable Friend." It will be produced under the direction of Edward LaSaint.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Is Y. M. C. A.

SOTO SUNETARO, manager of the Auditorium, Kingston, N. Y., replying to our recent speculation as to whether the enterprise was under the direction of the Y. M. C. A. or merely a tenant of the Association, writes:

> For your own information and others, the Kingston Association is conducting the Auditorium as a place for the showing of moving pictures. We are using Paramount, Metro, Big Four and Fox productions. Our Auditorium seats 750. We play three shows a day, six days a week. We have a complete outfit, consisting of one Powers and one Simplex machine. Are working on an A. C. current and get along very nicely.

There seems to be a general tendency on the part of the various branches of the Y. M. C. A. to turn to pictures as a source of revenue that is, at the same time, a far more potent factor for good than the uninformed crusades for censorship. It is far more important to show good pictures than to prevent the evil ones. These last will take care of themselves in the long run and in no other way can their faults be so strongly exploited as through contrast with the better bills that the Association runs. There is no hypocrisy, no fanaticism about the Young Men's Christian Association in general. It is broad gauge and fair minded, and in glaring contrast to the behavior of certain self-seeking ministers. It is always possible to get clean and interesting programs of photoplays. This having been demonstrated, it is clear that anything else is the result of deliberate intent and a matter for police and not censorship interference.

Simple.

H. R. Weber, of the Orpheum, Chambersburg, West Virginia, says that surely he is still there. We admitted that he was lately, but were surprised to know it, because he did not suffer from writer's cramp until lately. Just to show he has been busy he sends in another stunt that is so simple it sounds almost foolish. All he did was to advertise a "Go-to-the-Orpheum week" by means of a few squibs in the daily papers. Then he got a program a little better than usual (and his usual ones are good), sat back and collected the coin. Just curiosity, whetted by lack of more definite announcement, brought them in and the program was calculated to keep them coming. It is not always the most intricate and cumbersome scheme that is the best. Most always it is the simplest. Mr. Weber seems to have found that out in his nine years of management.

Jubilating.

The Theatorium, Mt. Carmel, Pa., sends in a jubilee week program, which is an effort worthy of Col. Ebbetts, who can get more special baseball days into one season than all the other fifteen teams in the big leagues. It is announced as a jubilation over the victory of the coal miners, which will not so strongly appeal as a reason to those who are at present laying in next winter's coal. A better than usual film program, a mighty tasty offset colored cover and four-page insert and a general air of festivity were all that was required. The program cost more, but it brought even more business, and there you are. Very easy and very profitable if you work it right.

Killum.

Walter Brooks, of the Auditorium, Coatesville, Pa., has some clever clip stuff in his program and sometimes original matter. It is not always easy to tell which is which, but this is worth reprinting if you have not had it:

> We sincerely hope that some one will reserve a nice, forward trench in the next war for the "Third Reader" Class, whom we have always with us. You know the kind—they sit just back of you, in the midst of an absorbing picture, and read thusly: "Pauline-bids-good-bye-to-her-old-mother" in a sing-song tone, filling the intervals between titles with interesting explanations like this: "You see, this girl married this fellow and then this other fellow comes back and finds THIS fellow—an'—an' —wait, see—he's a burglar. This other fellow is going to jump at him from behind the safe. There, didn't I tell you? I saw this picture last week." And so on for two hours. All in favor of the execution, say "Aye."

The title reader assuredly is a pest and should be talked to constantly if the majority of your patrons are to enjoy their pictures in peace. Here is a case where peace at any price should be procured.

Royal in Line.

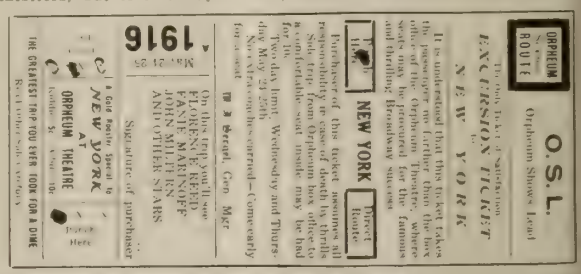
The Royal, Calumet, Mich., slips a pink insert into its late program to announce that the rear rows have been raised a little and made more comfortable. Now they cost fifteen cents unless they are reserved, when the price is twenty cents. No seat is held beyond eight o'clock, but if the seat has been paid for in advance it should be held for the purchaser. The Royal is also trying to build up a permanent list by offering to reserve the same seats each night or for specified nights for regular patrons. This is an excellent scheme both for house and patron.

Something from Sergel.

W. J. Sergel, of the Orpheum, Burley, Idaho, writes:

> Many thanks for constructive criticism on the last stuff I sent in. After reading your article I gave those colored manila programs the "once over" again, and I must confess they were not exactly pleasing to the eye.
>
> You'll find the space pretty well filled on the enclosed program.
>
> I believe I'm giving you something new in the enclosed "railway" ticket. The ones I distributed were printed on a lighter stock, of a green shade, as near as possible to color used by the road serving us, the Oregon Short Line. The paper throw-away is not my design, but is an exact reproduction of the style newspaper ad used in this section by the Oregon Short Line and Union Pacific. I believe it could be greatly improved by a bolder and larger type on the "Oregon Short Line" and "Union Pacific" display. These attracted lots of attention, caused lots of talk, and as the house was taxed to its capacity both nights, I presume they were effective.
>
> I used a stunt similar to Udell's "Excuse Me" stunt, on the same subject. I put out a first card with "Excuse me," a second with "Excuse me again," and dated the third card, with a couple of lines and house name, all very much the same as he did. My distribution was different. I hired a man, blacked him up, put on a negro wig and a white porter's coat. At every house he would ring the bell and when he was answered he would hand them this foot-square card and say nothing.

It seems a pity to go and spoil it, but several years ago William Barie, Jr., then of Wichita, Kans., but now of Texas, used a strip ticket with several coupons that was actually printed on the same "safety" paper that the railroads use, save that it did not carry the exclusive railroad design. The idea has been forgotten by most exhibitors, but it is a capital one, and for a guide we reproduce Mr.



Sergel's card, at the same time making our obeisance to him for sending in our sample on white paper, from which we can reproduce. The throwaway is an odd effect easily obtained. It is just a cheap news stock five by seven, and the attractor is a bit of six-point rule about an inch and a half from the left hand margin and running almost the length of the sheet, then turning off like a reversed L with an extra long upright. Mr. Sergel also sends in a program which shows that he has been reading George Editor Carpenter's Real Reels, for he, too, breaks into slang and blames it on the usher, just as Carpenter unloads his crimes. It is well done and more apt to be read than any straight announcement. It is not a very expensive piece of paper, but it is so well done that it looks a lot more than it costs, which should be the real aim of the advertiser.

No Particulars.

L. Friedband, of the Lyric, Leighton, Pa., writes:

> I have been a pretty close student of your column, in fact of your entire paper for some time, but especially so since A. P. Guimes and myself took over the old Fairy theater and renamed it the Lyric. I am enclosing a few of our ads from the daily paper, as well as some of our programs and other distributed matter and would like to know if you think that the money spent for newspaper advertising could be more advantageously used for throwaways, etc.

No facts are given upon which an opinion may be based. It al depends upon the value of the media. In communities where the newspaper is read and the rates permit the use of a generous space, then newspaper advertising is apt to be best because it gets directly into the home. On the other hand, some classes do not have the news- paper reading habit, but will study out distributed matter. Here throwaways will exceed the newspaper in value, as Steve Farrar pointed out last Spring from his own experience.

The local paper is crude as compared to the city dailies, yet it

seems to be very much alive and if Leighton is a reading community, it most certainly would pay to stay in the daily. The theater advertising runs on the front page along with a lot of local news, which is better than the plate matter that many small town dailies use. If they do not read, then in spite of the advantageous position given, the advertising is of small value. But newspapers are not printed when they are not read, and we think that if the paper could be induced to give a reading notice with the advertisement, the reading notice to appear on the back page if the ad, is on the front, or vice versa, it would pay to stay in. If there is a large percentage of possible patrons among the non-readers, then split the advertising appropriation and put a third of it into some loud throwaways. The house uses a card or four-page program, neatly done. This will supplement the newspaper advertising, but it will *not* replace throwaways. These last should be on cheap news or bright colored news if the latter can be had cheaply. It should be of the "Today" type, with a small date for verification, and contain half a dozen telling lines rather than carry a lot of small type. It is useless to put a lot of reading matter on a throwaway because it mostly appeals to those who do not read much and three striking lines are better than three hundred words of description. We are inclined to think that a slight reduction of the advertising and the diversion of this money to the throwaways will give good results. To this end the advertisement should be reformed and the matter condensed. The lines "The House of Quality," and "Our Motto, Nothing too good for our patrons," might be dropped.

One line on the programs we like. It reads: "Remember we guarantee you a full show, no matter how late we sell you a ticket." The entire first page of the program is well planned, and along the lines already suggested in this department.

A Hint from "The Clansman."

L. J. Scott, who edits the Clansman for the Kansas City V-L-S-E, offers something new in a classified criticism of the recent releases. The story might be a little more fully given, but apart from this it gives the facts in compact form to the man who wishes to prepare an advertisement. A sample criticism reads:

THE LAW DECIDES.
Vitagraph, 7 Reels, Special Feature.

STARS—Dorothy Kelly, Donald Hall, Harry Morey, Bobby Connelly and Louise Beaudet.
STORY—Based on the struggle between a wife and a stepmother for a man's love.
ACTION—Good, consistent development.
SITUATIONS—Very appealing, tense and many highly dramatic.
ACTING—Superb. The characterizations are perfect.
PHOTOGRAPHY—Very good.
BOX OFFICE VALUE—Of the very highest order. Can be played in any theater at 25 cents with the assurance of pleasing.
REMARKS—This feature deals with a subject that is not imaginary but a problem oft-times occurring in real life. A great amount of comment and praise was aroused during the recent engagement at the Willis Wood, Kansas City.

Another good thing in the current issue is the list of those Congressmen who voted to report favorably and against the Hughes Censorship Bill, suggesting that these names be remembered when the statesmen come up for re-election. If all of the picture theaters in the country would hold up their end in the political fight and help to procure the defeat of those lawmakers who force obnoxious measures on the motion picture business it would be a question of only a short time before the solons would be as careful of the picture interests as they are of the newspapers and "big business." Meantime the Clansman is doing its full share in the state fights in its territory.

A hint for general advertising is found in a page and a half story on "Summer Complaint. Symptoms—Cause—Effect—Cure." Of course the exhibitor's summer complaint is lessened business, and the cure is better bills and better advertising. For the patron the summer complaint is, of course, the heat and the cure the coolness of the theater. To drive home the argument E. R. Pearson estimates that a well planned campaign in his territory alone would make a difference of $400,000 a year. This looks mighty big, but he proves his point, and proves it smartly and well. People *will* come to the theater in summer if you will make them, and you can make them if you go at it properly.

It is not possible to list all the good things in the current issue, but there is meat on every page and real help to the exhibitor. It is worth real money to every theater man who gets one, and that is what makes it such a good advertising medium for V-L-S-E.

Another.

We are getting so used to summonses that if we ever get a real one we are in danger of slipping it into the copy drawer and being in contempt of court before we realize our error. The latest is sent in by Brother Richardson, who has been exercising his alleged motorcycle through the Connecticut mud and who sends in from Waterbury a summons issued by the Strand theater there. This is specially printed, and the only lapse is that it is all type where in a regular summons on a printed form some of the matter is typewritten in. This would be the essential portions of the document and the use of typewriter type would have been even stronger. It calls the recipient to the Strand to see Pavlowa and is nicely done save for the above omission.

Too Much the Same.

Frank L. Schaffer uses a six-page folder for the Theater De Luxe, Los Angeles, a blue on blue that looks like something as far as you can see it. The front page is nicely planned with a drawn house name, but inside, where six sections are given half a page each, the printer has done the usual stunt of trying to fill the space with type. It is all pretty much the same size, so nothing stands out. That copy, properly set, would give a good display, but there must be some intelligence used in selecting the type faces, and if the printer cannot do this unassisted it will pay Mr. Schaffer to sit in on the job with him. As the pages open up, all that shows is a mass of type. Nothing stands out any more than one egg will stand out from its companions in a dozen unless it is brown where the others are white, has a crack or possesses some other distinctive mark. For example, in the four lines:

Bessie Barriscale and
William Desmond
in
Bullets and Brown Eyes

Three of the four lines have practically the same value. They are all eighteen point. The players' names in ten point with more white space between and with the title in twenty-four point would have given display. It is a pity to spoil an otherwise good job through careless composition.

Lighted Announcements.

Lester Nichols, of the Gem Theater, Peterborough, N. H., sends in suggestions for a transparent sign. He writes:

> Get an old picture frame around two feet wide by three feet long. Remove the picture and affix the glass securely in the frame. Make a box for the rear of the frame in which a light can be placed, the light striking through the glass. Arrange for the easy removal of the frame, using thumb buttons or some other device. Then place a piece of tissue paper on the glass on the inside of the box and affix with gummed labels. Now lay the frame on some flat surface and paint on it with water colors or "letterine." Replace the frame, turn on the light and the sign can be read all over the theater. It attracts attention, as it is different from a slide or any common way of advertising. The tissue paper is used to hide the electric light, so that an even flow of light will go through the glass. To change, merely remove the frame and wash off the lettering with a damp cloth.

The idea is an excellent one and in line with the theater transparency invented by Martin Lehman some fifteen or twenty years ago, but it can be home made and is probably used in many houses already.

It would be better to use a sheet of ground glass or, if this be not handy, to give the glass a ground effect by touching with the tip of a brush dipped in white paint, not using enough to heavily coat the glass. Perhaps it will be easier to coat one side of the glass with varnish (after carefully cleaning the surface with washing soda) and when the varnish becomes tacky pressing down a sheet of white paper. A second coat of varnish over the paper will make it water and dust proof. Now letter the back with any opaque water color and this can be washed off at will. Most photographers have a marl which they use for blocking out negatives. This costs less than water color and works better. This should not be confounded with the more expensive opaques. Anything that will dry down quickly will serve and common whiting with a little glue will serve as well if it is rubbed up to get all the lumps out. If quick drying is desirable, work up with wood alcohol instead of water.

But such a light box will show a point of light where the lamp rests if the box is the same size as the frame. It will be better to make the box enough larger than the frame to take a light at the top and bottom. Paint the interior with flat white paint and give a second coat of some good gloss white, or, better still, use aluminum bronze. It takes a second light to get an even illumination, but the effect is worth the slightly increased cost. If desired, there may be two or more circuits in the box carrying white and colored lamps, and if one white and one colored lamp is lighted the effect will give a white sign shading into the color. If practicable the wires can be carried to the stage or the box office and the sign thrown off when the picture is running and flashed on when the reels are being changed. The flashing into sight will attract attention where the constantly lighted sign soon becomes a part of the surroundings.

For hanging the frame, the better way is to use the hangers used for fly screens at the top and a pair of brass hooks and eyes at the bottom. This permits the frame to be moved slightly outward and then lifted from the hangers.

To hold the glass securely use glaziers' points and finish off with very narrow moulding of the sort known as quarter rounds.

One objection to lettering on the glass is that either the letters must be put in reverse or else lettered on the front of the glass, where there is no protection. It would seem that for lobby work it would be better to provide a set of frames over which paper may be stretched and these can be lettered at leisure and put in place in a moment behind the front glass with ample protection to the sign. Here the paper can be used but once and any marking ink can be used. Mr. Nichols' suggestion opens up many possibilities.

From the "Brush League."

J. F. Parks, of the Morris Grand, Hot Springs, S. D., sends in his program to show how they do it "in the brush league." He adds:

> I am a firm believer in well directed advertising as a material help in interesting the better class of picture patrons and find that the weekly program in connection with nicely printed heralds for each feature subject "gets the bacon" every time. I use a mailing list and get these programs right into the houses each week, which enables patrons to know definitely what is going on at my house.

The program is a four-pager 4½ by 9, green stock printed in black, a sort of pea green that is vivid and colorful instead of the usual sickly hue. The front page announces a switch to features, and inside, by dated days, he announces his titles and gives a brief line or two to each subject. These comments are generally short enough to be grasped at one look and pointed enough to sink in. It is not "bush" stuff in any sense. It would be well to give the month as well as

the day, but this is more or less of a detail, though "Monday, May 29th" looks better than Monday, [illegible] to think that the program alone would do most of the work and that this could best be supplemented with [illegible]. For the small house the advertising [illegible] a couple of twenty-eight sheets to [illegible] better still. It is [illegible] a matter of experiment and class of audience.

Has a Paper.

Frank Vesley, of Brown's Opera House, Salinas, Calif., sends in some house organs with this letter:

> I am quite familiar with your [illegible] and the first I do when I receive the "World" is to look through your department, which I find a great help indeed.
>
> I am sure that the greatest part of my success is due to the many helpful ideas I have gotten from this department, and I am still hunting for some.
>
> I am sending by mail a few copies of the "Movie News," a little weekly publication I get out every week and I would like to hear what you have to say about it.
>
> I have only been in the game a little over two years. I started in a larger city when I was nineteen by buying a "lemon" and trying to make it go by loosing a lot of money. That is where I learned. I came back to this town and made my money back and now manage one of the prettiest houses in the county.
>
> In issuing the "Movie News" my purpose was to have a medium through which I can educate my patrons to appreciate the better class of pictures and arouse their interest in the players and in the theater.
>
> The town having only 3,500 inhabitants, I know most of them and the mailing list was an easy matter. We show Metro pictures, Fox pictures, Big Four and Gold Rooster pictures. We also feature "The Girl and the Game," which is a good [illegible] card.

About the best way to make money is to lose it and know how you lost it. Then the other way must be the way to win and you have a map. Even at that not all are as fortunate as Mr. Vesley. His house sheet is a nice looking four page issue, nine by twelve, a pulp paper that is a better grade than news and one that is likely to get too expensive if paper keeps going up. It takes coarse cuts well and his printer gives him good make up and impression. He makes his editorial page work for better films at better prices occasionally, and he probably started the sheet for the sake of that editorial page, which is the proper way to go about it. The manager who has a sheet and who does not know what to do with his editorial page is losing money. It is, when properly done, the best advertisement there is, but it must be backed up with film talk and gossip—the sort of stuff people like to read. Mr. Vesley knows what to do with it because he follows this department and makes good use of what he finds here. He also clips from the various house organs of the manufacturers and gets, all told, a better than usual sheet.

Spreading the System.

The Victoria, Buffalo, has a new scheme, possibly patterned after the report blanks used by certain releasing affiliations. It does not matter what they are the idea [illegible] anything that gives the patron the idea that his opinion is of value will help to make friends. Of course, it should be done in such a fashion as to make them critical but not critics, for to the untrained man criticism is merely another name for fault finding, whereas the true critic may find more to praise than to damn. On the back page of the program is printed a list of the attractions for the week in tabular form, with columns for excellent, good, fair, medium, poor, inferior. It is to be checked and handed to an usher as each is left. A chance to build up the mailing list is lost through not providing a space for the name and the address, and this addition would also help to create a feeling of intimacy. It might even open up a medium of correspondence whereby the critic might not only be made a friend but a walking advertisement. The explanatory text is given here because it is well done:

> THE PEOPLE SPEAK.
>
> YOU are the only real critic of motion pictures.
>
> Into YOUR hands we have placed the [illegible] for good that has ever been given to the motion picture lover.
>
> By making use of it YOU can dictate the kind of photoplays that the VICTORIA and the producers must furnish for your entertainment, and YOU can raise the standard of the motion picture productions to a height never dreamed possible. The VICTORIA and the producers of films MUST abide by your decision.
>
> Let us illustrate how YOU can help the VICTORIA to better the program.
>
> Below are printed this week's stars and the plays they are appearing in at each performance. After you have viewed the offering, the VICTORIA respectfully urges that you give your frank opinion of the photoplay, by marking an X under one of the six headings listed. In other words we want your criticism.
>
> Hand this checked page to the usher or send it to the VICTORIA.

It might be better to change the first paragraph to something more on this order:

> The public is the ultimate consumer of motion pictures and the weight of public opinion must be looked to to not only [illegible] but to make it more attractive and better than it is now.

This gets away from the always objectionable word "critic," and the amateur critic is apt to be as hurtful to business as the amateur censors, and we all know what they can do.

Comes Mr. Cobb.

A. H. Cobb, Jr., of the Temple, Hartsville, S. C., admits that he has been negligent about visiting lately but sends in a lot in apology. He says:

> It has been some time since I kicked into your department and perhaps you think I'm dead or the worst but I'm still here and kicking. My only excuse for burning in again is to [illegible] some programs and a few newspaper ads for comment and criticism.
>
> Since I sent in my last program I have made some decided changes in the advertising and I am introducing a few different ones to receive some good strong criticism. If it was not for criticism these weeks would never be live ads, and I always look on criticism as a boost instead of a knock. The little "D-K" is one I got up on the Iron Claw, because they held up so long on my paper order.
>
> Now for a few facts. I don't know whether you have heard them or not, but here goes. This is a theater in a town of about 2,000 with only a weekly newspaper. Having only a weekly, about the only thing I can do is to run my advance program, as you will see by the inclosed clippings. We are running 85-day Paramount features and 90-day Pathe Gold Rooster plays. "The Iron Claw" is 30-day stuff. The World features are old as to release date, but the condition of the films is almost perfect. Have an awfully attractive little house, better than you will find in most towns this size (even if I do say so myself). House seats 275, showing about a 9 x 12 picture on a Mirroide curtain, with a seventy-foot throw. (This will interest Brother Richardson more than you, perhaps.) Have only one machine, a Simplex, motor-driven, but we [illegible] the pictures over from 7:00 to 9 and from 7:30 to 10:30 or 11. When I came here seven months ago found the theater was running 18 reels of Mutual commercial at $11 a week. First three days I was here took in a total of $7 for the three days. Played Mary Pickford here lately and had them standing in the lobby waiting to get in.

Mr. [illegible] has been running it a few days, for his programs are along the lines of the Lehigh-Orpheum, South Bethlehem, Pa., an excellent model to follow. Presumably this is locally printed, but it is well done. There is no room for comment, for he has followed an approved model, and both he and the printer have followed it intelligently. He [illegible] a very timely comment for the front page: one in keeping with the object of the program. It is a smaller form than the Lehigh, but it loses nothing in the reduction.

The D.K. is merely a very red baggage tag suitably printed up. This probably worked better than some of the ready print paper, for no one could overlook so vivid an appendage to his front door.

His newspaper work is mostly full double columns or a strip across the front page right under the [illegible] in the fashion suggested by J. W. Lowry.

And please note that with features Mr. Cobb is doing a better business than the [illegible] because he is giving a show. Eighteen reels for $11 [illegible] much in the way of service, and it did not bring even that small cost. A better program won.

In the newspaper work the printer is not doing as well as on the program job. Taking the full double column examples, he uses too large a type for the minor lines. A twenty-four-point "Dainty, winsome, irresistible" rather overshadows the thirty-point Marguerite Clarke, for example. The use of ten-point would have given some white space with which to throw into prominence the player's name. This holds good all the way through the two advertisements sent in. Both are too full of metal and are shy space. It is not the size of the type that counts, but the proportion of the sizes and the manner of display.

London Advertisers.

H. V. Fisher sends copies of his April and May issues of The Advertising World, of London, containing considerable matter on the various angles of photoplay advertising in England. These contain a symposium on advertising films to the user that is contributed to by most of the leading lights of the business, including, as a matter of course, Philip Wright Whitcomb, of Hepworth's, W. Arthur Northam, of the London Film, J. Cabourn, of the Bioscope, G. A. Atkinson, of the Cinema, and others. One thing that stands out in the various articles is the evident knowledge of the advertising men of media and methods. They are advertising experts and not merely press agents; which is something quite different. Over here, with a greater field, the matter has not been approached with the same care and thoroughness

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Mrs. Russell Agrees.

PRAISE from Sir Hubert it is indeed to have Mrs. L. Case Russell so thoroughly in agreement with a recent comment on synopsis only, for Mrs. Russell is a singularly clever reconstructor herself as well as a writer of unusual merit. She writes at too great length to be quoted in full, but in part she says:

> "Those D(arne)d Synopses" awoke a responsive chord, and to such an extent that I take my typewriter, as is my custom, in the two trusty forefingers with which I manipulate the keys and add evidence.
>
> You say "stories will continue to be rotten just so long as 'anyone about the yard' is allowed to butt in, etc." A case in point—A recent Vitagraph Blue Ribbon of mine, The Two Edged Sword, dealt with a clean, simple farmer boy, one who had never known women, a man of emotions slow to kindle, without the faintest hysteria in his nature. I wrote the continuity, accounting for every move, emphasizing characteristics down to the last detail. As I developed the story, when the farmer lad learned that the woman who had lured him on was married, he simply stood stunned while the truth that blighted his life and ultimately drove him to suicide was forced into his slow brain, then he sought a secluded spot where, thinking he was alone, he ground under his heel the ring he had bought to seal his faith in a woman's smiles.

The story was "reconstructed" to suit the ideas of action that prevailed in the mind of some director and that threw the picture entirely out of drawing. There was no repression; no characterization, merely the usual ranting that the average director imposes upon his people. Then she sold some synopses only and asked permission to do them into action. She was told that she might, but when she saw it again it was a three-reel instead of a two and completely changed by some person or persons unknown. She writes:

> Here is where any tears on tap may be utilized. My story dealt with an officer belonging to the U. S. Volunteers in the Philippines, back in the U. S. on leave of absence. The story was not military, as all the action took place during his brief sojourn with an old aunt and uncle in a little Middle West town. Point No. 1—The "reconstructionist" left my title "Captain Sheldon, U. S. V.," but put him on the Mexican border, where none but regulars have ever been stationed. Next, he carefully established the fact that he was about twenty, yet a *captain who had seen service in the Philippines*, and later on the Mexican frontier. Then he has him write a letter home in which he tells his mother he will soon be home on a furlough—the term to use if he is an enlisted man, but *not* if he is an officer. There were innumerable other anachronisms, such as the lover asking his sweetheart to meet him in the "hothouse," when "conservatory" was palpably meant—this in a sub-title, too, but the big thing was that the entire *spirit* of the story was absolutely lost, and that the tawdry, conventional result bore no more resemblance to my story than a ten-cent store hat bloom would to a full-blown fragrant rose.
>
> I wanted a story of a man's sacrifice that would have in it no faintest tinge or element of selfishness. A sacrifice for a mother can never be a sacrifice—the most unselfish act a man can perform for her is but her due, and only a drop in the vast ocean of debt. To sacrifice for a wife holds an element of selfishness—for a sweetheart the same—to give of yourself for those you deeply love or who depend upon you holds potential rewards far beyond the sacrifice. So I had my hero sacrifice, first fortune, then love, for the sake of a little old woman's faith in her husband, proven a rogue after his death. Without tiresome details I cannot make the blighting system employed quite clear, but the very fact that the staff man established the hero as a *son* of the woman effectually killed my motive—naturally a man would protect his *father's* name, and his mother's, and if *his* name was involved, as it would be if his father was proven a rascal, his sacrifice in freeing the girl might appear an act of cowardice. The "happy ending" was also forced in, despite the fact that to make it such a most absurd situation was evolved, and the hero's sacrifice was unnecessary, after all. Oh, it was a smear, and it was a really *good* story, if I do say it as shouldn't.
>
> Therefore have I registered a solemn vow—no more sales of synopses only. I reserve the right to furnish the continuity. This I do prayerfully and well-nigh hopelessly, knowing the chances are 100 to 1 that my play will have to be revised or reconstructed, but at all events I shall perhaps, by careful characterization, forceful presentation, be able to at least reveal the soul of my story so that, unconsciously and unacknowledged, the one who reads may absorb enough of it to unintentionally reveal it in *his* conception of "how it should be done."
>
> Just so long as companies employ "writers" at $25 per week, just so long shall the decline of the photoplay continue. And just so long as producers will pay for names that adorn magazine covers and best seller backs, and turn these over to their staff to "adapt" will the descensus Averni go on. Until the men who select the stories *know* a story when they see one, refusing to be blinded by the radiance of a famous name or frightened by an unfamiliar one, and *pay* for the properly developed and complete scenario, Mr. Brisbane may continue to hold his original contention unchallenged.

More Mrs. Russell says, and very much to the point it is, but this is the gist of her letter, and it lays bare the greater evil. No reconstructor can possibly get the author's exact angle. The more he does the worse he makes things, as a rule, and in general the reconstructor is not a clever workman, but one who takes a hack job because he can do no original work. To give such a man a story to do with it as he wills or as a director wishes is to encourage literary crime.

Ones and Fives.

A California correspondent in a lengthy but interesting letter seeks to argue for the all-feature program. He protests against seeing "merely the skeleton of a play" and pleads for characterization. By characterization we take it that he means a lengthy exposition of character devoid of marked narrative action—in other words, padding. He says:

> Of course if the photoplay is going to be a means of passing time in between cars as it were, why, then, I am very disappointed. Do you go to a stage play and drop in some time in the second act? Why wouldn't a person go into a picture house at the beginning of the performance? * * * Believe me, the cinematographic art will go plumb south if it has to depend so entirely on plot that the great thing is to be able to rush your marionettes through the story in the shortest possible footage. * * * It is a torture to be forced to sit through a short comedy or drama. Either the cameraman makes them up as he goes along or a staff writer or semi-free lance gets his stuff through entirely on mechanical perfection.

We do not go to the theater at the commencement of the second act of a drama. If we go in search of amusement at that hour, we turn to the vaudeville theater. In the same way there will presently be feature houses and houses with one-reel programs, and the features will have to be features and not merely film in a given length. Pure characterization will never please as much as vivid action. There must be plot action to hold interest, and characterization must come through this action, but in a sense the correspondent is right, only what he is trying to complain of is something that he may know nothing about. He really complains at the lack of continuity and the resultant effort to cut ten reels to five.

Accuracy.

Steve Talbot sends in a still picture that he got hold of. It is the interior of a miner's cabin in the days of '49, and on a shelf, its title clearly readable in the print, is a copy of Seven Keys to Baldpate.

Logic.

Lately a company offered "merely a nominal sum" for a script because they did not make money on the last story along those lines they produced. Common sense would suggest the inadvisability of making more of the same sort, but if they want to gamble again, why make the author pay the cost? If they offer him fifty instead of five hundred, will the difference in payment recoup their loss if the venture again fails? That "nominal sum" stuff is getting frayed at the edges and worn thin in the center.

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 146.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In your opinion, is it best for the operator to handle the house lights, or should it be done from the main house switchboard, or should the operator handle a portion of the lights and the rest be handled from the main switchboard?

Roll of Honor on Question No. 139.

The Roll of Honor on question 139 consists of Joseph H. M. Smith, Fort Worth, Texas; E. Paterson, Tama, Iowa; O. J. Bean, New Bedford, Mass.; Thos. J. Maloney, New Bedford, Mass.; W. C. Crawford, Brooklyn, N. Y.; Wilson Hays, Barton, Md.; Walter Collins, Tiffin, Ohio; W. B. Allen, Edmonton, Canada; Leonard Pagenhardt, Westernport, Md.; Frank F. Bell, Palestine, Texas; J. L. Arnold, Bellingham, Wash.; W. E. Bryner, Springfield, Ill.; R. Farley, Calgary, Alberta; G. A. Yager, Anadarko, Okla.; Geo. P. Berry, Hickory, N. C.; M. Hoover, Franklin, Ind.; John Metzger, Strathcona, Alberta, and William Call, Moroni, Utah.

I have selected the reply of F. F. Bell as the most complete of any.

Reply to Question No. 139.

By F. F. Bell, Palestine, Texas.

The Question:

Suppose you were running a film which you knew to be perfect, and there was an up-and-down movement in the picture on the screen; where would you look for the trouble? Enumerate the various things which might cause it. Suppose the movement was sidewise? Suppose the sprocket holes showed on one side?

The Answer:

Up and down movement: Dirt on intermittent sprocket. Badly worn intermittent sprocket; one side worn more than the other; imperfect sprocket (out of true); intermittent sprocket shaft sprung; worn intermittent movement; loose pin in cam; broken point on star; star or cam loose on shaft; sprocket loose on shaft; tension too weak (runs O. K. at slow speeds); worn ball and arbor on Motiograph will cause picture to jump all over after the grease in intermittent movement gets warmed up; worse at high speeds than low; loose flywheel; machine table loose (master bolt). This latter isn't possible on four legged stands, and movement would be both up and down, and sidewise.

Side motion: Intermittent sprocket having side play; both sides of sprocket running parallel yet lopsided. (This happened to me five years ago); machine not fastened down securely, allowing it to rock with the crank movement; guide rollers at top of gate not hugging the film snugly enough.

If the sprocket holes showed on one side it would be caused by the following: Intermittent sprocket out of line with aperture; aperture plate set too far to one side; badly worn gate rollers; film not properly threaded on sprocket.

In addition to Brother Bell's reply, Leonard Pagenhardt, Westernport, Md., sets forth certain things which, while they have nothing to do with the questions asked, are of sufficient interest to deserve publication. In part, he says:

> There may be an up and down motion of the picture on the screen when both the film being projected and the projector itself is mechanically perfect. Some of the causes for this are: Picture taken with a camera which is not accurate, or by a camera which is not properly adjusted. Carelessness, or poor judgment in the drying room by the use of wrongly designed drying racks, or drums, since film which is wound tightly on an unyielding drying rack, or drum, will in all probability be badly stretched, the consequence of which is an unsteady picture on the screen. Faults in printing room also may cause an unsteady picture.

All of which is perfectly true, though, as I said, it has nothing to do with the question asked.

For Wellington, Colorado.

J. P. Lyons, New York representative of the Electric Products Company, manufacturers of the Wottom Rexolux, says:

> In June 7th issue, I notice an inquiry from Mr. F. H. Gray, Wellington, Colo., about taking current from his generator for ignition purposes after starting his show, in order, apparently, to save his dry cells. There are several ways in which this may be worked out in more or less satisfactory manner, both with and without the use of a small storage battery floating on the line with a resistance. However, the method to be suggested will depend entirely upon the manner in which he is at present operating, and to make an intelligent suggestion it will be necessary to know whether he is using a 110 volt generator, with a rheostat ahead of his arc, or whether it is a 50/60 volt generator, shunt type, without resistance in lamp circuit. If he has a 110 volt generator, then by inserting a bank of light current carrying capacity resistance in a separate circuit to the ignition coil, he can get an ignition voltage that will be sufficiently uniform to give good results, but if it is a 55/60 volt shunt machine, then this scheme would not be feasible for the reason that when carbons are brought together the generator voltage would fall too low, and this would interfere with ignition to an extent that would probably cause the engine to shut drown. Under these circumstances a small storage battery floating on the line could be worked out in good shape. If this is done it should be so wired up that opening the ignation switch to shut down the engine would also open the circuit between the generator and the battery, and thus prevent a discharge of the battery into the generator when the plant is idle.

It would have been better had Friend Lyons included sketches. However, Wellington will take notice, and if there is anything he does not understand let him write, whereupon I will take the matter up with Mr. Lyons and go into it further.

A New Stunt.

A. C. Stewart, Waitsburg, Washington, says:

> Here is an idea I have tried out and found to be practicable with alternating current. About four turns of common bell wire thrown around the core of the operating transformer (compensare, economizer, inductor, etc.), will act as a battery for the operating of bells, buzzers, and low voltage signal lamps, as long as the primary circuit of the transformer, or choke coil be closed, regardless of whether the secondary is closed or open. This avoids the bother and inconvenience of batteries and cells. On a choke coil the secondary must, of course, be closed or there would be no flux.

Brother Stewart then goes on to say that there ought to be a music exchange for player-piano music, which portion of his letter I have taken the liberty of referring to the Music for the Picture Department.

As to the bell stunt, why that is passed on to our readers for their consideration. It unquestionably would work all right with a transformer, though hardly practicable with a choke coil, I think.

Smattering of Knowledge.

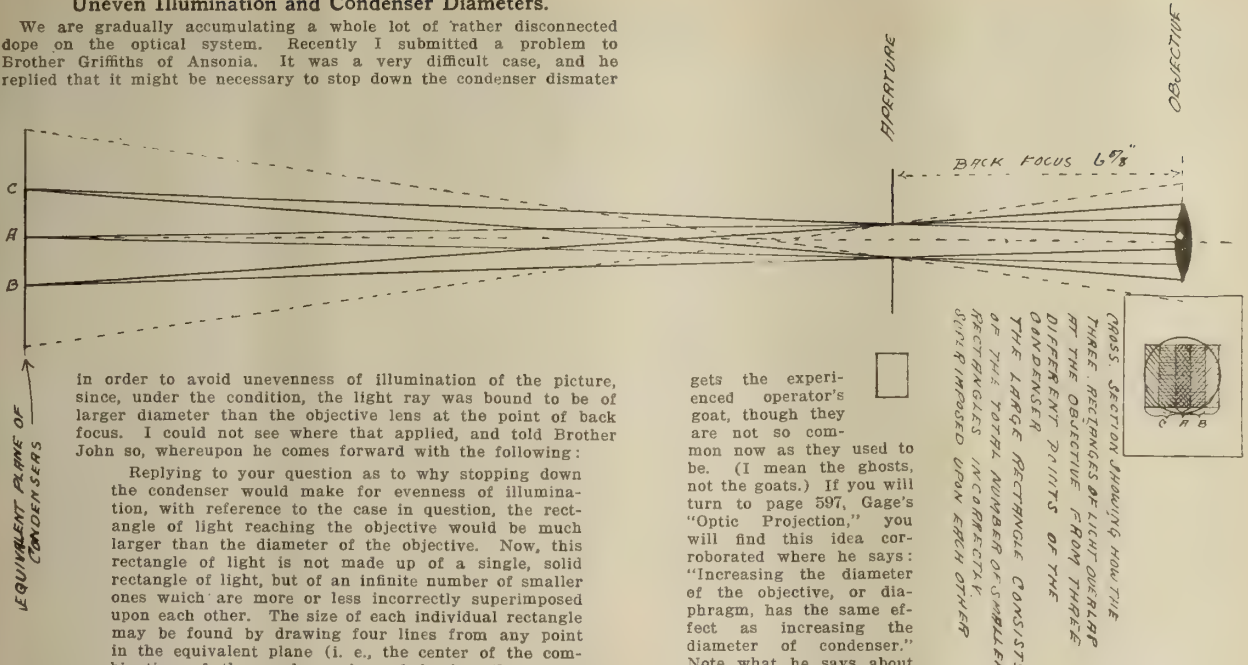
Cainsville, Md., writes:

> Will you kindly advise as to what is required for an operator to become a member of the union. I am writing in the interest of my brother, who has had about four years' experience, using several makes of machines, besides being possessed of a "smattering of knowledge" of electricity and lenses. If he could pass a suitable examination will it be required that he must serve an apprenticeship?

That is the principal difficulty with all too many operators, Cainsville, they have a "smattering of knowledge" instead of at least a tolerably complete knowledge, gained by earnest study of the subject of projection, including the things naturally allied thereto, such as electricity and lenses. The requirements necessary to enter the union vary with different unions. In some the examination is a stiff one, and you cannot get in unless you are in position to prove yourself a thoroughly competent operator. In others the examination is, I regret to say, in the nature of a farce. In any event, however, the applicant must, under the I. A. laws, have resided in the jurisdiction of the union which he desires to join for a period of not less than six months.

Uneven Illumination and Condenser Diameters.

We are gradually accumulating a whole lot of rather disconnected dope on the optical system. Recently I submitted a problem to Brother Griffiths of Ansonia. It was a very difficult case, and he replied that it might be necessary to stop down the condenser dismater


APERTURE
OBJECTIVE
BACK FOCUS 6⅝"
C
A
B
EQUIVALENT PLANE OF CONDENSERS
CROSS SECTION SHOWING HOW THE THREE RECTANGLES OF LIGHT OVERLAP AT THE OBJECTIVE FROM THREE DIFFERENT POINTS OF THE CONDENSER THE LARGE RECTANGLE CONSISTS OF THE TOTAL NUMBER OF SMALLER RECTANGLES INCORRECTLY SUPERIMPOSED UPON EACH OTHER
C A B

in order to avoid unevenness of illumination of the picture, since, under the condition, the light ray was bound to be of larger diameter than the objective lens at the point of back focus. I could not see where that applied, and told Brother John so, whereupon he comes forward with the following:

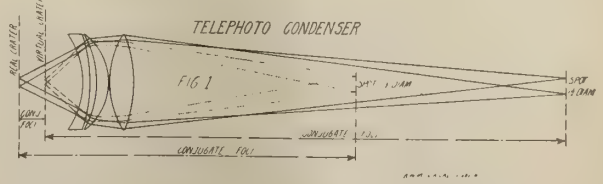
> Replying to your question as to why stopping down the condenser would make for evenness of illumination, with reference to the case in question, the rectangle of light reaching the objective would be much larger than the diameter of the objective. Now, this rectangle of light is not made up of a single, solid rectangle of light, but of an infinite number of smaller ones which are more or less incorrectly superimposed upon each other. The size of each individual rectangle may be found by drawing four lines from any point in the equivalent plane (i. e., the center of the combination of the condensers), and having them pass through each extreme corner of the machine aperture, and on the point of back focus of the objective. This will give the four corners of each individual rectangle, because from each point of the condensers there is a cone of rays which carry a full film image. Now, if we first consider a cone from the center of the condenser on the axis, we would get an evenly illuminationed image on the screen, though it would be very faint if we consider but one point of the condenser. The illumination would, however, be even, because the rectangle of light would only be a little larger than the aperture of the lens, and would not be obstructed in its passage through the objective lens. But if we take the cone of rays which is passing through a point of the condenser near its bottom edge, it will still pass through the aperture, but the rectangle of light, which carries a full film image, will reach the objective lens. We now have, at the screen, not only a faint, even image, but an additional part of an image, and this second part will appear brighter because it is receiving twice as many rays, being fed through two points instead of one. Let us take, for instance, one of the small individual rectangles that, coming from the edge of the condenser, would occupy one of the corners of the large rectangle, but one corner of the film image would reach the screen, though in the other three corners of the large rectangle there would be a similar small rectangle, each having a corner passing through the objective lens, but each corner passing through would be a different corner of the image, so that instead of getting four full film images, we would be getting four corners, consequently the corners of the screen would be better illuminated than its center, and we would have more points of the condensers feeding the corners than we have points feeding the center, and the result of the total will be a dark ghost in the center. If, on the other hand, the small individual rectangles from the extreme edges of the condenser are being obstructed, so that a little more than half of the film images are passing through the objective, then the center of the screen will be fully illuminated, and the corners less fully, which will result in a light ghost. It must be carefully remembered that there are as many individual small rectangles as there are points on the condenser, and that is literally numberless whereas we can only consider the effect of a few, and the only way we can be sure of even illumination is to reduce the size of the large rectangle, or light ray, so all of the small individual rectangles will reach the screen, whereupon its illumination will be as even as the illumination at the aperture is. From this viewpoint, stopping down the condenser makes for evenness of illumination, where the objective lens is of small diameter, because it reduces the size of the rectangle of light covering the objective lens.
>
> Referring to the sketch, in which the conditions you asked about are duplicated, you will probably see that if the whole rectangle of light is allowed to reach the objective, then the outside edges of the condensers will deliver a large number of film images to the objective, of which only one corner can reach the screen, and while they are giving but little illumination to the screen, what little they are giving is going to the corners. I have only shown three of these small rectangles just to set forth my idea. A, B and C are three vertical points of the condenser. To show them other than vertical would require solid geometry, and make a complicated drawing. You will see from this idea that it is possible to have both light and dark ghosts, even though your aperture does not cut into the ghost zone, and I think this is the kind of ghost which gets the experienced operator's goat, though they are not so common now as they used to be. (I mean the ghosts, not the goats.) If you will turn to page 597, Gage's "Optic Projection," you will find this idea corroborated where he says: "Increasing the diameter of the objective, or diaphragm, has the same effect as increasing the diameter of condenser." Note what he says about opening and closing the diaphragm of objective, and apply the same meaning to the diaphragm of the condenser. He tells the effect, and I think I have found the cause.

It begins to look to me like we need a new form of condenser worse than we need anything else. I don't like to reduce the diameter of the condenser, and if we are going to avoid that, and keep the crater within 3½ inches of the lens, where it ought to be, I believe we have got to get the condenser further back, and get a more nearly parallel light beam beyond the aperture.

The other possibility for accomplishing the paralleling of the light beam is shown on Page 1168, May 13th issue of the World.

Still another plan is shown in the accompanying diagram of a telephoto condenser, of which Brother Ralph W. Martin, Los Angeles, writes:

> Herewith a triple condenser system is shown, with a diverging lens placed next the arc. If we now regard the action of the diverging lens alone, it is found that the real crater becomes focused as a virtual image at a position nearer to the lens, as shown in the drawing by the dashed lines, and also, the virtual image is smaller than the real crater. Therefore, it is seen that the function of the diverging lens is, optically, to reduce the size of the crater; also to move it closer to the condensers.
>
> The purpose of this action is quite obvious from the drawing, for if we now consider the diverging lens as for the moment removed, then the *real crater* becomes focused by means of the meniscus-bi-convex set, with a 1½-inch spot at a position nearer to the condensers (as shown by the dotted lines); but by replacing the diverging lens, the real crater is replaced by the *virtual crater*, which now becomes focused at a position much farther from the condensers (as shown by the full lines), while also the reduced size of the crater enables the aperture spot to be maintained at its desired minimum size of 1½-inch diameter.
>
> The advantage of increasing the distance between condensers and aperture is already well known, but we again call attention to the fact that in the diagram the position of the arc and the size of the aperture spot are maintained at maximum efficiency, and also the condenser system has six curved surfaces which can be advantageously selected for reducing spherical aberration.
>
> This system is really a telephotographic lens, but placed and used in a reverse manner.



Why not place a negative lens between the condenser and aperture, and thus get the *effect* of added distance between condenser and aperture, without its actuality? This suggestion is by Brother Griffith.

Carbon Gas.

A long time ago this department suggested to operators and to machine manufacturers, as well as to theatre managers, that the top of the lamphouse be connected to the vent flue, or the open air by means of a three or four-inch metal pipe, to the end that the heat of the arc and the carbon gas be carried off. In my recent trip through New England I found a large number of lamphouses thus equipped; also I found a large number that were not, and I would like to suggest that, inasmuch as carbon is transformed into gas in the process of volatilization, and inasmuch as the modern tendency to high amperage is causing the formation of large quantities of carbon gas, which cannot be otherwise than unhealthy, it is of increasing importance that this sort of connection be made. It is an easy thing to do, and this department has secured the addition of a connection for such a pipe in practically all modern up-to-date lamphouses, and those manufacturers who have not already adopted the connection have promised the editor to put it on in the near future. The operating room is rendered not only much more healthy by the carrying off of these gases, but the taking away the heat of the arc renders the room very much more comfortable in summer. Without this connection all the heat generated by the arc is thrown directly into the operating room, through the circulation of air from the lamphouse and direct radiation. *Operators should demand this sort of ventilation for the lamphouse, and up-to-date managers who have due regard for the comfort and health of theater employes will not need urging to bring about its installation.*

Woke Him Up.

T. J. Maloney, New Bedford, Mass., writes:

> When you lectured in New Bedford at midnight on June 2nd I, as one member of Local 334, was pretty tired after having worked all day, but you certainly woke me up, and made me forget my tired feeling. What you said in your lecture was just good, hard, rock-bottom, common sense, and I don't believe there was one of the men who did not thoroughly enjoy the evening, though we regretted your inability to get around and see the theatres, and give projection the once-over, because, if I do say it, they have got to go some to beat us. In closing I want to wish success to yourself, and the projection department; also to the Moving Picture World and its management.

I am very glad indeed to know that you enjoyed and profited by the lecture. The local has asked me to come to New Bedford again, and I will try to arrange a second visit some time in the not very distant future.

Projector Manufacturers' Attention.

What constitutes a very serious error is the fact that some manufacturers supply no means for adjusting the pressure on the tension shoes of their projectors; also in my opinion none of them give the matter of tension adjustment the careful attention it demands.

As a matter of fact an examination of many machines in actual daily use in theatres has revealed the fact that every one of them carried more tension than was necessary, and that most of them had tension very greatly in excess of the requirements. The evil of too much tension is readily understood when we consider the fact that the edges of the sprocket holes, notwithstanding the fact that they are of celluloid and only 5.5 thousands of an inch in thickness, actually cut or wears away steel which is as hard as glass (the intermittent sprocket teeth of modern projectors, or most of them, are hardened glass hard) in a comparatively short time. This gives some idea of the pressure exerted by the sprocket teeth on a delicate celluloid edge, *which must be and remain perfectly true if the picture is to be steady on the screen,* and it is readily seen that ANY EXCESS OF TENSION ADDS GREATLY TO THE STRAIN.

And right here one of the evils of over-speeding enters, for EXCESSIVE SPEED, OF COURSE, COMPELS EXCESSIVE TENSION, HENCE A LARGE INCREASE OF STRAIN AND WEAR ON THE SPROCKET HOLES.

The excuse of manufacturers who omit a tension adjustment is that the average operator cannot or will not use an adjustment with intelligence. This has been very largely the fact, and still is so, in a lamentably large number of cases, yet, in my opinion, it does not justify the omission of a tension adjustment, or the inclusion of a poor, inefficient one. *I have tested the tension on many of the new machines which are sent out without tension adjustment,* AND IN EVERY CASE THE TENSION WAS VERY MUCH MORE THAN IT SHOULD HAVE BEEN—IN SOME CASES FULLY TWICE THAT WHICH WOULD BE REQUIRED UNDER ANY POSSIBLE CONDITIONS. I tested one non-tension adjustment projector on the day of its installation and found it impossible to run the machine fast enough to cause the film to overshoot without danger to both the film and the mechanism. I have tested many new machines having a tension adjustment also, and them, too, I have found to almost invariably leave the factory with tension set tight enough for Kinemacolor speed—sometimes even more than that.

How tight ought the tension to be, do you ask? Use your brains! What is the tension for? Why it is to stop the film the instant the intermittent stops, hold it snugly against the sprocket teeth at all times—in other words, to prevent the film "over-shooting" at the highest speed the projector will be operated or run. But there must be a little leeway allowed, else you might slightly exceed that speed at some time; also some films require a trifle more tension than others. The rule I worked out for myself when I was operating proved satisfactory then, and I have no manner of doubt that it will do the same now. *Set your tension so that at a crank speed ten revolutions in excess of the highest speed you will use, the picture will begin to crawl up slightly on the screen,* which shows that the film is "over-shooting," i. e., its momentum is carrying it forward (downward) slightly after the intermittent has stopped.

PERFECT SPROCKET HOLES ARE ABSOLUTELY VITAL TO PERFECT PROJECTION, hence you cannot afford to unnecessarily injure them, either by undue strain or wear.

It is also a fact that unnecessary tension helps to produce quick under-cutting of the intermittent sprocket, and this in itself is enormously injurious to the sprocket holes of the film, causing injury to sprocket holes which mounts into the thousands of dollars every day.

They Want More.

The editor lectured to Local Union No. 334, New Bedford, Mass., on Friday, June 2. He is now in receipt of the following communication:

> Mr. F. H. Richardson, New York City.
>
> Dear Sir and Brother:
>
> I trust that you and your Harley-Davidson are still spreading the good word among managers and operators. Well, they are still talking about the lecture and probably will be for some time to come. The more they talk and think about it the more the conviction grows that you hit the nail on the head in about everything you said. I don't know who enjoyed it the most; whether it was the operators or the managers, but I am sure that all those present felt well repaid for the time and effort expended. At the last meeting of the Union the body expressed a firm desire to have you pay us a return visit, as we wish more enlightenment of the subject. We had just enough in that pleasant two hours to create the desire for more, and I was instructed by the local to communicate with you to find out the earliest date when you can return. The boys would like it to take place on a Saturday and Sunday, if possible, and would like to know what your expenses would be and how soon we can stage the affair. We realize that you have many different towns to visit, and do not want to deprive any other local of its opportunity to hear your very instructive lecture, but if you have an open date, we would be pleased indeed to see and hear you again. With best wishes and hoping to receive a favorable reply, I remain, Fraternally yours,
>
> WALTER O. SMITH, Fin. Sec'y Local 334.

I certainly appreciate the spirit of progressiveness this letter shows, and am quite willing to do anything possible to aid a local of this kind. It will, however, be entirely impossible for me to again visit New Bedford before early fall, and I cannot definitely promise even then, though—maybe. It certainly will be done if at all possible.

It's the Dope.

T. J. Trabue, Biloxi, Miss., says:

> I wish to thank you for putting me wise to the value of condensing lens holders. I purchased a Preddy and have not had a single broken lens since. My lamphouse is, however, charged with juice, which apparently leaks through the insulation of the carbon holder arm. I have carefully re-insulated this joint, but it failed to remedy the trouble. Is there any better material for the purpose than mica? How about having the bushing holes made larger, so I could get in a greater amount of insulation?

Yes, both Preddy and the Elbert condenser holders are a good proposition. With regard to the grounding of your lamp to the lamphouse, why that could happen in a number of ways. Possibly an unnoticed strand of the asbestos wire is touching something. Possibly you have no insulating washer where the wire goes through the lamphouse and the current is leaking through the insulation at that point. Possibly carbon dust across the mica insulation is causing the trouble, though it seems hardly possible that you would have overlooked these points. No, there is plenty of insulation materials, but possibly in taking the joint apart you have injured the insulation which goes around the screws. I would suggest that you borrow a magneto from your local electrician and make a test across the mica. If you get a ring, there is your trouble; if you don't, then try the mica in the other carbon arm. If you don't get a ring at either place then you will have to find out where the current is leaking from the wire into the metal of the lamp or lamphouse. If you do find the leak is across the mica insulation, then I would suggest that you have the local electrician rebuild the insulation, as it would be a rather delicate job for you to tackle.

Compensarc Trouble.

Illinois asks:

> Would you make me a diagram of a dissolver for moving picture work? Am running two Powers Six A projectors, one compensarc, and one rheostat, which works well, pulling about 50 amperes. The compensarc is a Fort Wayne, running on contact No. 3, which is supposed to give 60 amperes but does not. What causes this? Can it be the compensarc? The current is 60 cycle, 110 volt.

So far as the dissolver be concerned, Illinois, I would refer you to page 605 of the Handbook, a copy of which you ought by all means to have. You can get a very fair dissolver by connecting the dowsers of your machines by a cord or small chain running through pulleys on the ceiling, so that the closing of one opens the other. The better way is, however, to rig a shutter on the front wall of the operating

room, so that when the shutter is moved one lens opens exactly in proportion as the other lens changes. There was a shutter of this kind described, with diagrams, in the department several months ago. It was the Merklein dissolver.

As to the compensarc, how do you know it is not delivering 60 amperes? Have you tried it with an ammeter? Possibly your line voltage is not what it is supposed to be, which would, of course, operate to reduce the amperage delivery of the compensarc. Does the machine get abnormally warm? Place a thermometer in contact with the hottest part of the instrument for five or ten minutes. Its temperature should never exceed 40 degrees centigrade or 72 degrees Fahrenheit above the temperature of the surrounding air. If it does exceed this, then it is getting too hot, and there is something wrong. It is possible that your compensarc is a very old one in which case it may require attention from the manufacturer, even to the extent of rewinding the coil and rebuilding the core.

Well, Perhaps.

John Solar, Watertown, N. Y., says:

> Referring to your comment on Brother Martin's last letter, page 181, June 10th issue, with relation to aperture lens in front of the film, you say you think it would affect the objective, which is quite true. If will, however, also affect the objective if placed back of the film. The objective lens is designed to receive and pass rays at approximately some given angle, and any small departure from this angle is overcome by refocusing the lens. When we insert the aperture lens the result would be the same as if we had shortened the focal length of the objective. The result is the same as if the lens barrel was extended back and an uncorrected lens inserted. In his diagram Mr. Martin indicates the aperture lens as a corrected lens. A simple lens made from one kind of glass cannot be corrected, neither can two lenses of the same kind of glass be corrected without eliminating all their power. By selecting a certain ratio of curves we can minimize spherical aberration; but for correction we must use a dispersive lens in connection with the collective one.

Yes, I can see that Brother Solar is entirely right in saying that the aperature lens would affect the objective, regardless of which side of the film it might be placed on, though I cannot say whether the effect would be the same regardless of which side of the films the lens be. I take it that Friend Martin meant a lens of two kinds of glass of different curvatures, though the drawing does not actually show that part of it. He, of course, understands that a corrected lens must of necessity be a combination lens. The more I look at the optical system, however, the more thoroughly I am becoming convinced that the idea of an additional lens either located between the condenser and the film, or between the film and the objective is sound, and that is what we are going to come to in the near future. The paralleling of the light ray beyond the aperture, without setting up other troubles, would, it seems to me, solve the whole proposition. The question is: can it be done? I personally am inclined to believe it can, the main difficulty being to secure proper lenses for experimental purposes.

The Projection Engineer.

The value of the services of the projection engineer have not as yet received any very general recognition; also there are those posing as projection engineers whose claims to that title are decidedly hazy and difficult to discover.

The simple fact that a man has been a practical operator, or even that a term of practical operating has been supplemented by a term of service with a projection machine manufacturer, or a screen manufacturer, or some other manufacturer, does not entitle him to dubb himself "projection engineer." As a matter of fact it may be justly questioned as to whether anyone has the real right to call himself projection engineer, since there is no such diploma issued by an authoritative body, and most certainly no one is justified in assuming the title except by reason of a long and severe course of training, which must comprise practical operating, electrics as applied to projection, optics as applied to projection, and several other highly important branches of the art of projection, each one of which requires much study and very careful experimentation.

The need for men who have actually given long and strenuous study to all these various things is indeed very great. The waste due to inefficiency of projection apparatus, either inherent or present through lack of knowledge in the proper adjustment thereof, is nothing less than huge, amounting to tens of thousands of dollars a day. For instance, in many cases efficiency at the screen is very greatly reduced simply by the wrong location and improper size of the observation port in the operating room wall. The efficiency of a very large percentage of projectors is being largely reduced through lack of proper adjustment of its optical system, and the damage to film through lack of exact knowledge of proper adjustment of the tension of the machine in itself amounts to many thousands of dollars every day. The selection of a motor generator set, or a mercury arc rectifier, is not a thing which ought to be left to hap-hazard guess-work of a manager or an operator who has not made practical tests of the electrical efficiency of the various types of those devices, and who probably has never actually seen more than one of two of the many different designs of those machines, nor should the purchaser depend altogether on the very highly-colored statements of salesmen, who all too often get the truth more or less warped in their anxiety to produce selling results. The selection of a projection machine ought not to be a matter simply of personal preference of an operator or manager, but should, of right, be left to the judgment of a projection engineer who is thoroughly acquainted with all the advantages and faults inherent in the various machines. The building and the location of the operating room is made a subject of more absolute crass stupidity than any other one thing I know of. Architects, no matter how otherwise capable, seem to have absolutely no idea, or even the good germ of an idea, as regards damage to the result on the screen through the improper location of the operating room. Not long ago I examined a really splendid example of theater architecture and equipment. It was the best, without exception, I have ever looked at, but the architect who planned that splendid plant committed the USUAL deplorable BLUNDER of locating the operating room at the very top of a high balcony, at least 40 feet above the screen.

Architects' trade journals seem content to go on allowing the moving picture industry to be outraged every day by architects who plan such theaters, without any apparent knowledge of the requirements of practical projection, since up to date I know of no adequate or intelligent effort any of them have made to enlighten their readers on this highly important matter.

Now the theater in question is, as I have said, barring this one error, a really splendid house, both in equipment and planning, and I venture the assertion that THE OWNER OF THAT HOUSE COULD WELL HAVE AFFORDED TO HAVE PAID A PROJECTION ENGINEER A FEE OF EVEN AS MUCH AS $1,000, OR EVEN TWICE THAT SUM TO HAVE HAD THAT BLUNDER AVOIDED. It would, as a matter of fact, have cost considerable less than one-tenth of one thousand dollars to have consulted a projection engineer, and thus have avoided an error which *forever makes it impossible to deliver a perfect picture on the screen of that theater.*

My advice to theater managers is to consult a projection engineer occasionally with regard to conditions in their operating rooms, and particularly to consult a projection engineer when contemplating the purchase of new equipment. But above all things *theater owners who are building new theaters should compel, if necessary, their architects to submit their plans to a competent projection engineer, and accept his suggestions with regard to operating room size, location, ventilation and port openings. There are very few cases in which the fee thus expended would not return its value many, many times over.*

Deep Crater.

B. Silver, New York City, says:

> Regarding Friend Merklein's letter, May 27th issue, concerning the forming of a deep crater, we experienced the same trouble. some of the National and Speer carbons have a way of forming a very deep crater, which, though it does not actually form a ghost on the screen, still does prevent me from getting a clear field. I am sure this is due to the softness of the core A flat crater always gives the best result, and I think, Mr. Richardson, it is up to you to call the attention of the manufacturers to this item, since we surely have no one else who would be listened to with any degree of attention. I have the new handbook, and all I can say is blessed be the hands that wrote this wonderful book.

All right, Brother Silver, I will consider my hands as being duly blessed; also I will call the attention of carbon manufacturers to this particular matter, but it cannot be expected that there will be immediately results. It takes time, and usually lots of it, too, to accomplish anything in a matter of this kind.

Later: the following letter just came to hand—evidence that the Speer company is very much "on the job."

June the 28th, 1916. F. H. Richardson, New York City. Dear Sir: When your letter of June 15th was received it was immediately turned over to our Engineering Department for their consideration, and this accounts for the fact that we delayed in acknowledging receipt of same and thanking you for your kindness in bringing this to our attention. The matter is being taken up by our engineers and as soon as the case is sufficiently developed, we shall be very glad to advise you of any discoveries that we have made. Assuring you of our appreciation of this matter, we remain, Very truly yours, SPEER CARBON COMPANY.

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy in the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Black Finishes for Amateur Camera Builders.

In response to several queries for means of finishing the metal parts of cameras, are given the following directions:

For camera parts a dead black finish is requisite, a lustrous finish being the cause of reflections. Formulas for blackening various metals are quite simple, but their efficiency should be tested on odd scraps of metal before treating the camera parts.

For Brasswork. Clean with fine emery and rinse; immerse in a saturated solution of copper nitrate for about two minutes and then remove and heat over the flame of a Bunsen burner or other clean flame, such as that of an alcohol lamp. Repeat this process several times, until the desired depth of color is reached. A saturated solution of copper nitrate can be made by dissolving an ounce of copper filings in two ounces of nitric acid; this should be done in open air, stirring the mixture as an aid to solution. Do not breathe the red fumes, which are highly poisonous.

Another method of blackening much used by instrument makers on brass articles is:

10 per cent. Ammonia	25 parts
Dry Copper Carbonate	5 parts
Water	75 parts

The cleaned brass is immersed in this solution with agitation for about fifteen minutes, or until a satisfactory black is obtained, when it is rinsed and dried or baked.

The solution should be about blood heat.

For Zinc Parts. Clean with emery and rinse off all grease and dirt, using hot water. Immerse in a solution made up of copper chloride 45 grains, zinc nitrate 30 grains, water 4 ounces, adding one-half ounce of hydrochloric acid, after immersion until the right color has been secured, rinse dry.

Tin Parts. Boil water, 1 ounce; borax, 15 grains; shellac, 30 grains; glycerine, 15 minims. Boil until all dissolved and then add 60 grains of nigrosin. Immerse until desired color is reached.

Bellows Interiors. Use a thin solution of shellac dissolved in alcohol in which lampblack is mixed to give the right color.

Camera Woodwork, Interior. In 10 ounces of hot water dissolve ½ ounce shellac and ¼ ounce borax. Then add ½ dram of glycerine and sufficient aniline black to make a deep black color.

There are also many black lacquers on the market which may be used for the coarser metal parts, but they are not so permanent as the methods given.

High Prices for Sugar.

J. Rufus Wallingford has entered the Photographic arena. Blackie Dawes has ironed out his silk hat, re-waxed his mustache, put on his famous tan spats and is seeking whom he may devour.

The shell game man has his lay-out spread on the table and the gold brick gent has packed his satchel with phoney money.

The market price of sugar, just plain sugar such as you carelessly dumped into your coffee at breakfast this morning, has gone to twenty-five dollars a pound, salt is as precious as platinum and starch can no longer be used on your fine linen.

You don't need to call the police to protect you. But you will probably go down to the surrogate's court and ask to have a guardian appointed if you buy some of the "substitute" developers on the market, and after finding that they don't work as well as they should, you send them to an analytical chemist for a report.

The Eastman Kodak Research Laboratory has been doing some valuable work for you. Here is what was found in a "developer" that sells for over $30.00 per pound: Metol 10 per cent., Hydrochinon 16 per cent., Sodium Sulphite 30 per cent., cane sugar 33 per cent. Other constituents (mostly water) of no value as developer, 11 per cent. Figuring Metol at $50.00 per pound, you could make up this "developer" for less than $6.50 a pound.

"Sweeten to taste" seems to be the rule in the manufacture (!) of war-time developers. Three contain sugar in quantities varying from 30 per cent. to 50 per cent. But sugar is not the only table luxury introduced. Another contains 36 per cent. of table salt and some Pyro, while another contains 40 per cent. of the ordinary wash-tub variety of starch. The directions on the bottle do not state whether or not this starch acts as a mountant and does away with the necessity for the use of paste.

Anyway it's better for the photographer to buy his paste separately from his developer. It's likely to save him from fifteen to twenty dollars a pound.

The warning is: Make your own substitutes. If you want to use sugar, salt and starch in your developer, go to the grocer. He may charge you war prices, but not Wallingford prices. The manufacturers of papers and plates are keeping chemical prices as low as possible and are publishing revised formulas to help out the situation. Watch the direction sheets and make your own substitutes.

How to Clean a Lens.

The lens should always be kept clean from dust, grease marks, finger prints or other impurities.

For ordinary cleaning in the field one should carry a tight envelope with several sheets of lens paper which is a very fine, satiny, soft Japanese tissue which may be purchased for a few cents at any optician's or good photo supply house.

To give a lens a thorough cleaning spread upon a table a clean sheet of paper; take the lens apart, and with a clean camel's hair brush dust each of the combinations on both sides. If the surfaces are very dirty and have lost their polish, make up the following:

Nitric acid	3 drops
Grain alcohol	1 ounce
Distilled water	2 ounces

Dip a tuft of filter cotton in this solution, rub each side of the lens, then polish with an absolutely clean chamois. As new chamois is often softened with oil it should first be thoroughly washed in soap and water and dried and well softened by crumpling and rubbing with clean hands before using. Never use old chamois unless absolutely sure of its perfect cleanliness, as the same property which renders it such a good cleansing agent also makes it liable to pick up bits of grit which may injure the delicate polish of the lens.

A small cleanly defined scratch does not damage a lens perceptibly, nor do small air pubbles in the glass, as they are unavoidable in the present stage of development in the manufacture of optical glass, but many fine scratches or perceptible dimming of any of the polished surfaces are serious defects and the lens should be returned to the maker for repolishing, or if the defects are of any appreciable depth, the lens should be disposed of and a new one purchased.

If, on placing one of the combinations on a piece of white paper, any discolorations can be observed, whether yellowish, spotted or prismatic sheen, it is probable that the balsam which cements the elements together has deteriorated and the lens should be sent to the maker for re-cementing. It is too delicate a job for any except an expert optician; for if the center of any of the elements is thrown out of alignment with the optical axis you have ruined all of the finer corrections of the lens; although you may not be able to detect it with your eye.

Clean the lens tube before replacing the lenses, each of which should be finally dusted with a camel's hair brush.

"American Photography Exposure Tables."

There has just reached our desk a copy of the new edition, eighty-fifth thousand, of the "American Photography Exposure Tables." This valuable booklet has been completely revised, and contains accurate tables for determining photographic exposures under all conditions in all latitudes throughout the world. It lists all plates now known to be on the American market, and contains, in addition to the tables, a concise and comprehensive treatise on photographic exposure, outdoors and indoors, by day and by night, for still and moving objects and for copying, reducing and enlarging. The book is completed by a number of pages designed for exposure records. Published by the American Photographic Publishing Company, Boston, Massachusetts. Price, vest pocket size, bound in cloth, twenty-five cents.

While this valuable booklet is intended primarily for the still photographer, it is of as great value to the motion photographer, and especially those who go about recording the strange places of the earth. By applying the simple calculations necessary in the matters of diaphragm and shutter speeds these tables apply as well to the motion camera as to the still box.

A List of Plate and Film Speeds.

We have just received from G. L. Harvey, manufacturer of the Harvey Exposure Meter, 105 South Dearborn street, Chicago, a new list of carefully compiled plate and film speeds that should add very greatly to the usefulness of this popular meter. Mr. Harvey has also gotten out a little folder that goes very thoroughly into the matter of motion picture camera exposures and every motion picture photographer should send for a copy of this folder. With the information that it gives, even tyros in motion picture work should find no difficulty in the overcoming of that bugbear of correct exposure in making motion picture film.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Flirting with Fate."

Released by the Triangle Film Corporation July 9.

(Suggestions prepared by S. M. Berg. By special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 6 T "It was rent day" is a sub-title and is printed reading matter on the screen. But 24 D "At Gladys' home" is a description of action.

August Holliday has a hard time getting along as an artist. He falls in love with Gladys Kingsley, whom he happens to see in the Park. His friend, Harry Hansum, takes him to a reception at her home, but he finds there is a rival. Discouraged, he goes home, and then meeting with further disappointments, hires Automatic Joe, a gunman, to shoot him unawares. Later word comes that he has inherited a million dollars and also he receives an encouraging note from Gladys. He decides he doesn't want to die and spends quite some time dodging men that look like Joe. He marries Gladys, still fearful, and as the ceremony is over he sees Joe in a Salvation Army suit. He has reformed and wants to return the money, but a long chase ensues before he can get near enough to Augy. Story closes with Joe a guest at the wedding breakfast.

The success of this picture depends upon the demonstration of Augy's fear for the assassin. The THEME suggested, "Serenata," by Tarenghi, although described as allegro moderato is characteristic of fear and would be appropriate to play at the suggested scenes.

(Hymn.) There are several scenes of Salvation Army meetings. It would be appropriate for cornet, trombone and drums only to handle these scenes and play some popular Salvation Army hymn at the suggested times.

Note particularly: Shot 36, Explosion 41¼, Explosion 58.

Time schedule: 68½ minutes (five reels—about 4550 feet).

Time		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	In Poppyland.....Albers (Moderato grazioso)
2½	T	The rent collector.	
4	T	The portrait of the girl.	Destiny Waltz.....Baynes
6	T	"It was rent day—"	
8	T	"I know who she is—"	Serenade ..... Zerkowitz (Allegro non troppo)
11	T	Auntie has imported a suitor.	
12	T	"That affair is cut and dried."	Eva Waltzes.....Lehar
15¼	T	"He's an artist—"	
16¼	T	"Let's beat it, Augy."	Serenade .....Ern (Allegretto)
20½	T	"I may not be welcome—"	A Garden Dance.....Vargas (Allegro moderato)
23	T	At the point of proposing.	
23½	T	Meanwhile at his studio.	Misterioso No. 1
24	D	At Gladys' home.	Nocturne ..... Krzyanowski (Molto lento)
28½	T	After a night of bitter anguish.	
29¾	T	Half an hour later.	Keep Going.....Kleinecke (Allegro 2-4)
31	T	"Why, I'd croak a whole family."	
32	T	"He shot a guy—"	Serenata .....Tarenghi (Allegro moderato) (THEME)
36	D	When Joe pulls gun.	
37	T	"That last style suits me."	Visions .....Tschaikowsky (Andante con espressione)
39	T	"Here's that painting, sir."	
41¼	T	But what if— (Explosion.)	Repeat: THEME.
42	D	Telegram.	Reverie .....Vieuxtemps (Andante con espressione)
43½	T	Automatic Joe remembers.	
44½	D	Salvation Army meeting.	Hymn.
45	T	Augy obeys an old injunction.	Repeat: THEME.
48	D	When Augy sees the detective.	
49	T	Interrupting a rehearsal.	Happy Hottentots....Romberg (Allegro 2-4)
51¾	T	Might this be Automatic Joe?	Repeat: THEME.
54	D	Salvation Army meeting.	Hymn.
54½	T	A fugitive nihilist.	Hurry No. 1.
56	T	"I was rated as the best—" (Salvation Army meeting.)	Hymn.
56½	T	One obligation still—	Repeat: THEME.
58	D	Explosion.	The Flatterer.....Chaminade (Molto capriccioso)
62	T	But alas our lovers—	
62¾	T	The orchestra will now—	Lohrengrin Wedding March. (Direct cue)
65	D	When guests throw confetti.	Repeat: THEME.
67	T	"My young friend—"	
67¾	T	"I knew it was a sin—"	Take Me Home With You. Romberg
68½	T	The End.	(Allegro moderato)

Musical Classification.

By S. M. BERG.

The following letter treats with a matter which is no doubt a problem to many players of the film. There is no question but that Mr. Taylor is seriously interested in his work.

Mobile, Alabama.

Dear Sir:

I have been reading with much interest your articles on "Music For the Picture," in the "Moving Picture World" and would like to ask you whether you would not devote an article again on the classification of a moving picture library.

I am organist at the Crown Theater of Mobile, Alabama. How would the following sub-divisions do?

Neutral	Pathetic	English
March	Religious	Scotch
Waltz	Indian	Western
Overture	French	Chinese
Selection	Oriental	Russian
Agitato and hurry	Spanish	Hungarian
North and South	Mexican	Italian
Misterioso	Irish	German
Love Songs	Negro	One-steps
Berceuses	Rags	

This list may look crude to you, but I am ambitious for enlightenment along these lines. Hoping you will give this some attention when you find it convenient, I am

Very truly yours,

EDWIN LYLES TAYLOR.

In reply to this valued correspondent, there is in preparation a very interesting series of articles to the Organist which will deal very thoroughly with all phases of the organ, including a detailed list of appropriate music.

The above list is not crude, but the fault I find is that there is not sufficient detail. For instance, under "March" there are military marches, maestoso marches, processional marches and funeral marches, which should be separately classified. Dancing waltzes, selection waltzes, pleasing little French waltzes, valse intermezzos, valse lentos must also receive their separate classification instead of all being under the one head, "Waltzes." Overtures and selections are the most difficult numbers to classify, according to my mind, because there is hardly one of them that can be played in its entirety for any picture. Educationals are an exception and even then they are hardly appropriate. Excerpts from them are excellent, however. Pathetics should be detailed such as semi-pathetic, pathetic, dramatic, etc.

All characteristics such as Indian, French, Oriental, Spanish, Irish, Scotch, English, etc., must be classified according to tempo such as allegro, allegretto, adagio, etc., because when you get a picture of this kind you cannot play an allegro number to a pathetic scene just because the allegro number happens to be English and the scene English.

To tell a little secret, I have for my own use a system of index cards whereby if I require an allegretto I turn to this card where I have listed everything that will depict allegretto including some allegro and moderato movements which would be effective if the tempo were changed. This is also a very important point in the playing of music. I have always maintained that it is perfectly permissible to somewhat change the tempo of the music to interpret the action. There is a tendency among players today to overuse special music in hurried action. Supposing the character on the screen is seen riding horseback

in the park and for the purpose of introducing another character a suggestion of an accident or runaway is portrayed. Frequently only a flash is seen. You possibly would be using a bright two-step or popular number for the park scene and to change to an agitato which would only last ten seconds would be difficult and unsatisfactory. But to momentarily hurry the tempo of the piece you were playing would give you the desired effect.

One thing more upon which Mr. Taylor is certainly to be congratulated is his classification of "North and South." To my personal knowledge, a leader was sent from New York City to take charge of a restaurant in Washington, D. C. On a certain occasion he played a selection of American Airs which contained a certain Northern air, still considered objectionable to Southerners, and there resulted an uproar that required all the manager's diplomacy to quiet. In the picture theaters of today such incidents are frequently happening, players feeling that any patriotic air fits a military figure.

Space prevents me from dealing more thoroughly with this question, but at a future date I hope to go very thoroughly into this phase of music for the film.

Musical Terms (Continued).

By S. M. BERG.

SIGNATURE.—The signs indicating tempo and scale in which the melody is played.
SIMILE.—Similarly; a direction to perform the following measure or passages in the same style as the preceding.
SMORENDO.—Dying away.
SONORO.—Sonorously, resoundingly, resonantly, ringingly.
SOSTENUTO (SOST.).—Sustained; prolonged. Standing alone, as a tempo mark it is much the same as *Andante cantabile.*
SOTTO.—Below—under, *sotto voce,* in an undertone, under the breath.
SPICCATO.—See springing bow.
SPIRITO, CON.—Spiritedly, with spirit.
SPRINGING BOW.—In violin playing, a style of bowing in which the bow is allowed to drop on the string, making it rebound and quit the string between each two notes.
STACCATO (STACC.).—Detached, separated; a style in which the notes played or sung are more or less abruptly disconnected.
STENTANDO (STENT.).—Delaying, retarding, dragging.
STREPITO.—In a noisy, boisterous, impetuous style.
STRETTO.—Pressed together; hurried.
STRIDENTE.—Strident, rough, harsh.
STRINGENDO (STRING.).—Hastening, accelerating the movement, usually, suddenly and rapidly, with a crescendo.
SUBITO.—Suddenly, without pause

T

TACIT.—"Is silent."
TARANTELLA.—A dance 6-8, gradually increasing in speed.
TEMPESTUOSO.—Stormily, passionately, impetuously.
TENUTO (TEN.).—"Held," means (a) generally, that a tone so marked is to be sustained for its full time value; (b) occasionally legato.
TOSTAMENTE.—Boldly and rapidly.
TRANQUILLO.—Tranquilly, quietly, calmly
TREMOLO.—Quivering, fluttering.
TROPPO.—Too, too much. *Allegro ma non troppo,* rapid but not too fast.
TUTTO.—All, whole; *con tutta la forza,* or *tutta forza,* with full power and strength.

U

UNISONO (UNIS.).—Unison.

V

VELOCISSIMO.—Very fast; with extreme rapidity.
VIGOROSO.—With vigor, with energy.
VIOLENTO.—In a violent, impetuous style.
VIVACE.—Lively, animated, brisk. *Vivace* calls for a movement exceeding *Allegro* in rapidity.
VIVACISSIMO.—Very fast, presto.

(*The End.*)

Announcement.

By S. M. Berg.

These columns in the past have almost exclusively been devoted to the pianist or the orchestra leader. To-day one must realize the enormous strides that the organist is making in interpreting music for the film. It is not an improbable calculation to state that 70 per cent. of the motion picture theaters have some form of organ and that 60 per cent. of this number depends upon this instrument as the only means of musical accompaniment.

Realizing the enormous number of players and in reply to many inquiries from correspondents a series of articles will be presented dealing with all phases of this important work. It is hoped that help will be found in them by the pianist aspiring to become an organist or the church organist turning to motion pictures for a livelihood who lacks experience in the industry.

Aware of the fact that there would be many questions or technical points to be dealt with I am pleased to inform my readers that I have secured the services of Norman Stuckey to collaborate with me. Mr Stuckey has a thorough technical knowledge of the organ and he is today filling the position of organist in one of New York City's largest motion picture theaters. His capabilities and experience in the musical interpretion of motion pictures are therefore unquestioned.

The articles will appear in the following order:

1. THE ORGAN.
2. HOW A PIANIST CAN BECOME AN ORGANIST.
3. TECHNIC. (Including manuals and pedals.)
4. REGISTRATION. (Stops and combinations.)
5. EFFECTS AND PHRASING.
6. SUITABLE MUSIC AND SCREEN ACTION IT DEPICTS.
7. HOW A CHURCH ORGANIST CAN BECOME A PICTURE PLAYER.

Inquiries that open any new phase of this work will be dealt with in due course in succeeding articles. An immediate reply, however, will be sent by mail to the correspondent.

Brevities.

Charles Fang, the Oriental musician who composed the musical score for the Unity Sales Corporation's serial "The Yellow Menace" takes issue with a recent musical article which suggests high tensioned music for pictures with Oriental settings; this article recommends such music as Oehmler's "Cleopatra," Gruenwald's "Arabian Nights," and Luigini's "Ballet Egyptian."

It is useless, inartistic and jarring in its effects upon the audience to use patched-up music for a big serial picture dealing with a topic of "The Yellow Menace," says Mr. Fang, who, by the way, is a graduate of Yale University. Its effect upon the continuity of the action is ruinous, and in many other ways it tends to distract from the value of the pictures. In writing the music for "The Yellow Menace" I tried to carry out a certain definite underlying theme which carries the thread of the Oriental story throughout the pictures. Music is to a picture what the laying on of colors is to a work of art. That is to say, I believe that music holds certain color values, in which I am borne out by the Bakist Russian Symphony Orchestra, which goes so far as to use colors to express the emotions aroused by its music, such as red for passion, purple for anger, blue for disdain, and yellow for jealousy. I think that the music of "The Yellow Menace" will offer a distinct surprise, for while it is Mongolian in its deepest currents the surface tones and values are Caucasian in nature.

The Place of the Animated Cartoon

Where It Belongs in a Motion Picture Program Told by Harry Palmer, Gaumont Cartoonist.

THE animated cartoon is an integral part of any motion picture program, whether the exhibitor places his main dependence upon a five-reel feature or upon pictures shorter in length. It is the exhibitor's aim to provide variety. The cartoon is the farthest remove from the photoplay in method of depiction, and as such comes as a psychological shock to the spectator. His interest is not only arrested for the animated film, but it is also stimulated for what follows.

In the old days of melodrama the playwright would always put in an Irishman or a Chinaman who was known as "comic relief." He has been denied comedy in writing features for the screen, and must now provide comedy as a separate entertainment. In pictures comedy now has three divisions, each important; there is polite comedy into which Miss Mabel Normand is being graduated, slap-stick comedy, such as is given in its best form by Charles Chaplin, and animated pictures.

The first and second forms of comedy may not both appeal in the same house. There are neighborhood theaters which prefer genteel comedy, and others which have the risibilities of its patrons aroused only by the slap-stick and the seltzer bottle. It is interesting to note that both classes of houses welcome the animated pictures. This is due to the fact that spectators more readily accept the animated picture convention, recognizing that they are not asked to give the cartoon the same credence they do the comedy. Their surrender to the "make-believe" is easier.

The best place on the program for an animated reel is right after the big feature.. This may be a five-reel picture or a three-reel picture. Whichever it is, it is usually of a tense nature. Spectators wish to relax after it is over, and—as was explained in showing how the animated picture appeals to the greatest number of spectators—the greater relaxation for the greatest number is secured by showing an animated picture.

Events of national importance, the coming election, the Mexican situation, and general preparedness, afford such striking subjects for caricature that the cartoonist now makes his happiest hits depicting such events in a gently satirical vein. The ideas are grasped immediately by every one. For these reasons the animated cartoon should have a place on every program.

GEORGE PROCTOR MARRIES MISS CURRAN.

After resigning as scenario editor of the Gaumont company to join the Lasky forces in California, George DuBois Proctor surprised many of his friends in the newspaper and theatrical worlds by announcing his marriage to Miss Eileen Alanna Curran. The ceremony was solemnized in the rectory of All Saints Church, New York City, July 3, and Mr. and Mrs. Proctor left three days later for Hollywood, Cal.

Mr. Proctor, who is a Yale graduate, is well known from coast to coast in the newpaper field. More recently he has been interested in editing motion picture publications, and serving as scenario editor of several of the more important film corporations. Miss Curran, who played last season with Montgomery and Stone in "Chin-Chin," appeared previous to that with "The Pink Lady" and with Lew Fields in "All Aboard." She is an ardent Irish worker, and has been noted as a stage beauty since she appeared first in America with the Irish theater movement.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

CO-OPERATIVE CONTRACT REVISED.

THE responses to my proposal for a co-operative educational film service have been many and encouraging, but the number of unequivocal acceptances has not reached the point where operation of the plan is assured for the coming year. Too many of my fellow educationists are apparently deluded by the smug notion that they will be able to secure the proposed service just as easily by waiting until next September before they actually sign contracts for this school-year series of weekly five-reel educational programs. I have faithfully tried, in previous articles, to disabuse their minds of any such thought. I must now reluctantly announce that only those who have made the initial payments (membership fee and forty per cent.) as provided in the abridged contract can reasonably claim the right to purchase the service at the rates specified on this page in the issue for May 27. Your delay, Mr. Educationist, in accepting the original proposal makes it possible at this time to revise the contract in certain particulars without injustice to any intending circuit member; more exhaustive study of the situation convinces me that it will be wise to incorporate into the plan certain principles that will work for stability and equity in the operation of each circuit.

The charges are to be increased by only a small amount just now, but there can be no guarantee that those who are least prompt in subscribing will not find the fees considerably advanced by the time their minds are fully made up. The rate of rent as now revised will average a little less than forty-four cents per reel per run—provided the co-operative care of the films proves to be such that they actually last through the school year. The schedule of charges for the use of each reel is arranged on a decreasing scale, according to the number of runs for which the film has been used, and it is estimated that each member will use fifty reels at the 75-cent rate, fifty at the 50-cent rate and one hundred at the 25-cent rate—thus making the total rent on 200 reels (forty weekly programs of five reels each) only $87.50.

As stated in the accompanying outline, preference will be shown in the formation of each circuit to groups of members subscribing for totals of about a dozen runs within each weekly circuit. In order to facilitate the grouping of local members into regional circuits without delay, a promoting member will probably be appointed in each center about which a satisfactory cluster of subscribers seems likely to develop. Lest there be a stampede of applicants for such appointments, it should be stated at once that the compensation, if any, allowed to promoting members will be merely nominal, although all approved expenses incurred will be paid out of the net proceeds of the enterprise. I shall be glad to receive suggestions as to the persons in each region most likely to prove efficient in the promotion and supervision of these weekly circuits.

It should be sufficiently plain to all now that prompt action alone can make possible the inauguration of this plan early in the coming school year. If we are to have the special positives printed in time for use in September the required number of membership fees and first payments on rental must be in hand far enough in advance to permit the necessary preliminary work to be done **before** the summer is over. Bethink you! YOUR delay, combined with like inaction on the part of a few others, may mean the indefinite postponement of real visual instruction in our schools. "Act, **act in the living present!"**

The very generous attitude of the publishers of the Moving Picture World has enabled me to insert in this department, beginning with the issue for April 15, 1916, ample information about this plan of securing educational motion picture films for school use through the active co-operation of educationists themselves. In view of the fact that nothing further can be done until ACTION on the part of prospective users of such films makes the plan operative over a fixed circuit, we have determined that the details of the proposed contract will not be republished after this.

Therefore, since no further space in this department will be available for announcement, it is up to you, Mr. Educationist, to send in your subscription without further delay. If you want this chance for your school, write me at once, stating the number of runs for which you will subscribe and giving the names and addresses of other probable members in your region.

Educational Motion Pictures for Schools.

Are you willing that your school shall become one of two hundred or more co-operating institutions to be routed in one or more interstate circuits for the economical circulation of **non-inflammable** films for **standard** machines?

Features of This Co-operative Plan.

FILMS:
Non-inflammable material. *Standard* gauge and perforations. For *any* standard machine. Standard length (approximately 1,000 ft.).

PRODUCERS:
Unrestricted; no preference. Many leading firms have pledged fresh positives from any of their negatives that are no longer in active demand in the theaters. We may stimulate further production.

SUBJECTS:
Wide variety (see programs). Correlated closely with school work. Complete lists not available until after searching editorial work; then supplied in detail to members. Specialized lists for, e. g., *high* schools as fast as the number of subscribing members of each type may warrant.

PROGRAMS:
Weekly, through 5 to 10 school months, 4 to 6 reels each (lock-reel plan). Balanced so as to include, e. g., three reels, literature or history; one reel, nature, science, geography; one reel, industries, civics, sports. Perhaps a wholesome comedy.

BOOKINGS:
Each series routed fully in advance. Each member to receive in advance his calendar showing all dates and subjects.

TRANSPORTATION:
One-way-only charges from next preceding point, borne by each member; obviously by enlisting your neighbors you save.

AREA COVERED:
No part of United States excluded. Any chain of subscribers for a dozen runs within a weekly circuit may be supplied in almost any region.

TIME ALLOWED:
Two-run subscribers retain films from morning to midnight only. One-run subscribers, half-day.

FINES:
Damage to material fully paid for by subscriber constructively responsible. Delays and errors in forwarding find for the good of the service.

RENT: (Payments to be made as specified below.)
Average, probably less than 50c per reel per run. Entire year's series of, say, 40 weekly five-reel programs, approximately $87.50 per run. Charges vary according to age of films: A. Under 100 runs old, 75c per run. B. One hundred to 200 runs, 50c per run. C. Over 200 runs old, 25c per run.

REELS AVAILABLE:
Number of reels in a given circuit dependent upon runs subscribed for. Approximately half as many reels as runs. If 400 runs sold 200 reels assured.

FREE AIDS: (To be provided from surplus.)
Pedagogical leaflets to be specially prepared by staff of educators. Lantern slides and stereographs grouped in close relation to topics in the films. Color prints, postcards, etc.

MEMBERSHIP:
Not restricted, except as distance from nearest members may exclude you; ergo, enlist others in your religion. Preference will be given to groups of members subscribing for total of about a dozen runs, $20.00, more or less, according to date of joining circuit. Annual fee, $20.00—more or less, according to date of joining circuit. Promptness rewarded by discount.

PAYMENTS:
Membership fee, in advance, $37.50 per run, before films can be had (for cash) from the producers; $25.00 per run, after 10 weeks of service (part of this fund used for leaflets); $25.00 per run, after 20 weeks of service (part of this fund used for other aids). Deferred payments to be represented by negotiable notes sent in with first payment.

BUDGET:
About $1,000.00 for each weekly circuit. Membership fees cover editorial expenses, etc. Per run installments applied first to cost of films and operating expenses. Net proceeds divided: (a) Reserve fund, for replacement of films or distribution as dividend, or used to stimulate production of educational scenarios and films. (b) Free aids fund. (c) Compensation to manager.

If the plan as outlined above appeals to you as likely to enable the pupils in your school system to have their rightful chance to see desirable educational motion pictures, I shall be pleased to have you write me. Send a small remittance for copies of the full form of contract, which will then be sent as soon as the total remitted by all interested will justify printing and distribution. HARDIN LUCAS.

Many Changes in That Universal Program

New Schedule of Release Dates and a Rearrangement of Brands--- Many Interesting Subjects

THE new arrangement of the Universal program goes into effect during the week of July 17. After a correspondence with all the Universal Exchanges, Morris Pivar, head of the Universal Program Department, has found that the majority of exchanges are in favor of identifying certain types of subjects with various brands, rather than identifying the stars with these brands, which has been the practice in the past.

In the program for the week of July 17, as given below, it will be noticed that the following changes have been affected:

The Tuesday Victor takes the place of the former Imp.

The Wednesday Laemmle takes the place of the former Victor.

The Thursday Victor takes the place of the former Laemmle.

The Friday Rex takes the place of the former Victor.

The Saturday Laemmle takes the place of the former Powers.

The Sunday Imp takes the place of the former Laemmle.

A five-reeler will be released under the Red Feather brand each week thereafter. On July 17 Flora Parker DeHaven, wife of Carter DeHaven, will be featured in "The Seekers," a five-reel drama, in accordance with this policy. The Nestor brand hereafter will stand for parlor comedies and on the same day that "The Seekers" is released Eddie Lyons and Lee Moran will break up the game in "Kill the Umpire," a Nestor comedy of the parlor and the diamond.

Each week hereafter there will be released a three-reeler under the Gold Seal brand and the first of these will be put on the market on July 18.

The title of this picture is "The Crystal's Warning," a three-reel mystery drama in which Hobart Henley, Sydell Dowling and Sidney Bracy are featured. The Victor brand will henceforth be synonymous for comedies or comedy dramas and on July 18 Violet Mersereau and William Garwood will appear in the first of these Victors, entitled "The Gentle Art of Burglary."

On July 19 Mary Fuller, who is still at the Universal's Fort Lee studios, will star in "The Garden of Shadows," a two-reel society drama. This will be released under the Laemmle brand, which hereafter will symbolize refined society dramas. On the same date Billie Ritchie will cavort about on the top of an eighteen-story building in "A Bold, Bad Breeze," an L-Ko slap sticker. Universal Animated Weekly No. 29 will be released on the same day.

Pat Rooney in "The Belle and the Bell Hop," a two-reel Victor comedy, heads the bill on Thursday, July 20, and is followed by King Baggot in "His Own Story," a Big U sea drama. Under the Big U brand rural, costume, sea, light western and juvenile dramas will be released in future.

In accordance with the new program arrangement by which novelties, such as cartoons, manikins, juvenile comedies and educationals will be released under the Powers brand, "The Devil Dancers of India," one of the Dorsey educational features, will be given out over the exchange counters on July 20.

Herbert Rawlinson with Agnes Vernon is featured in "Lee Blount Goes Home," a two reel Imp under-world drama, on July 21. Melodramas, detective, mystery and under-world dramas hereafter will be released by the Universal under the Imp brand. On the same day Allen Hollubar and Ruth Stonehouse will be seen in "The 'Phone Message," a Rex society drama. All refined society dramas will be released hereafter under the Rex brand. July 21 will also see the release of the Nestor comedy scream, "The Come On," in which Matt Moore and Jane Gail take the leads.

Western, mountain, Indian, railroad and animal dramas hereafter will be released under the Bison brand, and the first of these, "A Midwinter Madness," a two-reel northwestern snow picture featuring Dorothy Phillips, will be sent out on July 22. On the same day G. Raymond Nye and Roberta Wilson will appear in "A Social Slave," a Laemmle society drama. The day's program will close with William Franey and Gale Henry in the Joker comedy, "She Was Some Vampire." Hereafter slap-stick comedies will be released under the Joker and L-Ko brands.

On July 23 the feature will be "Branscombe's Pal," a two-reel society drama which will be released under the Re brand. On the same day Billie Armstrong and Louise Orth will play the part of funmakers in "Spring Fever," a time' L-Ko release.

The twelfth two-reel episode of "The Adventures of Peg o' the Ring" featuring Grace Cunard and Francis Ford will be released during the week of July 17.

On July 31, Carter De Haven will be seen in the five-reel Red Feather, "From Broadway to a Throne," and on July 24 Hobart Henley will star in "Temptation and the Man," another Red Feather five-reeler.

Pathe Fashion Film to Have Wide Publicity

Co-Operative Publicity to be Given these Releases by Leading Newspapers and Department Stores

THE most beautiful fashions ever seen in America shown at the same time in leading newspapers, leading department stores and leading moving picture theaters, will result from a decision just made by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. Fashion films will be produced by Pathe under the personal supervision of Miss Florence Rose, the country's famous fashion expert, formerly editor L'Art de la Mode and editor of the fashion pages of the New York Evening Mail and the New York Globe. The first release in one reel will be seen publicly the week beginning August 7 and new pictures will be shown every two weeks thereafter. Leading newspapers will, every day for twelve days in advance of release date, publish the fashions to be shown on the screens in each release. Later, the garments will be on sale in the stores. This means that the women of America can first see them in the newspapers, then on the screen, and later at their own department store. The title of the first reel is "A Day With a Society Girl," which shows her from the time she wakes up in the morning until she leaves the Charity Bazaar that night. Twelve of the most beautiful girls in New York will be shown in 30 of the very latest creations ranging from boudoir caps and night gowns to the latest style in evening dresses and a feature of the release is a famous scene at the Englewood Golf Club.

The picture presents in advance what the most fashionable women will wear in September, October and November. It will show thousands of dollars' worth of furs, shoes, hats etc. The following list of newspapers merely marks a beginning. Additional ones are being signed in large numbers:

Chicago Daily News, St. Paul News, Minneapolis News, Omaha News, Louisville Times, Pittsburgh Dispatch, Buffalo Enquirer, Baltimore American, Boston Traveller, Syracuse Post-Standard, Utica Observer and Cleveland News.

These are something entirely new in fashion pictures. In the past, fashion films have shown the creations of Paris and Fifth avenue solely. Never have they shown the fashions for the American women of East, West, North and South. The Florence Rose pictures will show the new fashions that the women in your city, whatever it may be, will wear. This is the first time an attempt has been made to show the women of the country, months in advance, the clothes they will be wearing during the coming season.

The first release will present some of New York's latest fall fashions. A pretty story will be woven into each reel to increase the interest of the audience. This means that by the time the fashion reels reach the smaller cities the pictures will still be of unusual interest because they will show what the women there will be wearing at that time.

Famous Players-Lasky Corporation

Stars, Plays, Editors and Other Important Adjuncts Being Gathered About Great Combination

THAT the merger of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company into the $12,500,000 Famous Players-Lasky Corporation was one designed to gain instant increase in productive activities by these leading producers for the Paramount program is clearly indicated by the first announcement emanating from the newly formed concern.

The engagement of Robert E. MacAlarney, city editor of the New York Tribune and president of the New York City News Association, as editor of the Lasky scenario department which followed closely on the heels of the engagement by the Famous Players of Shannon Fife, John A. Moroso, Izola Forrester and Forest Halsey to assist Harry R. Durant in that company's script department, shows that the stories in which the concern's great aggregation of stars is to be presented will receive the most careful attention of trained experts.

The record-breaking offer by the Famous Players of $100,000 for one hundred photoplay ideas is unaffected by the merger and the new corps of scenario experts will devote a large part of their attention to the technical perfecting of those scripts which are accepted under the offer. Add to this material the five new plays and the amount of material which is being piled up by the producers becomes apparent.

As a further indication of the projected activities of the combination it may be stated that a series of special Mary Pickford subjects is now being planned. John Emerson, who made his debut as a motion picture star with the Famous Players and has since acquired an enviable reputation by his remarkable success as a director of photoplays, has been engaged to direct Miss Pickford in these productions.

Del Henderson, one of the best known motion picture directors in the business, has been added to the Famous Players staff, and is now at work on "Rolling Stones" in which Owen Moore is being starred.

The first stars to be engaged since the merger are Maurice and Florence Walton, the internationally celebrated dancers, who are soon to appear in a Famous Players production.

The moving of the Lasky scenario department, under Hector Turnbull, from the west coast to New York augurs closer co-operation between the two companies at once, and a desire to concentrate the scenario work.

Still another indication of the get-together spirit, the office of Adolph Zukor, president of the new concern, will be moved from the Famous Players Studio in Fifty-sixth street to 485 Fifth avenue, the address of the Lasky Company. The publicity departments of the constituent companies will also make their headquarters at the Fifth avenue address.

One of the great advantages of the merger is the fact that the placing of the executive responsibility upon the shoulders of Adolph Zukor, Samuel Goldfish and Arthur S. Friend, respectively president, chairman of board of directors and treasurer, will give Jesse L. Lasky opportunity to devote a far greater part of his time to the actual producing of pictures, and of coming in even more frequent personal contact with the stars and directors.

Picture Trip Around the World by Auto

C. Post Mason Will Exhibit and Arrange State Rights for "Greater New York By Day and By Night"

LEAVING New York the early part of August C. Post Mason, traveling by automobile, will commence a trip that has for its intinerary the principal countries of the world. He will stop at the principal cities en route from New York to Frisco, exhibiting his production, "Greater New York by Day and by Night," and disposing of territory. From Frisco car and driver will take steamer for Honolulu, where a ten days' stay will be made, then on to New Zealand and Australia. From Australia, the Far East, including Japan, China and India, from thence to Egypt, Italy, Spain, France and England. In addition to exhibiting his production of "Greater New York by Day and by Night," Mr. Mason will take a series of pictures throughout the entire route which he intends to exhibit on his return to New York.

Mr. Mason has spent the last fifteen years in traveling on the continent and through the Far East and has already accomplished some very big motor tours. He holds the thousand-mile-non-stop-run record of Australia, and his last trip, some six months ago, was a tour of 2,400 miles through Queensland with a company of six performers, under the patronage of the Belgium Consul at Queensland and in aid of the Belgium Fund.

Mr. Mason's production "Greater New York by Day and by Night" has been made with the official sanction of the municipal authorities. The Commissioner of Parks, the Commissioner of Bridges, the Immigration Department and General Manager Headley of the Interborough, all granted special permission for this production. The statistics given in the titles for the production are all authentic and were furnished by the various commissioners to be used in this production. Every scene of note in New York including its world-famous buildings, bridges, transportation systems, drives, boulevards and streets are all shown.

The State rights and the bookings for local exhibitions will be done from Mr. Mason's New York office, Candler Building, 220 West 42d street.

Mr. Mason is a well-known identity in the theatrical world internationally, having been associated with several international tours and events of note, having been general manager of the great six-day bicycle races at Sydney and Melbourne, where a world's record for attendance was created, there being over 65,000 people at the finish of the Sydney six-day race.

C. Post Mason and His Touring Car—Mrs. Mason, Who Will Accompany Her Husband, Is in the Car.

It will be Mr. Mason's endeavor to make this picture of New York as educational as possible and he will lecture on same. A trade showing of this subject will be given at the Sun Photoplay projection rooms, 218 West 42d street, at 3 o'clock Thursday, July 13.

Pathe Program Ready up to End of July

First Two Chapters of "Grip of Evil" and Gold Rooster Play Featuring Lina Cavalieri and Lucien Muratore

THE Pathe Program, with at least four reels of serial stuff on its pages each week, begins the week of July 17 with "The Lost Paradise," the next to the last chapter of the "Who's Guilty?" series. Anna Nilsson has been featured with Tom Moore throughout this entire series, and the combination has thus far been a decided success.

Following "The Lost Paradise" comes "Fate," the first chapter of "The Grip of Evil," continued photodramas which have been described as "a master plot in fourteen chapters of two reels each." Miss Jackie Saunders, the Balboa player, aptly dubbed "The Maude Adams of the Screen," is featured with Roland Bottomley throughout these plays. "Fate" tells of an English nobleman banished from home because of his attachment to a girl "not of his class." He marries the girl, comes to America with her, and a child, John Burton, subsequently the hero of each chapter of these photodramas, is born to them.

"Unfriendly Fruit" is the title of a Heinie and Louie comedy released on the Pathe Program in the week of July 17. It features James Aubrey as "Heinie." The story is of slapstick variety and starts with that luckless pair, Heinie and Louie, rescuing a fair damsel, who tells them her life history.

Next is a cartoon comedy, "Home, Sweet Home," by Rube Goldberg—the "guy"—so the advertisements say—who made laughing a national daily habit.

On the same reel with the Goldberg cartoon is a short educational, "The Caterpillar," showing this insect the insatiable hunger of which is responsible for the destruction of so many gardens.

The piece de resistance of the Pathe Program of the week of July 17 is "The Shadow of Her Past," the Gold Rooster Play, featuring Lina Cavalieri, sometimes called "the most beautiful woman in the world," and her husband, Lucien Muratore. The feature is in five parts. It is a romantic tale of an American girl studying music in Italy, who loves and is loved by a promising young painter. The story breathes an old-world atmosphere, and was given every realistic advantage in the matter of set, natural scenery, extras, etc., when Mr. Muratore, under whose supervision the film was made, took his company to Italy some months ago.

The week of July 17 ends with No. 58 and No. 59 of the Pathe News, issued respectively on Wednesday, July 19, and Saturday, July 27.

July 24 ushers in the last chapter of the "Who's Guilty?" series, "Weighed in the Balance." It is fitting that "Weighed in the Balance" should be the final chapter of this series, as it is the strongest drama of the lot, which is saying a great deal.

The second chapter of the new "Grip of Evil" continued photodramas, "The Underworld" follows the last installment of "The Grip of Evil." These dramas depict the adventures of John Burton in search of an answer to his question, "Is Humanity in the Grip of Evil?"

The Lonesome Luke Comedy for the week of July 24 is "Luke, Crystal Gazer," and shows the flexible Harold Lloyd, alias "Lonesome Luke" as a "spiritualist." Following "Luke, Crystal Gazer" comes a split reel industrial and scenic film. The industrial is "Paper Parasols," which shows the making of paper parasols in Java from the use of the crude materials to the assembling of the finished product. The scenic is called "Ornate Pagodas." The film is a pleasant one and a welcome rest between heavy dramas.

The week of July 24 is rounded out with two issues of the Pathe News, No. 60 and No. 61, released on Wednesday, July 26, and Saturday, July 29, respectively.

Kalem's Funmakers Busy

Studios on Coast and Florida Going at Top Speed to Meet Demand for Comedies.

WITH three comedy releases a week on the General Film Company program, the Kalem Company now has quite an army of fun-makers at work at the two Coast studios and in Jacksonville. Ham and Bud and Ethel Teare head the forces on the Pacific Coast, producing the Tuesday and Wednesday releases.

"The Great Detective," and "A Watery Wooing" are the two subjects recently completed by these companies. In the former Ham makes a vigilant Sherlock and Bud the Watson who takes care of his 999 disguises. To secure many novel effects trick work was called into strong play in this one reeler. Ellen Godsay and A. Edmondson are others in the cast of "The Great Detective," which is scheduled for release on July 18.

In "A Watery Wooing" Ethel Teare makes a pretty picture in a comedy of the seashore in which she is supported by Myrta Sterling, Gus Leonard and Victor Rottman. "A Watery Wooing" will be issued on July 19.

"A Double Elopement," coming on Friday, June 21, is the release just completed by the Sis Hopkins company. Rose Melville's famous creation gets into a ridiculous mixup following her taking up of the study of "fysical kulture."

With the final touches put to "The Girl and the Tenor," the first Ivy Close release, Director Robert Ellis has started another single reeler in which Ivy is seen leading a double life, as a popular cartoonist and a writer of "high-brow" literature. Naturally affairs get tangled and she finds herself in a pretty mess, keeping her separate identities in their proper places.

RIALTO USHERS READY FOR SCRAP.

The Rialto drill corps, consisting of sixteen of the ushers of that theater, who have been trained in military evolutions until they have achieved a degree of perfection that has caused them to invite competition with all comers, have notified Managing Director S. L. Rothapfel of their intention to enlist as a unit in event of actual hostilities in Mexico. They were assured their salaries would be paid by the corporation during their absence.

Selig Pinned Faith to Short Subjects

Now Reports Splendid Results in an Increased Business on General Film Program.

OVER a year ago, William N. Selig, president of the Selig Polyscope Company, publicly asserted that the public demanded more and better picture plays of three reels and under. At that time the more or less padded feature play held full sway and many authorities in motion pictureland smiled when they read Mr. Selig's statement.

Then Mr. Selig announced another policy: "I shall assign my best directors, my strongest stories and my highest priced stars to the production of shorter length films to be released in regular service of the General Film Company." This statement was also received with merry ha, ha's by many who thought some press agent or other was getting busy.

And how things are changed today? The Selig business through regular General Film service trebled within six months; exhibitors of motion pictures wrote commendatory letters; the public demanded Selig pictures in one, two and three reels.

Then some of the "wise ones" awakened; statements were prepared six months later reiterating just what Mr. Selig had stated over a year ago. Other concerns promised more money and more attention to their shorter length comedies and dramas.

Just the same, credit is due Mr. Selig for his far-sightedness. He stood alone a year or more ago in his determination to increase the quality of two and three reelers, to pay as much attention to the production of shorter films as to productions of five reels or more.

That the public has appreciated Mr. Selig's sound policy is attested by the unusual popularity of Selig picture plays, which have indeed reached an enviable standard. And what is more, Mr. Selig personally views and pronounces judgment on every film play now released by his company.

A NEW ACTOR: PAUL PANZER, JR.

At the home of Mr. and Mrs. Paul Panzer, 260 Morningside avenue, Cliffside Park, N. J., on June 26, there arrived Paul Panzer, Jr. Felicitations.

Will Keep up the Pace at Essanay Studios

No Let-up During the Summer—New Subjects for General Film and V-L-S-E

THERE will be no lessening of efforts at the Essanay studios during the summer months. On the contrary, production will be continued with the consistent average that has been maintained in months past.

If any doubt rested in the minds of Essanay directors and actors of whether or not an easy summer was in prospect, it was dispelled when President George K. Spoor placed another feature on the floor. This, with the two other features now in the course of constructions, and together with the General Film Service program, will employ without interruption every principal in the large stock company.

The latest five-act play for V-L-S-E distribution is "Lost Twenty-four Hours," the famous stage comedy played with wonderful success for years by Robert Hilliard. It offers ideal film material, being a fast moving piece founded on humorous complications. Richard C. Travers, Marguerite Clayton, Warda Howard and a capable supporting cast will appear in it. It is being directed by L. C. Windom. Interiors require numerous large sets, and this part of the picture will be taken first.

Essanay's largest studio is now occupied with sets for Henry B. Walthall's latest feature, "The Sting of Victory." All exteriors have been completed and the new vehicle for this famous star will be ready for release early in August. The play was selected by Mr. Walthall himself and as it is a theme which he likes, President Spoor believes that he can predict that it will be a superior production.

Edna Mayo and company are still at the Dells of the Wisconsin River, working out of Kilbourn, Wis., for scenes in "The Return of Eve," a five-act feature. Most of the picture will be exterior scenes, but the few interiors must be elaborate. A whole studio has been set aside for the construction of these sets and when the company returns there will be no delay in starting interiors. Miss Mayo's supporting cast at the Dells includes Eugene O'Brien, Edward Mawson, Emily Fitzroy and Edward Arnold.

While the short-reel program at Essanay is well ahead of release there is no slowing up on this angle either. Numerous two and three-reel offerings presenting Essanay's best known actors and actresess are now in the process of production or preparation.

At Leading New York Picture Theaters

Programs for the Week of July 9 at New York's Best Motion Picture Houses

"The Selfish Woman" at The Strand.

FOR the week beginning July 9, the Strand theater offered Wallace Reid and Cleo Ridgley in "The Selfish Woman." This screen play is another of the Hector Turnbull stories, written especially for the two stars and produced by the Jesse L. Lasky Feature Play Co. The story of the play utilizes the two fields which are favored by the moving picture; scenes which use Eastern society for a background and contrasting scenes in the rugged life of a Western railroad camp.

As an added feature the Strand offered the latest Charlie Chaplin release, "The Vagabond." This is the second Chaplin comedy to be shown at the Strand, the success of the first picture being such that arrangements have been made for the future Chaplin pictures.

The musical program consisted of an overture by the Strand Concert Orchestra, incidental music and numbers by three soloists.

"The Half-breed" at the Rialto.

Two comedians headed the program at the Rialto—Douglas Fairbanks and Charlie Chaplin. The latter did not make his advent until Monday, when he was seen in "The Vagabond." Meantime Mr. Fairbanks monoplized the bill in a dramatic photoplay, "The Half-breed," with the support of a Keystone comedy, "Bathtub Perils," "The Half-breed" shows Fairbanks in a role new to him. While there is a comedy element running through the story; it is really of a highly dramatic character, a modern love romance of the Sierras.

A visit to "Delaware Water Gap," and the latest events gathered for the topical weekly were also shown. Vocally, the quartet from "Rigoletto" the piece de resistance, with four well-known singers: Mme. Regina Vicarino, of the Boston Opera Company; Alfred de Manby, of Covent Garden, London; John Campbell, formerly of the Metropolitan Opera Company, and Harriette McConnell, a contralto, new to New York.

"The Smugglers" at the Broadway.

Donald Brien, in a comedy produced by the Famous Players Film Co., "The Smugglers," was the main attraction at the Broadway theater. As the title of this photoplay comedy indicates, "The Smugglers" is replete with episodes, both amusing and stirring. Underneath the fabric of romance and drama is a strong foundation of laughter, as the director of the production, the well-known Sidney Olcott, has never permitted the star or his support to take themselves too seriously.

More fun was added to the program on Monday when Charlie Chaplin was presented in his latest two-part comedy, "The Vagabond." The usual weekly news, scenics and cartoons completed the bill.

Eighty-first Street Theater Program.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday Charles Ray in "The Deserter," and a Keystone comedy, and on Thursday, Friday, Saturday and Sunday Douglas Fairbanks in "Flirting With Fate," and another Sennett Keystone comedy constituted the picture programs.

INCE BACK IN NEW YORK.

Thomas H. Ince returned to New York last Wednesday, July 5, after witnessing the premiere of his massive film spectacle, "Civilization," in Chicago, where the Grand Opera House has been sold out twice daily since its premiere, June 30.

The newspaper reviews of "Civilization" were even more eulogistic in the Windy City than in New York—in fact, the Chicago press is unanimous in acclaiming Mr. Ince's masterpiece as the cameraman's greatest achievement to date.

Although most of the Western states were sold to state rights purchasers even before the Chicago opening of the successful cinema spectacle, the demand has now shifted to the South.

Mr. Ince on his arrival in New York went at once to the Ince laboratories to prepare a dozen more prints of "Civilization" which now has its fourth duplicate showing at the Brighton Beach Music Hall. The fifth print has just been shipped to San Francisco, and still another will be sent to Atlantic City this week where "Civilization" will inaugurate an all-summer season early in July.

"FOOLISH QUESTION" ASKED BY GOLDBERG?

Rube Goldberg, the famous artist, whose animated cartoon in Pathe motion pictures have achieved great popularity, has been making his funny characters ask "foolish questions" for years. Now he has asked a question for himself and it was favorably answered by Miss Irma Seeman, a New York society girl. So now they're engaged.

No date has yet been set for the wedding.

"GIRL FROM FRISCO" ALL-CALIFORNIAN.

If the birthplace of those responsible for a production is any guarantee of realism, Kalem officials feel that there is little doubt about that company's new Western series, "The Girl from Frisco." Marin Sais, star of the new fifteen-week continued photoplay, was born in Marin county, California. True Boardman is a native of San Francisco, as is James W. Horne, director of the series. The author, Robert Welles Ritchie, was born in Mississippi, but his parents brought him to California at the age of three, so he proclaims himself as worthy a "native son" as any.

Mutual Presents Well Balanced Program for July 17

Florence Turner in "Doorsteps" Heads a List of Excellent Subjects Covering a Wide Range

A LONG, well-balanced list of offerings, varying in the choice of subject, players and manner of presentation, constitutes the releases of the Mutual Film Corporation for the week of July 17. The most important feature is the second of the Florence Turner Series of Mutual Star Productions, "Doorsteps," which promises to make even a greater appeal to followers of the screen than Miss Turner's recent success, "Far from the Madding Crowd."

The star is supported by her own company of experienced actors, consisting of the favorites, Henry Edwards, Malcolm Cherry and Campbell Gullan. Director Larry Trimble has cast each in the role best adapted to his capabilities, personal appearance and powers of expression. The story of "Doorsteps" is unique, being hung upon the interesting career of a boarding-house "drudge," an uneducated servant of the English slums, who through her sheer perseverance, inborn dramatic talent and the desire to please the man she loves, within a few short years becomes one of the most noted emotional and character actresses of the day.

In the Gaumont-Mutual three-part drama, "Gates of Divorce," Gertrude McCoy, the national favorite, is starred. In addition to the consistency of plot, extravagant and appropriate settings, and the high quality of photography, Director Edwin Middleton has chosen an all-star cast to interpret the six prominent roles. Headed by Gertrude McCoy and Alexander Gaden, this constellation consists of Iva Shepard, famous villainess; John Reinhard, the likable "heavy"; Lucille Taft, the charming ingenue, and Mathilde Baring, of character role fame. Author Robert Burns fashioned the part of a self-centred society woman around Miss McCoy, thus affording this talented actress an opportunity for the display of her versatile and emotional powers of expression. Mr. Gaden is exceptionally convincing, and in the third act his portrayal of the disillusioned lover is remarkably well handled, made tense through all repression of melodramatic tendencies. This society drama treats a delicate theme in a tactful manner, subtly introducing the moral.

There are three features of shorter length, diverse in subject and starring popular players. From the American studios comes a two-act human interest drama, "The Dancer," in which Vivian Rich and King Clark have the principal roles. The story is based on the interference of a mother between a man and his wife, picturing the result in a vivid, true-to-life manner.

Margaret Gibson and William Clifford are starred in a two-part Horsley production, "The Ostrich Tip," which aside from the strong love interest and dramatic climaxes, has an educational value. Life on an ostrich farm is realistically presented in detail, as a unique background for the romance.

Mustang offers a comedy-drama in two acts, "The Dyspeptic," cleverly written, acted and produced. Nita Davis and Ashton Dearholt carry this story to an unusually thrilling climax.

Mutual's array of fun makers present one of the most laugh provoking bills this year. George Ovey is starred in a cub one-reeler called "Jerry's Stratagem."

The Beauty releases feature Orral Humphrey in "A Studio Satire" and John Sheehan and Carol Halloway in "The Land of Tortilla," a parody on the Mexican situation, which is sure to be appreciated by every true American.

Vogue comedians, headed by Ben Turpin, supply twenty minutes continuous laughter in their latest offering, "For Ten Thousand Bucks."

This week's excellent program is rounded out by the Mutual Weekly, which takes us through Mexico, and to every spot in the world where there is something worth while happening. Kartoon Komics that are clean and amusing by Harry Palmer, on the same reel with the scenic series, "See America First" and "Reel Life," the Mutual Magazine in Film, conclude the list of offerings.

"Liberty" New Preparedness Serial

Universal Will Make Feature Subject Based on Mexican Trouble.

THE Universal announces the title for the first four episodes of its new patriotic preparedness serial, "Liberty," the first installment of which will be released during the week of August 14. The four episodes will be entitled, respectively, "Across the Border," "Fangs of the Wolf," "Riding With Death" and "American Blood."

"Liberty" deals with adventure below the Mexican border at the present day. Outlaw Mexican bandits, border raids and their repulse by American troops, the adventures of an American girl on a great hacienda down below the Rio Grande, the trapping of American troops and their splendid fight to escape the ambush prepared for them by traitorous natives, pitched battles in the mesquite country and in the mountains of Sonora with greasers carefully intrenched and well supplied with American-made machine guns, the abduction of an American girl by natives who hold her for ransom, the invasion of Mexico by the American government after repeated raids of American towns along the border and the final establishing of a protectorate over Mexico—all combine to make "Liberty" a super-serial with all the attraction of heart-interest drama and the thrills of a real-life photographic reproduction of actual events along our Southwestern border.

The serial, which features Marie Walcamp as "Liberty Wharton," was written and produced by Jacques Jaccard. Miss Walcamp is supported by the following all-star cast: Jack Holt, Neal Hart, Bertram Grassby, L. M. Wells, Maud Emery and Roy Stewart. A troop of championship Rough Riders drilled the 2,700 horsemen and infantrymen who play such an important part in the picture. The foregoing is a general synopsis of the serial, which by no means details all the stirring action and collisions between great bodies of troops, infantry actions against Mexicans sheltered behind barbed wire entanglements and other stirring episodes which will be worked into the play by Mr. Jaccard as the story progresses.

Paramount Program

Feature Distributing Company Announces an Interesting Quota of Subjects.

FIVE-REEL Paramount pictures scheduled for release during the week of July 24, will include the Morosco production, "An International Marriage," in which Mlle. Rita Jolivet will appear, and "Little Lady Eileen" from the Famous Players studios, featuring Marguerite Clark in the role of a young Irish girl. The Morosco picture will be a Monday release. "Little Lady Eileen" will be shown on Thursday.

Paramount short reel subjects for the same week will include an edition of the "magazine on the screen"—Paramount Pictographs; "The Real Bohemia," in the Paramount-Burton Holmes Travel-Pictures, and the Paramount-Bray Animated Cartoon, "Bobby Bumps and the Detective Story."

"How the Chemist Makes War," an out-of-the-trenches exhibition of the efficiency of guncotton, gas masks and incendiary bombs, will head this release of the Pictographs. Electrifying a railroad for 410 miles by the use of water power—one of the world's greatest engineering feats—is the subject of another film feature, "Climbing the Rockies on a Waterfall." Also included in the screen periodical will be "Constructive Imagination" in the "Better Babies" series, "What a Tennis Ball Will Do" and "How Germs Destroy Each Other."

Dime library detective tales proved so alluring to the hero of Earl Hurd's drawing, "Bobby Bumps and the Detective Story," that he spent all of his spare moments reading them. His watchful father, discovering his son deep in the pages of one of the yellow volumes, reprimands him and takes the story away. Later Bobby discovers his parent absorbed in the censored volume and recovers his book with the aid of his pointer pup. An exciting chase which follows brings the book into mother's possession and leads to the climax of the plot.

"The Real Bohemia" continues Burton Holmes' European tour for motion picture audiences.

Horsley to Increase Output

More Five-Reel Dramatic Subjects—Cub Comedies to Be Made in Two-Reel Lengths.

AN INCREASE in production at his West Coast studios has been ordered by David Horsley, beginning with the week of July 10, the output of film will be greater than ever before. Mr. Horsley wired instructions from New York City, he being in the east watching the progress of his working forces at the Bayonne, N. J., and Long Island studios, and within the next month many new faces will be seen at the Los Angeles plant in numerous capacities.

Under the new system, Crane Wilbur, the author-star, will be seen once more in subjects of the five-reel length, powerful dramas of the sociological and psychological nature under the continued direction of Robert B. Broadwell and Miss Mae Gaston will be seen in the roles of leading feminine support.

Margaret Gibson and William Clifford will also avert to the five-reel dramas, supported by a company of capable players who have been identified with these co-stars for many months. Director Charles Swickard will supervise the productions.

A change of great importance involves the Cub Comedy company. The popular star, George Ovey, who more than a year ago created his famous character of Jerry, and who has delighted with his one-reel laugh producers of clean and wholesome comedy, will in the future be seen in the same variety of work but in two reels.

The announcement of the change in the length of the Cub pictures comes closely following the report from England that the Cub brand of pictures have become so popular that exchanges are unable to handle the demands made upon them by the exhibitors. Not alone is this fact true of England, but all throughout the United States the comedies with George Ovey have gained a tremendous following.

When the one-reel subjects of the Cub brand are discontinued, this company will have completed fifty-seven stories. In each George Ovey has been starred, at all times in the character of Jerry. The great success of this company is due to the untiring efforts of Director Milton H. Fahrney, who besides producing every one of the comedies was also the author of the same.

The personnel of Director Fahrney's company now numbers twenty permanent players and with the introduction of the added reel the company will be bolstered up by many more funmakers of both sexes.

No announcement has been made regarding the first of the new length pictures, which will be produced by Directors Fahrney and Swickard, but Director Broadwell and Crane Wilbur are preparing for their first five-reeler and it will be a military drama, the locale of which will take the company to the International Border for at least a week.

IVY CLOSE LIKES AMERICAN CONDITIONS.

American producing methods and American natural conditions for picture making have an enthusiastic booster in the person of Ivy Close, the famous beauty now in Jacksonville as a Kalem star. "I admire your energy and speed while working on a picture," she declares, "and also your insistent demands for variety. Why, your directors seem always to be seeking a new angle on a scene, a new touch. There is no following the line of least resistance.

"But most of all," she continues, "I like your sun. Of course, it is the same sun we have in England, but how much harder it works for you here. English producers and players would think it Paradise to be able to enjoy day after day and week after week of continuous sunshine.

"Though I have been on the speaking stage most of my life, I had some experiences with a few English pictures. Over there you go out for a morning of work with the sun just barely peeping through. A scene or two is taken and then a cloud passes across the sky and shuts off the stingy sunlight you had. Then you stand around and talk, and grumble, or, being English, you have tea. Sometimes it is hours before a ray of clear sunlight is granted again and by that time the nerves of a player are on edge—he is discouraged and exasperated, and all the spirit and enthusiasm with which he started the day are gone.

"I imagine that this natural obstacle has had much to do with the slow development of the motion picture in England. Here, on the other hand, you have all the natural advantages possible, in addition to the restless energy and imagination necessary to do big things in the screen art."

VITAGRAPHS ON GENERAL FILM PROGRAM OF JULY 17TH.

S. Rankin Drew is seen in a single part comedy offered by Vitagraph on July 17th. The title of the picture is "The Musical Barber." "The Fur Coat," another one-part comedy, is released on July 21st.

"The Musical Barber" tells of the trouble caused by De Goat, a beard trimmer whose chief delight is playing musical instruments between and during shaves.

Scene from "The Fur Coat" (Vitagraph).

William Dangman in "The Fur Coat" is overjoyed at receiving word of a legacy left him by his uncle. After leaving his position in anticipation of soon becoming a millionaire he receives the legacy, a fur coat, and on the strength of its appearance, dates up the village belle. After spending all his money on her he is forced to "hock" the coat. He later finds that his uncle's fortune was sewed up in the lining of the fur "benny," and after a lively chase he manages to get it back. Others in the cast of "The Fur Coat" are George O'Donnell, Shirley Moore and Ralph Whiting. Frank Currier produced the picture from Edward J. Montague's script.

GAUMONT SINGLE REELS.

Nothing Larger on the Program for Week of July 23.

THE week of July 23 will bring from the Gaumont studios only three single-reel releases. The first to reach the screen, that of July 23, is "Reel Life," the Mutual Magazine in film. This issue, No. 12, contains three interesting and well-diversified subjects. There are edifying pictures showing how a large correspondence school transacts its business. This is called "A Day in the World's School House." Another series of entertaining views is entitled "Preparing Anthracite Coal." These pictures were taken at Lansford, Pa., and show that there is a great deal of work to be done after the coal comes to the surface before it is ready for the consumer. The third division of the film gives remarkable pictures of "The Breeding of Sea Gulls." A Gaumont photographer made a special trip to an island off the Massachusetts coast to obtain these pictures, and was fortunate enough to get views of the "industry" from the egg to the adult gull.

July 26 the Gaumont company will release "See America First." Another instalment of United States Department of Interior motion pictures of national parks will be the subject—Crater Lake, Ore. This national park is noted for pictorial beauty far in excess of its geographical extent. The sides of the Crater are 2,000 feet high, and with the reflection in the deep blue water it seems as if one were looking from the rim down 4,000 feet of cliff to the water. On the same reel Harry Palmer has another instalment of his Gaumont Kartoon Komics.

The third single-reel of the week is The Mutual Weekly, which is made at the Gaumont Laboratories.

NEW AMERICAN SCENARIO EDITOR.

George Wight, publicity man of the American Film Company, Santa Barbara, has been placed in charge of the company's scenario department, succeeding William Pigott. Mr. Wight will continue to direct the publicity work of the studio. He is a New York and Chicago newspaperman and came to the Flying A studios from the San Francisco Examiner in February. The American is in the market for the best in the way of good stories by trained writers or well-known authors.

Four Big Stage Successes for Famous Players

"Under Fire," "Under Cover," "Rolling Stones" and "Nearly Married" to be Adapted for Screen

FOUR important acquisitions to the screen were made recently by the Famous Players Film Company in obtaining the photoplay rights to this number of the greatest stage successes of the past few seasons—"Under Fire" and "Under Cover," by Roi Cooper Megrue, and "Rolling Stones" and "Nearly Married," by Edgar Selwyn, with whom the respective negotiations were conducted. There will probably be other important announcements forthcoming concerning other plays by these well-known authors.

"Under Fire" was one of the most spectacular successes of the season and enjoyed a record-breaking run at the Cort theater, where its thrilling war scenes and the international spying in the very trenches themselves held the theater public breathless for many weeks. Inasmuch as "Under Fire" is essentially a play of action from the beginning to the end of the story, it is an ideal photoplay subject. It will be remembered that the action of the last act takes place in a British trench. Though the scene was cleverly handled on the stage, the unlimited possibilities of the motion picture camera will enable the Famous Players to greatly enhance the effectiveness of the scene.

"Under Cover," which scored a great success at the Cort theater, is already under production with Hazel Dawn and Owen Moore in the stellar roles. This is another play which won its success because of the swiftness of its action and because of the tremendous suspense in which it holds one until the very last minute. It is a story of the secret service, of the United States customs officials, of a girl who is forced to spy upon the man she loves in order to save the reputation of her sister, who is a thief. It is international in its scope, the action taking place in Paris, on shipboard, in the Custom House, at the pier, and at a magnificent Long Island estate.

In "Rolling Stones," which held the boards at the Harris theater for a long run, Edgar Selwyn evolved a marvelous mixture of near-tragedy, comedy, melodrama, farce and all the known ingredients of a play, but so deftly were they woven together that the play was pronounced by the dramatic critics and by the public at large to be a masterpiece. It was called the breeziest crook play that has been presented in New York for many seasons.

"Nearly Married" filled the Gaiety theater to overflowing during the season of 1913. It is a story of New York society life and of a near-divorce in which there is a remarkable intermingling of laughter and dramatic suspense. The play is particularly well suited for adaptation to the screen because a great deal of the action takes place out of doors. Opening in a Fifth avenue hotel, it moves to the Cherry Tree Inn at Oscawanna, where the burning of a garage works wonders in restoring the marital happiness of a couple that had hired a "professional co-respondent" in order to rid themselves of their respective burdens.

The acquirement of these celebrated Broadway successes for photoplay purposes indicates the intention of the Famous Players-Lasky Corporation, announced to the trade last week, of extending the activities of these producers in every direction.

Robert Welles Ritchie

ROBERT WELLES RITCHIE, author of Kalem's new series, "The Girl from Frisco," has had a career packed with exciting experiences that may well be said to rival in thrill any of his stirring stories that appear in such publications as The Saturday Evening Post, Collier's, Short Story Magazine and Harper's.

It is probably because there is so much of "real life" in his stories of the West that their success forced Mr. Ritchie a few years ago to give up newspaper work and devote his entire attention to the writing of short stories.

Robert Welles Ritchie.

A graduate of the University of California, Mr. Ritchie was barely beyond his "cub" reporter days on the San Francisco Call when he covered one of California's best remembered "stories" — the Folsom prison break. On this occasion a half score of desperate convicts escaped to the mountains and for weeks fought off the armed militia of the State, the leader of the band, "Red Shirt Gordon," never being captured. Mr. Ritchie, with a handful of San Francisco newspaper men, chartered an engine and braved death to go into the mountains after the story. It is interesting to note that this famous event has been made the basis of one of the episodes of "The Girl from Frisco."

Though his career has taken him to many distant corners of the world, it is the West that Mr. Ritchie knows best. During his many years as a Pacific Coast newspaper man he lived and moved in the picturesque locations and thrilling atmosphere that will be presented in "The Girl from Frisco."

Work of production on the new Kalem series which will feature Marin Sais and True Boardman, is already well under way at the Glendale studios, which were recently greatly enlarged in preparation for the new series. After mapping out his schedule of locations for the early episodes Director Horne claims that his company will hold the mileage record for traveling before the series is done. Each episode written so far calls for a long trip to get some particular location called for in the story, and California's little-known sights will be strongly presented in the course of the romance.

V-L-S-E. PLANS FURTHER EXPANSION IN CANADA.

Walter W. Irwin, general manager of the V-L-S-E, has just returned from Canada, where he went for the purpose of enlarging the facilities of that organization to take care of its increased business in the Dominion. But six months old, the Toronto Branch has proved a revelation to film men in general, on account of the tremendous strides it has taken. When he was sent to Canada to open the Toronto Branch W. C. Gookin, present manager, said that if Canada was the graveyard of film, as is generally said, he intended to have a magnificent monument. The necessity for substantial expansion at this early date shows that such a monument is to be one only of progress.

The sub-office at Montreal, which heretofore had done business through the Toronto branch, has also met with such unprecedented success that it will henceforth be run as a regular branch exchange.

The Montreal office has been almost doubled in size to take care of the ever-increasing business. An entire ground floor of one of the largest buildings in the city has been rented. This is near the Imperial theater, which is the V-L-S-E first run house in that city.

The matter of the establishment of several additional branch offices in the Canadian Dominion was also discussed by Mr. Irwin and Managers Gookin and Watrous of Toronto and Montreal respectively.

ELEANOR WOODRUFF WITH FROHMAN.

After several weeks spent in long tramps through the mountains of New England, Eleanor Woodruff is once more under the Cooper-Hewitts and will shortly be seen on the screen again. Although Miss Woodruff's vacation has taken her away from active work she has not been absent from the picture houses, for many pictures in which she played leading parts have been shown, notably "Big Jim Garrity," on the Pathe Program, and "The Island of Surprise" and "Britton of the Seventh," on the Vitagraph program. The vehicle chosen for her by the Frohman Amusement Co. is "Jaffery," dramatized from the novel by William J. Locke, in which she plays opposite C. Aubrey Smith, the well known English actor.

"Expense Be Blowed," Says Brady

The Story is What World Film Man Wants And Will Pay Any Price

THAT a misconstruction was placed upon the announcement that William A. Brady was offering $5,000 as prizes in World Film's scenario contest, now running in the Saturday Evening Post, was demonstrated by the announcement of another concern, which stated that they were not in favor of contests as it did not offer compensation to the losers.

The wrong impression was gained through the belief that all scenarios received would be considered in the contest.

This is not the case. The fact is borne out by the knowledge that within the past two months, or rather since the contest was announced, Mr. Brady has purchased from Thomas W. Lawson his famous fiction document, "Friday, the 13th," and for which, more than the usual amount was paid. In fact the price was unusual and it required considerable effort to prevail upon Mr. Lawson to allow the filmization of his work.

"There is no price too large commensurate with the importance of the story, prestige of the author and possibilities of the tale, from five hundred dollars up," to quote Mr. Brady, "for the World Film to pay for material."

There is no limit. Stories are the essential necessity at present, and will continue to be for many months to come, and appreciating this requisite, the allowance for scripts and ideas, as outlined by Mr. Brady and his co-directors, the amount of money paid to authors for material is not measured by any set amount, but will be governed only by the story.

Within the very recent past a number of highly important and internationally-known playwrights and novelists have been in conference with Mr. Brady and a number of highly important stories either secured or obtained under optional advisement among which was "Husband and Wife," "The Heart of a Hero," "The Almighty Dollar," "Her Majesty" and others.

Scenarios received for immediate consideration are not considered as entered in the contest but are given prompt readings by Mr. Brady and his assistants. Nothing in the way of synopses or scenarios are placed among the stories entered in the contest unless the writer so specifies.

Insofar as the losers are concerned, in any contest, there are just as great a number of disappointed writers sending in their stories and getting the usual "sorry but we find this unavailable" as there will be at the finish of the contest. And then again, from the number of highly important personages who are sending in for our charts and suggestion literature, a new vein of literature may be uncovered. We are getting seriously constructed stories from persons high in politics, education, journalism, science and the trades and arts, and if we succeed in developing one big writer and a few minor ones, with new thoughts, new ideas and big themes, we will have worked not in vain.

J. Albert Hall Has Great Record

J. ALBERT HALL, who appears as Captain Kemp in the "Yellow Menace" serial of the Unity Sales Corporation, and regarded as one of the foremost leading men of the screen, has had a wonderful career as a stage and screen star.

Born in Calcutta, British India, of Swedish parents, he came to Sweden at an early age. Graduated from the University of Malmo, Sweden. He came to America at the age of eighteen and studied dentistry at the Pittsburgh Dental College, but being possessed of an excellent bass voice soon abandoned the molar trade for the stage. He appeared with Camille D'Arville Opera Co., Brian Boru, Castle Symphony Opera Company, with Henry Savage, also with the "Walking Delegate" and others. After six years in opera Mr. Hall entered the Percy Williams Stock Co., in Brooklyn, Vallamount Stock, Paxtany Stock, Lakemont Stock and others. He has also supported such famous stars as Edward Harrigan in "Old Lavender," Henrietta Crossman in "Christian Pilgrims." Robert Edison in "Classmates," and was leading man with Lauretta Taylor, also leading man of the Third Avenue theater, Seattle, Central theater, San Francisco, Grand theater, Los Angeles.

J. Albert Hall.

Mr. Hall's moving picture experience dates back three years, having started with Biograph, later with Edison and Pathe. He has supported Mary Pickford with Famous Players over a year, Hazel Dawn, Wilton Lackaye, World Film, also with Fox Film Co.

His last picture with Famous Players was opposite Mary Pickford in the "Eternal Grind," in which he scored a hit. His favorite sport is polo and he says that he will remain in pictures just as long as possible.

VITAGRAPH V-L-S-E RELEASES.

Six parts of tense, throbbing drama, with an excellent plot, beautiful settings and superb acting, are seen in Vitagraph's Blue Ribbon Feature for July 17, entitled "The Tarantula." "Kernel Nutt and Prince Tango," a one-part comedy with Frank Daniels, also appears on the program for this day.

"The Tarantula," from the pen of George D. Baker, who also directed the action, features Edith Storey and Antonio Noreno in roles particularly suited to their capabilities. In the supporting cast are seen Eulalie Jensen, L. Rogers Lytton, Charles Kent, Harry Hollingsworth, Emmanuel A. Turner, Raymond Walburn, Harold Foshay, Gordon Gray and Templar Saxe.

"Kernel Nutt and Prince Tango" presents Frank Daniels as a ferocious cannibal. We first see him as a seafaring man, whose wife is the leader of a female uplift society. When the society decided on Prince Tango, son of a Zulu chieftain as their protege, Nutt sees that something will have to be done. After kidnapping the prince, Nutt disguises himself as a cannibal and presents himself at his home, where everything is in readiness for Tango's reception. He gives the society a wonderful exhibition of cannibalistic tendencies, which soon convinces them that they had better abandon their intentions of uplifting him. Nutt's deception is finally discovered and then the fireworks start in earnest. Ross D. Wytock wrote the story. Daniels was supported in its enactment by Nellie Anderson, Nathaniel Griswold and Olive Trevor. Charles Dickson directed the picture.

KANSAS CITY AGAIN WINS BLUEBIRD CONTEST.

General Manager M. H. Hoffman, of Bluebird Photoplays, Inc., announces that the third contest among Bluebird exchanges for the $100 prize has been won by R. C. Cropper and his forces at the Kansas City exchange. The contest covers separate periods of four weeks each and is awarded on the best showing of business, accounting for increased sales, volume of collections and minimum running expense. This is the second time in succession the Kansas City office has won the prize, and if that organization captures the contest a third time Manager Cropper automatically wins a substantial annual increase in salary.

Sol L. Lesser Makes Flying Trip to New York.

Sol L. Lesser, the young states rights magnate, who has sole rights to "The Ne'er-Do-Well," the big Selig photodrama which is being released through the V-L-S-E., made a flying trip to New York last week.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Our American Boys in the European War"

Four Reels of Pictures Showing Activities of the Ambulance Corps in France—Handled by Triangle.

Reviewed by Lynde Denig.

THAT American volunteers are doing their share towards alleviating the sufferings of soldiers wounded on the French battlefront has been pretty well advertised through newspaper dispatches and magazine articles; but where printed descriptions may fail to give a complete impression of the sacrifices being made every day, these pictures will be conclusive. Photographically they are not remarkable but in subject matter they are just the thing to arouse interest in a work that needs financial support—the work at the American Ambulance Hospital in Paris.

Scene from "Our American Boys in the European War" (Triangle).

In handling the picture it is announced that the Triangle Film Corporation is prepared to donate all of the receipts to the hospital fund. The first public showing at the Hotel Majestic, New York, will be followed by others in practically all of the larger cities, where the co-operation of the most influential residents will be solicited.

Every now and again we are given glimpses of exploding shells and trench warfare, although the opening reels are in the main devoted to a quiet detailed depiction of the life of the men who have given their services to the French government as ambulance drivers and surgeons. The extent of the work being carried on may be gathered from the fact that more than 150,000 wounded have been transported in the ambulances of the American hospital, where approximately 1,000 patients are cared for every day. After viewing these pictures one can have no doubt about the tireless enthusiasm and the heroism demanded of the men in the service.

Comedy would not ordinarily be expected in a release of this description, yet it exists in the picturing of a performance given by French soldiers on an improvised stage within range of the German guns. Then in the concluding reels there are excellent views of the aviation corps, giving close-ups of a number of Americans who are flying for France. The picture is bound to aid a worthy cause.

"Beyond Recall"

No. 8 of the 'Who's Guilty?" Series Shows Danger of Administering Death Penalty on Circumstantial Evidence.

Reviewed by Robert C. McElravy.

THIS instalment of the thought-provoking "Who's Guilty?" series, shows up the weakness of criminal convictions based on circumstantial evidence. It goes further than this and pictures convincingly the way in which a young man was sent to the electric chair because he did not have money enough to obtain further delay of his execution. No sooner has his life been sacrificed than the one witness who could have saved him, turns up with the missing evidence.

Anna Nilsson and Tom Moore play the leads as usual. Their work is commendable for its freedom from theatrical artifice and convincing quality. The direction is also excellent, putting the problem before the observer concisely and clearly.

The case is one in which the young man goes to say goodbye to a sweetheart with whom he desired to break relations. He leaves her in a despondent mood after the first visit and then returns, to find her dead by her own hand. The landlady has heard their first altercation and her evidence points conclusively to murder. The young man's friend, with whom he had been dining, has taken a steamer and cannot establish his alibi. So, in due time, the death penalty is exacted, though the young man is innocent of the crime.

"The Weakness of Man"

Problem of Loveless Marriage Is Presented in Peerless-World Production Starring Holbrook Blinn.

Reviewed by Lynde Denig.

WHEN this five-part drama has run about half its course there is a marked and somewhat unfortunate change of tone. What has been developed as a quite comprehensibly unfortunate marital problem gives place to convenient melodrama—the kind of melodrama to be expected when the hero, on the verge of suicide, assumes the identity of a dead gangster and hides himself in the underworld, where he encounters the actress whom he loved, but could not marry because his father wished otherwise. An audience may be excused if it takes the denouement of the story less seriously than the opening reels, dealing with the always diverting subject of thwarted love.

The situation confronting a wealthy youth is within reason, moreover it opens the way for effective dramatic conflict. David's aged and dying father has set his heart upon a marriage between his son and his ward, regardless of the fact that each is in love with some one else. Returning from France, David is enjoying a merry end to his bachelorhood with his sweetheart Babbie, a musical comedy star, and her company. Scenes on the steamer lack nothing in gayety. Then, as an indication of impending tragedy, there are frequent flashes of the family circle awaiting the son's arrival, although there is no enthusiasm on the part of the girl, who, unfortunately, has given her heart to an appreciative physician.

Neither David nor Janice make any pretense of loving each other, but rather than disappoint the dying man they consent to a union, the only logical outcome of which is unhappiness. Five years of boredom culminate in the inevitable break, and it is right at this point that the author switches from a drama adhering reasonably well to the facts of life to one that becomes rather openly melodramatic.

Scene from "The Weakness of Man" (World).

Holbrook Blinn, giving a forceful interpretation of David, is admirably supported by Eleanor Woodruff as Janice and Alma Hanlon as the vivacious Babbie. The picture was carefully staged and intelligently directed by Barry O'Neill.

Three Strong Triangle Subjects

Bessie Barriscale in "The Payment," Douglas Fairbanks in "The Half Breed," and DeWolf Hopper in "Stranded."

Reviewed by Louis Reeves Harrison.

"The Payment."

ONE of the finest stories ever produced under Ince supervision, a credit to all concerned in its production, "The Payment" is first of all a well-constructed play of intense interest. A strange situation is worked up without a false note. A talented girl turned bitter, almost cynical, by a wretched

Scene from "The Payment" (Triangle).

environment of home life decides that poverty is closely allied to a lack of ambition. She is not unscrupulous. She does not run away from home, nor does she avoid hard work when she leaves home and earns a living in the city that she may study at night and push on to success in an artistic career. Deeply in earnest, in many respects a fine character, clean in conduct, she finds that she must study abroad for two years in order to perfect herself as a miniature painter, and there is but one road open to that end.

A married man of wealth, one of those peculiar individuals who will give talent a chance at the price of a soul, cynically intimates that the girl would not pay the price of her artistic advancement if given the chance of her life. After a period of self struggle she binds herself to a payment against which all her finer nature is in revolt, the payment to be made on her return. She spends two years abroad and finally achieves fame, all at the expense of a man whose payment is deferred. She lives in hope that he will relent when he sees the good he has accomplished, especially when she comes to know his wife and fall in love with that wife's splendid brother. On the eve of her engagement, however, she is reminded determinedly of her obligation.

It is possible for her to marry, but she becomes convinced that she will eventually be compelled to tell her husband who paid all her bills, and for what purpose, and she refuses the offer of marriage from intricate motives, the one overwhelming one being that she realizes the moral cost of material achievement. This admirably built play is treated with exquisite taste, not a flaw observable in the way it is handled, and it gives Miss Barriscale opportunity large enough to be in accord with her talent. The entire production is a source of delight, full of subtle revelation of character, admirably cast, the illusion preserved by appropriate settings and "atmosphere," a gem in the Ince collection.

"The Half Breed."

At last we have a picture in which the intense personality of Fairbanks does not bulge out of the story, one in which the characterization is difficult and where it is not made dominant to story interest. The result is not only an artistic achievement, but a stronger proof of his ability than in those cases where the limelight was played on him from beginning to end. It is always the case of a really fine artist, such as Fairbanks, that he does not need the center of the stage to hold the eye. His impersonation of the half breed is a piece of artistry without losing whatever charm of individuality he possesses, a role of dignified pathos at moments, one of undeniable charm all the time. He is well supported by Alma Reuben, Jewel Carmen, Sam DeGrasse, Frank Brownlee and others.

The story is not injured by some Bret Harte subtitles, but, to the contrary, nor is interest scattered by the invasion of many characters. The subordinate roles are so well taken, and so well handled, that they afford touches of humor in relief and contrast. The half breed, through white contempt for the aboriginal strain in him, becomes an outcast, living in a cave hollowed out of a giant redwood, exhibiting higher principles than are found outside of Bret Harte's charming stories, a very lovable fellow in spite of his savage strain, who meets a true mate in a homeless and friendless girl he protects and finally saves in a forest fire. This fire is one of the most spectacular ever shown on the screen, and contributes its share to a story bound to win.

"Stranded."

If De Wolf Hopper is selecting his own roles, his preference, probably a natural one, is for those broad, big-hearted and humanitarian. He seems perfectly at home in them, and never more so than as an old-fashioned Shakespearian interpreter out of work. As the strutting Thespian in silk hat and threadbare coat, strange compound of egotism and warm-heartedness, living on memories of other days and nibbles of free lunch, hopeful at one moment, in dark despair at another, yet philosophically swallowing his misery when brought into contact with the suffering of others, there could be naught but imitation after Hopper's impersonation. He has artistically covered the whole ground.

The poor old fellow does not lose a certain dignity when compelled to join a vaudeville company, one of the "ten, twenty, thirty" kind, though he makes a miserable failure in his attempt to elevate the particular kind of public taste to be found among patrons of vaudeville. He imagines that it is representative, just as most actors really do who size up an entire town by that portion of it fool enough to attend their performance—the inference is natural. Yet when he finds himself completely stranded through his tender devotion to a crippled little trapeze performer, Bessie Love, he stumbles upon a village community intent on studying Shakesperian drama and despises them secretly because they cannot act as well as professionals, all of which is in strict accord with such characters. The story is decidedly theatrical in its ending, but it is so well done that it gets over and there is no doubt that it will succeed.

"Gloria's Romance"

Chapters VIII. and IX. Reveal the Mystery Surrounding Freneau's Death and the Strange Disappearance of His Body—Gloria Out of Sick Room.

Reviewed by James S. McQuade.

THERE is much to be thankful for that the eighth and ninth chapters of "Gloria's Romance" bring Gloria out of the sick room, and that we shall be spared the ministrations of Dr. Joyce to the fair patient. It is also hoped that the good Doctor will spare us any further experiments showing how a clear liquid can be turned black by the addition of another equally translucent, and vice versa.

Although increased interest is created by these chapters, the action is still slow; but there is hope that the story of Mr. and Mrs. Rupert Hughes will yield full compensation in the eleven chapters that remain.

When Dr. Royce took the tell-tale letters from the dead body of Freneau, in order to ward off scandal from the Stafford family, he introduced another important factor that awakens renewed interest in future developments. The strange disappearance of the dead body of Freneau from the spot of the murder is another mysterious incident that adds to the interest in the story. We are shown in the eighth chapter that the

Scene from "Gloria's Romance" (Kleine).

body was found a week afterwards in the river, but no explanation is given as to how it was placed there.

David Stafford still suspects his wife of an intrigue even after Freneau's death, and although she throws him off the scent for a time the impression still remains in the mind that she will be forced to pay the penalty of her indiscretions.

Gloria's threat that she will tell the police all that she knows of Freneau's death leads to Dr. Joyce's disclosure to Gloria's father of the intrigue between the wife of his son David and the dead man, and he dissuades Gloria from doing so, only after showing her that her own love letters from

Freneau will be aired in court. Yet she secretly vows that she will find her lover's murderers at all costs.

It can readily be seen that she can be prevented from doing this when she is given unquestioned proofs of Freneau's perfidy, and I expect that these will be furnished in due time.

The use of double exposure at the close of the ninth chapter, in the dinner scene, to show how Gloria's mind is constantly reverting to her dead lover, is almost uncanny. Freneau appears first at her right hand and then at her left as she criticises herself for lack of loyalty to his memory. Her father, knowing the true character of the dead man and horrified at the sight of his child wearing mourning for him, and also his engagement ring, had persuaded her to cast them off.

The Smugglers"

Donald Brian Is Featured in Five-Part Famous Players Subject That Makes Good Entertainment.

Reviewed by George Blaisdell.

IN "The Smugglers," the five-part Famous Players subject released July 6, we have good comedy—clean-cut all the way and without a trace of anything approaching a triangle. Donald Brian, musical comedy favorite, is featured, but more than Mr. Brian it is the story and the general production that counts. The tale, which is by Charles F. Horne and produced by Sidney Olcott, hangs together well. There is just a bit of the dancing that has made Mr. Brian famous, but that bit justifies his reputation, even if it be a bit too well executed to be entirely convincing when we taken into consideration the

Scene from "The Smugglers" (Famous Players).

fact that he has not before met the partner whose steps so splendidly match his.

Mr. Brian has the role of John Battleby Watts, breakfast food magnate who marries and goes abroad. With him he takes his sister-in-law, for whom he purchase an English husband of most imposing name. Complications multiply following the buying of a necklace of pearls and also an imitation with which Watts thinks he can fool his wife. When he meets a chorus girl and by mistake gives her for a souvenir the genuine, the story is well and mirthfully on its way.

Cyril Chadwick is Uppington, the Englishman who is very much more of a good fellow than he looks to be. Harold Vosburgh is a representative, special agent of Uncle Sam abroad, on the lookout for smugglers. Rita Bori is Sally Atkins, the chorus girl who benefits by the mistake of Watts. Olive Tell and Margaret Greene are the brides. It is a good cast.

One of the best of the comedy situations is the accidental uncovering to the customs men of the imitation string through the breaking of the hollow cane by Uppington. There are many other moments filled with mirth—and some with suspense—before the tangle is definitely straightened out. "The Smugglers" will make excellent entertainment.

"Queen of the Roses"

Photo-Operetta Presented by the Rosegraph Film Company Is Disappointing—Music by Leoncavallo.

Reviewed by Lynde Denig.

THE "Queen of the Roses," announced as a photo-operetta by Ruggiero Leoncavallo, and presented with considerable ceremony at the Candler Theater, New York, on July 6, is doomed to wither and pass away. Even on the first night it showed unmistakable evidence of fading when an audience that nearly filled the theater at the opening of the performance became appreciably smaller as the evening advanced. There were many vacant seats before "the end" was flashed on the screen.

Evidently the producers attempted a whimsical satire to accompany a score by the composer of "Pagliacci," but instead of being whimsical or satirical the story and the incidents shown on the screen are merely foolish. From first to last the picture is on the wrong side of the line separating the humorous from the absurd, and the music, melodious and pleasing as it sometimes is, fails to compensate for a such a quantity of childish nonsense.

Technically, the photoplay recalls the workmanship of at least five years ago. Most of the settings are gaudy rather than rich, frequently the photography is crude and, for comedy effects, the actors resort to burlesque methods. In a lengthy overture the Metropolitan orchestra gave selections from "Pagliacci," which proved to be the most attractive part of the program, for the composer did nothing at all momentous in the score for "Queen of the Roses." The general tone of the music is one of romantic sentiment, whereas the tendency of the picture is toward broad burlesque, and the two do not harmonize.

The story is said to have been inspired by a notorious affair in the early life of the former King of Portugal. The heir to the throne of a mythical kindom and his brother visit the important cities of Europe under the guardianship of Prof. Gin. After several reels, dealing with their escapades, Manuel falls in love with a flower girl, who eventually is crowned Queen of the Roses. One or two scenes aiming at spectacular effects might be impressive had not audiences become accustomed to a more advanced photoplay art.

"The Silent Battle"

Bluebird Drama Based on a Novel by George Gibbs—Kerrigan Plays Hero Who Inherits a Taste for Drink.

Reviewed by Lynde Denig.

IN common with a number of his brother authors, George Gibbs works on the assumption that an inordinate taste for wine, women and song is passed from generation to generation. When this is granted the responsibility for misdeeds may be lifted from the shoulders of an erring hero, who is not suffering through any fault of his own, rather because he chances to be the son of an unrighteous father. Starting with a handicap such as that placed upon Tom Gallatin in "The Silent Battle," it is comparatively easy to make the hero a likable, not a blameworthy character, and an audience, especially an audience of matinee girls, will follow his uphill fight with sympathetic concern. Partly because of the smooth adaptation of Mr. Gibbs' story supplied by F. McGrew Willis, and largely owing to the handsome presence of J. Warren Kerrigan in the role of Gallatin, these five reels are certain to be well received.

The story does not suggest anything new, but familiar characters and situations are handled in such a satisfactory manner that the picture holds the attention during its unfolding and leaves a pleasant impression. The silent battle is fought to a successful conclusion and, as may be expected, the victorious hero is rewarded by a reconciliation with the only girl he ever really loved. If the producers were fortunate in casting Mr. Kerrigan as Gallatin, they were no less so in giving the role of the heroine to Lois Wilson, always delightfully fresh and pretty, and altogether the sort of a woman to convert a man to temperance and domesticity.

A prologue filling about half a reel serves as a background for the character of Tom. We meet his father, who gives every evidence of an unrestrained liking for strong drink, a fact that is carefully established to account for the problem confronting the son, who becomes a brilliant lawyer. Having

Scene from "The Silent Battle" (Bluebird).

journeyed to the woods for his health, he encounters an ingenuous girl and they enjoy a babes in the woods existence until Tom tastes liquor, thereby releasing all that is unworthy in his nature. Their estrangement is made more definite by a woman determined to marry Tom and not particular about the means used to gain her end. The plot is ample to keep things moving, and many of the scenes in the woods, always clearly photographed, are charming. Maud George and Harry Carter are prominent in the cast.

"From Broadway to a Throne"

Five-reel Universal Production Features Carter De Haven As "Battling" Jimmie, a Pugilist.

Reviewed by Robert C. McElravy.

THIS production, written and produced by William Bowman, combines a sporting story with a tale of the "Prisoner of Zenda" type. The hero, impersonated by Carter De Haven, is a Broadway youth who craves prize ring honors. He is the adopted son of a writer and composer, known as

Scene from "From Broadway to a Throne" (Red Feather).

Marlex, whom Jimmie styles a nut, in Broadway parlance.

The tale drifts from Manhattan to a province in Europe known as Mangolia, the latter action taking place in Jimmie's long sleep, superinduced by another pug named Killer Briggs. In other words, Jimmie takes a knockout blow at the close of the second round and dreams that he is taken abroad as a long-lost prince. He is introduced to court life and some fairly good comedy results before his friends arrive and the deception is found out. At this point Jimmie wakes up and learns that he is a defeated man.

This production is not without its amusing qualities, but it possesses a number of drawbacks which keep it from being really first class. The burlesque style of presentation interferes somewhat with the conviction of certain scenes, and when it all turns out to be a dream the observer feels just a trifle disappointed, and that the joke is partly on him. The movement of the first three reels is also too slow.

The fight scenes are well staged and a portion of the scenes taken in Mangolia. A large cast is employed in both situations. Yona Landowski, Malcolm Blevins, Duke Worne and Walter Belasco are also in the cast.

"Fathers of Men"

Robert Edeson, the Star of a Six-Part Vitagraph Blue Ribbon Feature, Released on the V-L-S-E Program.

Reviewed by Edward Weitzel.

JAMES OLIVER CURWOOD is the author of "Fathers of Men," a six-reel photoplay of life in the Canadian Northwest. With such a locale, it is a foregone conclusion that the story treats of the primitive passions of humanity. Beyond allowing himself the utmost freedom in having his characters arrive upon the scene at the opportune moment, Mr. Curwood has constructed a plausible story, strong in motive and picturesque in detail. The scenes are all taken during the winter months, and director William Humphrey has been successful in reproducing the atmosphere of the Northwest, with its deep snows, dog teams, and bitter cold.

A woman's guilty love is the cause of the tragedy with which the photoplay is filled. John Howland, a factor for the Hudson Bay Company, is deserted by his wife while he is taking their little boy to a distant post, to be operated upon by the company doctor. She never returns. Twenty years later Howland who is now an officer of the Northwest Mounted Police, meets the man who wrecked his home, and succeeds in fastening the crime of murder upon him, although his enemy is innocent. Blake, the object of Howland's revenge, is killed while trying to escape from his guards, and, later, Howland is struck down by the sons of the prisoner. The story is now taken up by the younger Howland and the Blake boys. In the middle of a duel between David Blake and young Howland, they are stopped by an appeal for help, from a young girl. She leads them to where her sister and supposed mother are perishing in the snow. The men assist the women to find shelter in the cabin of a half breed and, after engaging in a desperate fight to protect them from a gang of drunken trappers, are about to settle their own quarrel, but bury the hatchet when they learn that the elder woman is only the foster mother of the girls, the real mother of young Howland and the victim of the older Blake.

Robert Edeson plays a dual role in the drama—the Howlands, father and son. The one criticism to be made of his work is on the score of age—he appears rather too mature for the younger Howland. His acting in both roles is worthy of his reputation. The scenes where both men appear are managed

Scene from "Fathers of Men" (Vitagraph).

cleverly. William Humphrey is forceful as Blake, and Naomi Childers, Bobby Connelly, Harry N. Northrup, Stanley Dunn, Kalman Matus, Logan Paul, Robert Gaillard, Carolyn Birch and Betty Howe complete a well selected cast.

"The Stolen Master"

Lubin Three-Reel Crook Drama, Written and Directed by Jack Byrne.

Reviewed By Edward Weitzel.

THE production of "The Old Master" would be much more impressive if the director had selected a "prop" painting that bears some resemblance to a work of art. It is true enough that many wealthy Americans have been swindled when buying pictures, their knowledge of masterpieces being somewhat vague; but the "celebrated painting" used in "The Stolen Master" would hardly deceive a Kansas City pork packer.

The story of the photoplay tells of the operations of a pair of foreign crooks, who steal valuable paintings and smuggle them in to this country. A dealer in oil paintings buys the pictures, has them copied by some struggling young artist and sells them as originals, to the money kings of his native land. Arthur Travis, a talented but unappreciated knight of the brush, is asked to make a copy of a stolen master. The artist, who is in love with the dealer's daughter, refuses, but the lady crook takes him in hand and introduces him to a bottle of absinthe. The drug gains control of him, he makes the copy, and it is sold to a millionaire. The picture dealer's daughter straightens the matter out, however. She prevails upon the artist to acknowledge the fraud and give up the absinthe. The millionaire then commissions him to paint a real masterpiece. The foreign crooks are arrested and taken back to France.

Aside from the inartistic "prop," the production is creditable.

Scene from "The Stolen Master" (Lubin).

Adda Gleason and George Routh as the French thieves are excellent, and Evelyn Page, Samuel Curtis, Alan Forrest and Bird Hopkins sustain their acting at a fair average.

Trio of Kalem One-Reelers

"The Broken Brake," a "Hazard of Helen" Drama; "The Baggage Smashers," a Ham Comedy, and "A Double Elopment," a Sis Hopkins Release.

Reviewed by Edward Weitzel.

"The Broken Brake."

THE story leading up to the big situation where Helen Gibson performs the hazard which gives this one-reel railroad drama its punch is clearcut and full of excitement. A number of laborers who have been injured by a dynamite explosion are put in a box car and started on a down grade to the next station. A broken brake prevents the men in charge of the car from controlling it. Helen saves the lives of the men by overtaking a train while on horseback, leaping from the horse to the train and doing a job of expert switching that brings matters to an exciting climax. E. W. Matlock wrote the scenario. The cheerful way in which Miss Gibson risks her neck for her beloved railroad should make the company present her with a life pass, if nothing else.

"The Baggage Smashers."

A lady station agent engages Ham and Bud to hustle trunks for her in this one-reel comedy, and everyone concerned immediately gets into all kinds of trouble. Desperadoes and a country detective mix it up with Ham and Bud and keep them moving on a much faster schedule than they had bargained for. Ellen Godsay, A. Edmondson and Freddie Frealick assist Lloyd V. Hamilton and Bud Duncan to garner the laughs.

"A Double Elopement.

The double elopement which takes place in this one-reel comedy becomes a badly mixed up affair. Prof. Doolittle elopes with his own sister, and the maid and her pal try to elope with the family spoons. Sis Hopkins helps to jumble things

Scene from "A Double Elopement" (Kalem).

up and "an enjoyable time is had" by her all through the reel. The picture is set to quick time and is full of laughs. Rose Melville as Sis Hopkins continues to fall over her feet and smile with the same sweet innocence as of yore.

"Greater New York by Day and by Night"

G. Post Mason Shows Important Places in "The Wonder City of the World"—Four Interesting Reels.

Reviewed by Lynde Denig.

FOR thoroughness in giving practically every point of interest in New York, for careful editing, informative titles and unfailingly clear photography, C. Post Mason's four reels are to be highly commended. While pictures of New York are innumerable, it is doubtful if heretofore the entire territory, from the Battery to the Bronx and from Riverside Drive to the bridges spanning the East River, has been covered so completely in one collection of views. And the scenes are assembled with a nice regard for variety and contrast to prevent monotony and suggest the complexity of the life in this most cosmopolitan of American cities.

Mr. Mason's titles are really notable features of the picture. Instead of vague generalizations that mean nothing, we find concise statements of fact—the cost of great structures, when they were erected, or the historical significance of old landmarks. Even New Yorkers will learn something new from the data gathered by Mr. Mason with the aid of various city officials. Nothing worth while has been overlooked and there is not a poorly photographed scene in the entire series, whereas some of the photography is remarkable.

Times Square at night, pictures of the police parade taken from the Metropolitan building, a battleship passing under the Brooklyn Bridge, the illumination of the Singer tower, Luna park in a blaze of electric lights, are scenes of extraordinary quality. For human interest Mr. Mason went to the East Side, the Bowery, Chinatown and Mott street, where typical bits of life were snapped. Starting at the Battery, we journey up town, taking in Wall Street, the Stock Exchange, Trinity and St. Paul's churches, the Tombs; everything, in fact, that might be of interest. On Fifth avenue the principal mansions are shown; also those on Riverside Drive, and the photographer did not overlook the attractions of the city's parks.

There should be a steady demand for these four reels, abroad as well as in this country, for as a picture of New York they are not likely to be surpassed. According to the present plan, rights will be sold for the territory which Mr. Mason does not visit in the capacity of lecturer.

"Jaffery"

Excellent Adaptation of Locke Novel Is Made by the Frohman Amusement Corporation—Released by World Film in Six Reels.

Reviewed by Lynde Denig.

APPROPRIATELY cast in every role, flawlessly staged to create the atmosphere of one of William J. Locke's most popular novels and directed with rare skill by George Irving, "Jaffery" occupies a certain place among the best of current productions. It is the type of picture that exhibitors want but seldom find—a picture with a story that is not insipid, yet instead of depending upon abnormal sex relationships, possesses charm and romance and leaves an unquestionably wholesome impression. Several of Locke's works have been treated successfully on the screen, but in no instance has the spirit of the author been more completely realized and surely no character impersonation has surpassed that of C. Aubrey Smith as Jaffery.

Much might be said about the perfection of the settings in giving a background to a story of English life, but for the real value of the picture it is necessary to look deeper and attribute the sustained appeal of the six reels to a comprehensible plot developed in a logical, natural manner, and to exceptionally effective acting. There is heart interest in abundance, a fair degree of suspense and a pleasing consistency in the character drawing.

As in most of Locke's stories the people are taken from the upper class in England, which embraces a number of men of a literary temperament. The greatest of these, although it does not appear so for a time, is Jaffery, who, travelling in the Balkans as a war correspondent, meets the daughter of an

Scene from "Jaffery" (Frohman).

Albanian chieftain. She becomes the wife of Jaffery's companion, the husband dies and the widow goes to England under the guardianship of the middle-aged bachelor, who really does not know what to do with her.

This opens the way for a situation of the kind that the English novelist invariably handles with true humor and feeling. As the plot advances, interest centers more completely in the relationship of Liosha, a wild creature unaccustomed to the ways of conventional society, and Jaffery, who has fallen in love with a pretty, selfish woman devoted to the memory of a husband who gained fame by claiming the authorship of a novel left by a deceased friend. Florence Deshon, an admirable type for Liosha, is notably successful in expressing the emotions of the girl confronted with unaccustomed restraints, and never fails to make clear the fluctuations of love and jealousy when Jaffery ignores her in favor of Doria.

In the end Liosha wins and the denouement is all the better because it comes as something of a surprise after Jaffery has recognized the shallowness of Doria. Eleanor Woodruff appears altogether charming as Doria, moreover her acting lacks nothing in force or sincerity. Ben Hendricks is capital in several comedy scenes, whereas other roles are capably filled by Eric Blind, Paul Doucet and Doris Sawyer.

"Dust"

Mutual-American Subject Featuring Winnifred Greenwood and Franklin Ritchie—An Exceptional Production.

Reviewed by Louis Reeves Harrison.

IN AN artificial combination of social criticism and vigorous melodrama, "Dust" registers a distinct advance over others of its kind through skillful handling by Edward Sloman and intelligent interpretation of Winifred Greenwood and Franklin

Scene from "Dust" (Mutual).

Ritchie and finely supported by a capable cast. The story is decidedly theatrical at moments, daringly so when Ritchie is made to leap on the stage during a Belgian relief entertainment and point out to the audience that conditions of suffering in their midst, caused by some of their members, one in particular, needed relief quite as much as the deplorable Belgian situation. He has investigated and found that the woolen mills conducted by the father of his fiancee are quite as destructive as war so far as human life and human happiness are concerned. There is risk in such a sensational development, but it is well handled and gets over.

Ritchie, in his character of reformer, makes a vigorous political campaign and upsets the sordid plans of the mill owners to such a serious degree that he becomes the declared enemy of his father-in-law elect, yet when the mills burn he risks his life in a spirited and exciting attempt to save that of the mill magnate. The latter's greed sends him to a tragic death and the daughter's heart is softened to a degree that she becomes an angel of mercy, well worth the young reformer's love. The story is sensational, but the characterization is consistent, credit to Clifford Howard, the author, and it is carried forward to a high climax through scenes of growing interest.

Dustin Farnum in Next Pallas Release.

Closely following the release of "The American Beauty," starring Myrtle Stedman, Pallas Pictures announces as its next subject for the Paramount Program, Dustin Farnum in "Davy Crockett," the historic subject as done by Frank Mayo. The new Farnum vehicle will be released on July 13.

As "Davy Crockett" Dustin Farnum appears in a role to which he is well adapted. As the romantic back-woodsman he is shown at his best, while his love for the out-of-doors and his proficiency with the paddle, the rifle and his knowledge of the gentle art of riding a spirited horse all stand him in good stead. The famous frontier story offers a splendid motion picture subject due to its continuous thread of vigorous action which includes the famous cabin-in-the-woods scene with the hungry wolves trying to break through the door.

Supporting the star in "Davy Crockett" are Winifred Kingston as Eleanor Vaughn, the dainty Miss who is carried off by her lover as was the maid of old, by brave Lochinvar, Harry De Vere as her father, Herbert Standing, Ogden Crane, Page Peters, who was recently drowned in California, and Lydia Yeamans Titus. The production was staged under the direction of William Taylor, while the camera work was entrusted to Homer Scott.

Richard Bennett in "The Sable Blessing."

The title of the first of Richard Bennett series of Mutual Star Productions in the process of completion at the American studios has been changed to "The Sable Blessing." The story has been considerably revised by Director George Sargent. The plot hinges upon the psychological effect of clothes upon the character of a man who has been a drudge all his life until he becomes the possessor of a sable overcoat won in a raffle. This prize works a complete metamorphosis. The leading role offers Mr. Bennett many opportunities to display his talents for forceful screen acting.

Big Demand on "How Britain Prepared"

Boston Photoplay Company Purchases Rights to the New England States—Other Negotiations Pending.

THE announcement last week that "How Britain Prepared" was to be exploited on the state-right basis has brought to the Patriot Film Corporation a vast number of offers and inquiries from all parts of the country. The state-right buyers, and the owners of exchanges in general, who had been seeking an attraction that would enable them to capitalize the widespread demand throughout their territories for a production that would harmonize with the preparedness campaign that is being waged at the present time, have expressed keen interest in the news that such a picture is available.

The state rights announcement of the Patriot Film Corporation came in the nature of a surprise to the trade in general, as that company had expressed the intention of presenting the film as a road attraction for the larger legitimate theaters. The sudden turn in events, however, that led to the mobilization of the entire National Guard has aroused such great interest in the topic the picture deals of, that it was determined to sell the exhibition rights to the various territories, so that it might have the speediest method of distribution.

The first contract for territory to be actually signed was made by the Boston Photoplay Company, for the rights to the New England States. At the present time, however, a number of other offers are under consideration. Announcement of the closing of these negotiations will probably be made within the course of the next few days.

Zbyszko in Selig Athletic Series.

Stanislaus Zbyszko, the great Polish athlete, who is a candidate for the title of world's champion wrestler, appears in the third release of the Selig Athletic Series to be released through the V-L-S-E.

The great Pole is seen in a finish match with Marion Plestina, the Croatian heavyweight champion, who gives him the fight of his life, but Zbyszko manages to win two out of three falls.

Francisco Verri and Oscar Egg, the six-day team, so well known to bicycle enthusiasts for their speed and daring, will ride one mile against time on indoor trainers. These trainers are machines which record the speed of the riders, although the bicycle remains stationary.

Sherman Landers, the Oregon schoolboy sensation, appears at the interscholastic meet on Stagg Field, Chicago. In that meet he won sufficient points to secure the championship for his school.

Charles Morin and August Kickofer, champion billiard artists, play a game of three-cushion carrom billiards and display some difficult shots.

John Mason in "On the Brink of Shame."

John Mason and Miss Alma Hanlon are the stars in the five-part photo drama entitled "On the Brink of Shame," screen version by Edna G. Riley, which is at present being produced by the Triumph Film Corporation, under the personal direction of Messrs. Julius Steger and Joseph A. Golden.

Like their recently-released photoplay, "The Prima Donna's Husband," featuring Holbrook Blinn, Kathryn Brown Decker and Clara Whipple, the new photoplay is said to be an exceptionally powerful story with a great heart appeal and bringing home forcefully a timely lesson.

The directors have chosen a remarkably strong cast for the support of the stars, embracing such well-known names as Walter Hitchcock, Edward Langford, Frederick Esmelton, Harry Burkhart, Jean Stewart, Eloise Clements, Marie Reichardt, Eleanor Kent and Darie Sawyer.

The production will be finished by the end of July and will be released early in August.

Heeza Liar Goes a Courting.

In the latest release of the Paramount-Bray Animated Cartoons "Colonel Heeza Liar's Courtship," J. R. Bray's doughty hero allows his thoughts to turn to romance. Sitting in his bachelor quarters surrounded by his varied assortment of pets, he decides that a happy married life is the ideal existence and begins to look for a wife. But he finds it difficult to discover one who possesses all of the qualities he demands. After many disappointments he concludes it makes no difference whether a man courts a girl six years or marries her at sight—she'll fool him anyway. He decides to take a chance and proposes in a hurry to a doll-faced clinging vine who looks as if she might be an expert at darning socks and admiring a husband. This is where the Colonel receives a knockout blow as far as matrimony is concerned. He discovers his prospective wife is a widow with twenty-three children and retreats hastily to his bachelor quarters.

Another Anita Stewart Feature.

Anita Stewart's latest starring vehicle is "The Daring of Diana," a Blue Ribbon Feature in five parts from the pen of Charles L. Gaskill, which is announced by Vitagraph for July 24. Other capable Vitagraphers in the cast are Anders Randolf, Francis Morgan, Julia Swayne Gordon, Charles Wellesley, Joseph Donohue and Donald MacBride. S. Rankin Drew directed the production.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

BETTER HALVES (Vim), June 29.—The situations in this one-reel farce have long served to make people merry. However, they were right good material in the days of their youth, and have lost but little of their vitality. Two married couples figure in the plot and are cleverly acted by Babe Hardy, Billy Ruge, Florence McLoughlin and Ray Godfrey.

THE ENGINEER'S HONOR (No. 86 of "The Hazards of Helen" Railroad Series"—Kalem), July 1.—The leap from a speeding auto to a train moving at equal speed which Helen takes in this one-reel drama is done in order to clear a young engineer of the charge of robbing an express company. The story, acting and production are well up to the mark set for the series.

EDISON BUGG'S INVENTION (Lubin), July 1.—This comedy is five hundred feet long. Another comedy of equal length, "Under a Barrel," is on the same reel. The first picture pokes fun at a small town fire department, and Raymond McKee and Babe Hardy are the principals; the second is a colored comedy, with John and Mattie Edwards in the leads. Both comedies are stupid, and "Under a Barrel" is decidedly coarse.

THE GIRL OF GOLD GULCH (Selig), July 1.—The stock ingredients of a western melodrama are to be found in this one-reel story, written by Cornelius Shea; but, Tom Mix produced it and plays the lead and that makes a heap of difference. Tom drives a stage in this picture, and to see him mount the box and pick up the lines is worth the price of admission. Victoria Forde, riding a race, is another winning feature. By the way, is there another man on earth who can equal the ease and grace with which Tom Mix gets into a saddle?

THE BLUE OR THE GRAY (Biograph), July 3.—A Civil War drama of considerable strength, reissued by Biograph. Donald Crisp, Alfred Paget, Robert Harron, Irene Howley and Mildred Manning are in the cast. A review appeared in the issue of June 10.

OTTO, THE TRAFFIC COP (Lubin). July 3.—There is a good deal of unexpected comedy in a policeman, as this one-reel photoplay proves. It was written by Marie Foster, and D. L. Don, Patsey DeForest, George Egan and Eleanor Blanchard comprise a good cast. The fun is kept moving at a lively rate.

THE SELIG-TRIBUNE, NO. 53, 1916 (Selig), July 3.—Lincoln Handicap run at Lincolnshire, Eng.; Harvard and Yale boat race, New London, Conn.; pulling snake's tooth at Lincoln Park, Chicago; National Guards, Troy, N. Y.; National Guards at Camp Whitman; National Guards at Camp Johnson, Cal.; El Paso, Tex., Gen. Bell and troops ready to resist the Mexicans; Carranza in Mexico City; Gen. Funston at San Antonio, Tex.

BILLIE'S MOTHER (Vitagraph), July 3.—A simple one-reel story, in which a lost child awakens a frivolous woman to her duty and wins her a new father for her boy. Louise Beaudet, Donald Hall and Helen Costello have the leading roles. A scenic, "A Tour from Bergen to Bandak," is on the same reel. It shows a number of striking scenes in Norway.

THE PEACH PICKERS (Kalem), July 4.—The peaches referred to in this one-reel Ham comedy do not grow upon trees, but entrap the male species upon the public thoroughfares. Ham and Bud are but too willing victims of several charmers and, like Adam with the apple, meet their downfall. An average Ham comedy.

CANIMATED NOOZ PICTORIAL, NO. 12 (Essanay), July 5.—Wallace A. Carlson's sense of humor and clever pencil supply this number of the pictorial with some amusing cartoons and more of Dreamy Dud's amazing adventures. A Western scenic is on the same reel.

NOTCH NUMBER NINE (Kalem), July 5.—There is gunplay aplenty in this one-reel Western drama. The leading character is an expert at "getting the drop" on his enemies, as the nine notches on the handle of his revolver bears witness. Lovers of a lively western drama will find the picture quite to their taste.

HOUSEKEEPING (Vim), July 5.—Harry C. Myers and Rosemary Theby are the stars of this domestic comedy which illustrates the troubles of a newly-married couple. The subject is treated in a broadly farcical manner and capitally played by Mr. Myers and Miss Theby.

THE SELIG-TRIBUNE, NO. 54, 1916 (Selig), July 6.—San Francisco moving treasure from the old to new City Hall; Allied troops in German East Africa; bringing the wounded from the Carrizal fight to El Paso; blind English soldiers, London; Troop A. New Jersey Cavalry at Sea Girt, N. J.; swearing in State troops at Springfield, Ill.; floral pageant and parade of regulars, Los Angeles, Cal.; memorial services at Washington in honor of the late President of China.

A DAY AT SCHOOL (Vim), July 6.—Babe Hardy's sweetheart is sent to boarding school, in this one-reel comedy, and Babe, as Plump, gets into a girlish but expensive frock and follows her, after the manner of Mary's lamb. Runt is the janitor, and the mixup that was bound to occur is quite as full of pretty girls in pajamas and nighties as the situations give warrant.

THE PSYCHIC PHENOMENON (Kalem), July 7.—Sis turns hypnotist in this one-reel comedy and performs some remarkable feats with the aid of a sleeping powder. Rose Melville's creation of Sis Hopkins has added a unique figure to moving pictures. Her embodiment of the awkward country girl is the cause of much wholesome laughter.

TO SAVE THE ROAD (No. 87 of the "Hazards of Helen" Railroad Series—Kalem), July 8.—Like the other numbers of the series, the thrill of this hazard loses none of its force from the fact that the spectator is aware that Helen will come through safely. Homer Eon Flindt has supplied a good scenario and Producer James Davis has worked in the railroad effects with the realism they demand.

A TERRIBLE TRAGEDY (Lubin), July 8.—Burlesque melodrama is the intent of this split reel photoplay. It was written by C. Doty Hobart and is along the lines made familiar by many similar pictures. The complications are well handled. Jerold T. Hevener, Babe Hardy, Bill Powers and Lellie Farrin form an energetic cast.

THE RIVAL QUEENS (Lubin), July 8.—An African comedy, played by John and Mattie Edwards. It is on the same reel with "A Terrible Tragedy" and is closely related to the familiar old afterpiece of the colored minstrel show.

FURNISHED ROOMS (Vim), July 7.—A would-be rain-maker is an important character in this one-reel farce. The picture has a well-defined plot and a good supply of amusing incidents. Pokes and Jabs head the cast and contribute their usual amount of ginger.

WHEN IT RAINS IT POURS (Vitagraph), July 7.—A lively rainstorm plays an important part in this one-reel comedy and brings about the comedy situations. There is plenty of amusing action in the picture which Mary Anderson, Reggie Morris, Annie Schaefer and Otto Lederer act with skill.

SOME DUEL (Selig), July 8.—Another one-reel comedy written, produced and acted in by Tom Mix. The treatment is broadly farcical; the whole picture appearing like a bit of cowboy fooling, into which all the characters enter with great enjoyment. Victoria Forde, Joe Ryan and Sid Jordan assist Tom Mix in the acting.

General Film Company Specials

THE REGENERATION OF MARGARET (Essanay), July 1.—Although the question of permitting defective infants to live is treated prominently in this three-reel photoplay, the author has made an interesting drama from the subject. It gives Warda Howard and Ernest Maupain opportunities for strong acting, and furnishes John Junior, Patrick Calhoun and Florence Oberle with excellent roles.

BLACK MAGIC (No. 15 of the "Social Pirates"—Kalem), July 3.—This is the closing instalment of the George Bronson Howard serial. A blackmailing fakir is exposed by Mona and Mary, and the wife of a banker rescued from him. A review of the picture was printed in the issue of July 15, page 474.

THE RETURN (Selig), July 3.—The time of this three-reel screen-drama is the present day, but its spirit is that of a romance of medieval Italy. It is a love story, and the men and women in it love and hate with a disregard for everything else that keeps the interest at close tension. The picture is a novelty, when so many realistic and sociological dramas and novels are being produced. Kathlyn Williams, Guy Oliver, Wellington Playter, Vivian Reed, Sidney Smith and Harry Lonsdale bring out the strong points in the acting. T. N. Heffron has directed the picture effectively.

HIS TRUST AND HIS TRUST FULFILLED (Biograph), July 4.—Made by Griffith in 1911 these two reels do not suffer by comparison with present-day productions. The story concerns the Civil War and the years immediately following. Wilfred Lucas gives a particularly fine sketch of a faithful negro servant. Reviewed in the issue of June 10.

THE FABLE OF "THE FEARSOME FEUD BETWEEN THE FIRST FAMILIES" (Essanay), July 4.—Wisdom seasoned with wit is always to be found in a George Ade fable. The present one is in two reels, and pokes good-natured fun at amateur theatricals. Rival society ladies aspire to play Juliet and the fearsome fued which is the result leads to the bankruptcy court. As usual, the Ade subtitles are fifty per cent. of the entertainment.

THE STOLEN MASTER (Lubin), July 6.—A review of this three-reel picture is printed on another page of the present issue.

LETITIA (Vitagraph), July 1.—This three-reel photoplay belongs to a class of fiction that one accepts without question. Its story may

never have happened, but it has that touch of real feeling and kindliness that give it a strong appeal. It tells of a faithful servant and his daughter, who do their best to brighten the last days of a lonely old man. Charles Kent, Hugh Wynne and Belle Bruce make much of the three roles. Gordon Arthur Smith is the author of the story and Harry Davenport directed the picture.

Bluebird Photoplays, Inc.

THE GRASP OF GREED, July 17.—A five-part adaptation of H. Rider Haggard's novel, "John Meeson's Will" featuring Louise Lovely. The enjoyment of the picture depends largely on personal taste. The story is old-fashioned and more or less improbable. A full review of the production will be found on another page of the magazine.

Fox Film Corporation

AMBITION, July 3.—A five-reel picture with Bertha Kalish in the leading role and dealing with modern politics. It is not a deeply significant picture. A longer review will be found on page 472, issue of July 15, 1916.

International Film Service Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 51, 1916, June 27.—Harvard-Yale boat race, New London, Conn.; Gen. Sarrail decorated at Salonika; twenty-ton blast, San Francisco; Charles Evans Hughes attends commencement at Brown University, Providence, R. I.; four-year-old golf players, Baltusrol, N. J.; Mrs. John Jacob Astor weds Wm. Karl Dick at Bar Harbor, Maine; exploding mines at Fort Rosecrans, Cal.; fashion section; Mexican refugees at El Paso; National Guardsmen of New York, New Jersey and Massachusetts prepare for war; President Wilson and Secretary Baker review the militia of the District of Columbia.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 52, 1916, June 30.—Funeral of Gen. Gallieni at Paris; launch of U. S. Oil Tanker Cuyama at Mare Island, Cal.; memorial to the late Lord Kitchener, London; police field day at Sheepshead Bay, N. Y.; Sultan of Turkey at Constantinople; fashion notes; wreck of the steamer Bear, Eureka, Cal.; military activities at El Paso; National Guards of Illinois and New York entrain for service on the Mexican border.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 53, 1916 (July 4).—British trench guns firing shells over the Bulgarian lines; leopard at Central Park Zoo, New York, is manicured; Sir Roger Casement, London; new ocean liner pier, New York; Fashions; Knights Templar conclave at Los Angeles; Charles Evans Hughes at his country home, Bridgehampton, N. Y.; outing of New England motion picture exhibitors, Pemberton, Mass.; President Wilson in Independence Hall, Philadelphia; New York and Massachusetts National Guardsmen leave for the border; wounded troopers brought to El Paso.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 54, 1916 (July 7).—Regatta at Philadelphia; Charles E. Hughes and family at Bridgehampton, L. I.; Serbian army at Salonika, Greece; initial flight of Second Battalion aeroplane, Brooklyn, N. Y.; Fashions; dedication of Labor Building, Washington; Mrs. Josiah Cowles at Los Angeles, Cal.; fire, Portland, Ore.; National Guardsmen aviation camp, Garden City, N. Y.; official censor, Washington; American refugees arrive at Galveston, Tex.; negro troopers delivered to American army officers by Mexico, El Paso, Tex.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 79, July 5.—A topical number, containing many scenes of interest at home and abroad. A number of sidelights on the Mexican situation are included.

A MERRY MIXUP (Cub), July 7.—George Ovey appears in his well known character, Jerry. This time he impersonates a young husband in order to deceive a trusting uncle who wanted his nephew to marry somebody else. Some amusing complications of a typical knockabout sort occur. The number is entertaining.

THE GINK LANDS AGAIN (Beauty), July 9.—Orral Humphrey appears in this, as the Gink from Kankikee. The story has rural settings and among other things the gink masquerades as a butler. He assists the lady of the house in getting rid of a marauding gang. This has amusing moments.

REEL LIFE, NO. 10 (Gaumont), July 9.—A fine educational subject and a mighty interesting one. We are shown the elaborate manner in which the waters of the sewers of Paris are cleared and purified. The graduates of the instruction department of the New York Association for the Blind are shown at their work of chairmaking, caning, basket weaving and working on looms after studying the pattern through instructions printed in raised letters, and there is also a picture of a blind shorthand writer and typewriter at work. The stenographic notes are taken on a typewriting machine that punches shorthand characters, which afterward are read by touch. Then, too, there are pictures of the soft coal mining industry and of animal studies at the New York Zoo. A thousand feet worth seeing.

HIRED AND FIRED (Vogue), July 9.—A one-reel knockabout comedy number, by Robert A. Dillon. Two tramps break into a moving picture studio and are hired as villains. A general mix-up occurs, in which a man with a hose plays an important part. This contains a fair amount of amusement.

Mutual Film Corporation Specials

THE HIDDEN FACE (Gaumont), July 6.—A three-reel number, featuring Alexander Gaden, Iva Shepard and Henry W. Pemberton. This is a mystery story centering about the Rev. Martin Preston, in love with Helen Claude, daughter of a candidate for Congress. Two murders occur, the minister being unjustly suspected of the last one. This contains numerous elements of appeal, and a happy ending is reached after the mystery is solved.

THE TAMING OF WILD BILL (Mustang), July 7.—A two-reel number, by Karl Coolidge, featuring Jack Richardson, Hugh Bennet and Nita Davis. The story concerns the reformation of a drunkard through the influence of a girl, the young daughter of an itinerant minister. Wild Bill, as the drunkard is known, breaks up a religious meeting, and then later reforms and takes the pledge. The plot is familiar, but has certain elements of interest and is enacted by a competent cast.

THE GOOD-FOR-NOTHING BRAT (Centaur), July 8.—A two-reel number, featuring Margaret Gibson and Wm. Clifford. The girl, a city waif farmed out to country life, falls in love with the new schoolmaster. The situation is an appealing one, and the school scenes are amusing. Later the story becomes too sentimental and a trifle overdrawn. The death of the girl, who drowns herself because the village gossips dig up her past life of poverty, has a depressing effect. A little better action and a happy ending would have improved this subject.

THE SECRET OF THE SUBMARINE (No. 8—American), July 10.—In the opening we are shown how Cleo and Hope escape destruction when the hut on the cliff is, by dynamite, lifted from the edge of the cliff and dropped into the ocean. In a fade-in we see again this unusual sight, which adds interest for those who did not see No. 7. The denouement of this chapter, an earthquake-wrecked restaurant, in the debris of which the principals struggle for possession of the precious book, furnishes excitement. It is a question if the train wreck would not have been stronger dramatically if the actual collision—in miniature—had been omitted. The real punch in the situation came as the second train passed into the mountain, the spectator knowing that, through falsification of signals, another train was speeding toward it on the same track.

DUST (American—De Luxe), July 10.—A five-reel sociological study, by J. L. Lamothe, featuring Franklyn Ritchie, Winifred Greenwood, Nell Franzen and Harry von Mater. This is a powerful satire on the class of society workers who give entertainments and spend vast sums on foreign charities, while subsisting at home on the earnings of underpaid factory workers. It is admirably constructed in the main, in spite of certain scenes being a trifle overdrawn, and drives home its message forcibly. The factory scenes, the war-relief entertainment, the legislative session and the fire are all well presented. The story interest is also good. A strong example of the serious type of film production.

DOORSTEPS (Mutual Star Production—Turner), July 20.—This five-part production, based on Henry Edwards' stage play of the same name, was made in England at the Turner Studios. Florence Turner is featured and plays the title role in an inimitable fashion. The picture is one of the best of the season, and will be enjoyed by any audience, presenting, as it does, a clean story of splendid characterization well produced. Larry Trimble directed the picture. "Doorsteps" is the maid of all work in a cheap rooming house, who eventually, by sheer force of circumstances, evolves into a successful actress.

Paramount Pictures Corporation.

THE DUPE (Lasky), July 3.—A pleasing offering presenting Blanche Sweet, Thomas Meighan, Veda McEvers and others. The direction is capably handled, as is the construction of the plot. Though Blanche Sweet does well the histrionic honors should go to Veda McEvers. Settings and photography are splendid throughout. For an extended review of this feature see page 475 of the July 15 issue.

THE SMUGGLERS (Famous Players), July 6.—A five-part subject featuring Donald Brian. It is good, clean comedy. The picture is reviewed on another page.

Pathe Exchange, Inc.

OUR LOBSTER SUPPLY (Pathe), June 26.—Showing Maine and Massachusetts government stations, where ten million eggs are hatched each year. The interesting views show how lobsters are taken in pots and the female stripped of eggs.

PERAK—THE PROTECTED (Pathe), June 26.—On same reel with above. Interesting views taken in a town on the Malay peninsula, protected by Great Britain. Native customs and athletic sports are depicted.

LUKE'S SOCIETY MIX-UP (Rolin), June 26.—Harold Lloyd and Beeb Daniels are featured in this amusing comedy of the newly rich. The famous violinist fails to show up at the reception and the hero acts as a substitute. There is some funny small business running all through this, and some knockabout work at the close.

PATHE NEWS, NO. 53, 1916 (Pathe), July 1.—How swamp lands are drained by ditch digging at the rate of 1,000 ft. an hour, opens this pleasing number. Breaking and branding horses for Mexico, King George at Aldershot, and a marathon race up and down Mt. Tamalpias, are other good features.

NUTTY NEWS (Pathe), July 3.—Very funny animated drawings by R. L. Goldberg, showing burlesque battle scenes, a fire in Deadbury, Maine, and burlesque nature studies.

THE PORCUPINE (Pathe), July 3.—Close views of the porcupine in its native habitat, both in this country and in Africa. This is interesting and instructive. On same reel with above.

ACROSS THE MALAY ARCHIPELAGO (Pathe), July 3.—Fine views of the natives in their ordinary pursuits. Elephants at work, road re-

pairers on the job, jinrikisha races and other features are included. Well-pictured and instructive.

THE KINKAJOU (Pathe), July 3.—A study of a curious animal of the raccoon family, found in Mexico and Brazil. It has a head like a dog and swings by a prehensile tail, like a monkey. On same reel with above.

LUKE'S WASHFUL WAITING (Rolin), July 3.—A knockabout comedy number, featuring Harold Lloyd and Beebe Daniels. The action is of the rapid-fire sort and occurs largely in a tailor shop and Chinese laundry. This is laughable throughout.

Pathe Exchange, Inc., Specials.

BEYOND RECALL (Arrow), June 26.—No. 5 of the "Who's Guilty?" series. This is an entertaining two-reel number, featuring Anna Nilsson and Tom Moore. The observer is shown the manner in which a young man is convicted of a crime on circumstantial evidence and sent to the electric chair. After his execution the one witness who could have saved him turns up. Lack of money is given as the reason for his failure to obtain full justice. This is not only well presented, but carries a good subject for thought.

THE WEAKER STRAIN (Arrow), July 3.—Anna Nilsson and Tom Moore appear in this two-reel subject, No. 9 of the "Who's Guilty?" series. The hero is a young architect whose wife wants to be a singer. He is injured accidentally and she goes on the stage to earn money. The dramatic scenes occur when Tom becomes wildly jealous of her manager. She kills the latter and the husband assumes the guilt. The number holds the interest closely.

THE CAVE OF DESPAIR (Feature), July 3.—Chapter 19 of "The Iron Claw." This number again tantalizes the observer with speculations as to who the Laughing Mask can be. The latter assists Davy to escape from the detectives. Margery then visits the great boulder, with the Iron Claw hovering near. She enters the secret doorway, pursued by the latter. The Laughing Mask again appears and grapples in hand-to-hand conflict with the Iron Claw. The number closes with the observer still puzzling over the solution still to come.

Triangle Film Corporation.

THE EYE OF THE NIGHT (Ince), July 16.—A modern version of "Shore Acres" with some spectacular scenes and some fine acting by William H. Thompson as the lighthouse keeper and Marjory Wilson as the girl who erred from natural affection. Principally characterized by Miss Wilson's strong performance.

THE LITTLE SCHOOLMA'AM (Fine Arts), July 16.—The story of a little country schoolma'am unjustly persecuted, with Dorothy Gish in the title role and some charming children in subordinate parts. The children will make a hit.

Universal Film Manufacturing Company

ANIMATED WEEKLY, NO. 27 (Universal), July 6.—Presidential Candidate Hughes at Brown University, scenes on the Mexican border, police drills at Sheepshead Bay, trial of Sir Roger Casement, and other scenes are included in this entertaining number.

TWO SEATS AT THE OPERA (Imp), July 16.—A comedy number, featuring Wm. Garwood as a plumber and Edwina Marten as a maid. Two tickets to the opera furnish such complications as the plot has, but it does not develop much strength. The number is only fair.

BASEBALL BILL, NO. 2 ("Flirting with Marriage") (Laemmle), July 16.—Smiling Billy Mason appears again as the baseball fiend. He buys a second hand gentleman's outfit and attends a game. He is accused of stealing a woman's purse and later arrested as a lunatic. The number is only fairly successful, owing largely to the uncertain construction.

KILL THE UMPIRE (Nestor), July 17.—Eddie Lyons and Lee Moran appear in this baseball story by Ben Cohn. Eddie goes to the game to bawl out the umpire. He slugs him with a pop bottle. Later they meet unexpectedly at dinner and trouble results. This will tickle baseball fans and others will enjoy it also.

THE GENTLE ART OF BURGLARY (Victor), July 18.—A comedy number, by Raymond L. Schrock, featuring Wm. Garwood and Violet Mersereau. The girl and young man invade the house of a mutual friend at night, the former disguised as a burglar. A real thief appears and the two hide in the same bed. This contains a broad comedy situation, but is well handled and amusing.

A BOLD BAD BREEZE (L-KO), July 19.—A one-reel comic, featuring Billie Ritchie, Bill Bevan and Lucille Hutton. Billy has a dream in which most of the events take place. There are some vulgarities in this which lower the tone of the production. The action is rapid and the "cyclone" feature is amusing.

IMPERIAL INDIA, NO. 2 ("The Devil Dancers of India") (Powers), July 20.—Another of the remarkably interesting series of Oriental films taken by Dr. Geo. A. Dorsey. This shows elephants at play and on parade. The scenes taken at the Festival of the Gods is very impressive. Market scenes and a view of the town pump at Delhi are also shown.

THE COME ON (Nestor), July 21.—A very good comedy number, by John C. Brownell, featuring Jane Gail, Matt Moore and others. The country girl arrives at a big hotel and her roll is immediately spotted by some clever city crooks. She and her friend turn the tables on them and get away with their cash. This is clever and well presented.

Universal Film Mfg. Company Specials

THE MONEY LENDERS (Bison), July 1.—A two-reel number, written by Wright Roberts, featuring Marie Walcamp, Edward Wallack, L. C. Shumway and Lee Hill. This is a stirring railroad story, located in a rugged, picturesque mountain district. The girl's father is division superintendent and agrees to send several carloads of munitions over the border. The young villain gets a hold over the father to press his case with the daughter, but the girl outwits him. The explosion makes an interesting scene and the situation in the office later in the story is tense and exciting. A pleasing number.

THE STAMPEDE (Universal—Special), July 10.—The chief feature of this installment, No. 11 of "Peg o' the Ring," is where the elephant carries Peg away during some excitement at the circus. She again falls into the hands of the villains and is taken on a small schooner, where the men cut cards to see who wins her. Lund, Jr., follows on a fast launch and the reel closes with he and another fighting the seamen. The opening scenes of the number contain a good deal of repetition of old situations.

THE CRIMSON YOKE (Rex), July 16.—This is an entertaining two-reel number, featuring Cleo Madison, Wm. V. Mong and Frank MacQuarrie. The location is not made very clear, the girl and her lover being apparently half-breed Indians on a large plantation, though the girl is described as "free born." She offers herself as the mistress of a slave dealer, to save the son of the house from disgrace. Later her own lover comes to save her. There is a pleasing freshness in the plot and situations which more than make up for certain obscurities. The abuse of the girl by the slave dealer and her rescue by the lover hold the attention closely. All of the principals do good work in this number.

THE SEEKERS (Red Feather Photoplay), July 17.—A five-reel production, by Olga Printslau, featuring Flora Parker De Haven, Edward Hearn, Paul Byron and Charles Mailes. This is the story of a quiet religious sect, known as "The Seekers." Two orphans, a blacksmith and his sister are the characters around which events center. The young man is falsely imprisoned and the girl shields him when he escapes. She is in love with the minister's son, who is sheriff of the community. The events move along in a convincing way and develop both humor and drama as they progress. The production makes a pleasing study of life among a people not unlike the Quakers of early days.

ON THE HIGH SEAS (Universal—Special), July 17.—Twelfth installment of "Peg o' the Ring." This opens with Lund, Jr., still battling with the seamen for posession of Peg. He finally saves her and they return to the circus. Peg makes up as a clown and takes Flip's place in the ring while he is suffering from the effects of an accident. This furnishes some comedy. Peg is once more spirited away and meets with a fall over a cliff. The installment is not particularly strong and, like many of its predecessors, pays little attention to the general plot.

THE BELLE AND THE BELL-HOP (Victor), July 20.—A two-reel comic number, by C. E. Van Loan, featuring Pat Rooney, Adele Farrington, Marc Robbins and others. The hotel types are familiar and recognizable and many of the incidents are funny in themselves. The situations lack any connecting plot thread, which gives them a scattering effect. Pat Rooney does some amusing stunts as the bell hop, but the production as a whole is not strong and much of the humor seems forced. The photography and settings are the strongest features of the production.

LEE BLOUNT GOES HOME (Imp), July 21.—A two-reel offering, by Harvey Gates, with Herbert Rawlinson, Agnes Vernon and Wm. Quinn in the leads. The young convict, falsely imprisoned, dreams that he returns home. The events in the dream are vivid and dramatic. Later, after dreaming he has shot the man for whose crime he is imprisoned, he awakens to find the real criminal has confessed and he is free. This is full of action and sustains the interest throughout. A strong subject, capably handled.

A MIDWINTER MADNESS (Bison), July 22.—A two-reel number, by Winthrop Kelly, featuring Dorothy Phillips and Stanley Walpole. The story is one of the Canadian Northwest. The wife, living happily with her husband and child, is suddenly confronted by her former sweetheart. Intense jealousy on the part of the husband follows. The story is rather conventional and slightly drawn out. There are some wonderfully good snow effects. The action is only fairly strong, the chief attraction in the offering being found in the winter effects.

V-L-S-E, Inc.

THE VALIANTS OF VIRGINIA (Selig), June 26.—Kathlyn Williams and Arthur Shirley play the leading roles in this five-part Selig production written by Hallie Erminie Rives. The southern atmosphere presented in this film is adequately presented, the direction on one or two occasions falls below the average. The acting is at all times good, and taken as a whole "The Valiants of Virginia" is a worthy film. For an extended review of this subject see page 472 of last week's issue.

World-Equitable.

THE WEAKNESS OF MAN (Peerless), July 24.—For the first three reels this Peerless-World Film picture presents an interesting and emotionally intense love story, which becomes more melodramatic and less convincing in the latter part. Holbrook Blinn, Eleanor Woodruff and Alma Hanlon are the principal players. Most of the action is laid in or near New York. A review appears elsewhere in this issue.

Miscellaneous.

JAFFERY (Frohman), July 15.—Adapted from William J. Locke's novel, this six-part picture occupies a certain place among the best of current productions. The story is interesting and wholesome and the production made by George Irving is exceptionally pleasing. Aubrey Smith in the title role is given an excellent support by Florence Deshon and Eleanor Woodruff. A review appears elsewhere in this issue.

Manufacturers' Advance Notes

CRATER LAKE, ORE. (Gaumont's "See America First").

Following its other successful releases of United States Government film of National Parks, the Gaumont Company, on July 26, will present in Mutual Service pictures of the Crater Lake National Park. This park lies in the very heart of the Cascade Range in southern Oregon. It has an area of 249 square

Scene from "See America First" (Gaumont).

miles. The great scenic attraction is Crater Lake, a body of water of unbelievable blue. It is rimmed for its 24 miles of shore line by a continuous, unbroken circular wall 2,000 feet high.

This short description of this marvel of nature permits one to imagine what wonders of scenery await spectators of this issue of "See America First." The cliffs present some of the most striking pictures of the entire western country. The water reflects the walls so perfectly that one cannot tell the wall from the reflection in the intensely blue water. Hence it seems as if one were gazing down 4,000 feet to the water instead of only 2,000 feet.

Among the places noted for their beauty shown on the screen are Wizard Island, the Phantom Ship, the Pinnacles, Anna Creek Falls and Canyon, and innumerable lakes, falls and mountain peaks. An excursion on Crater Lake is a trip never to be forgotten. The Gaumont Company was fortunate to secure such an excellent series of views, and the government was also fortunate in securing such a prominent company with such a large and established clientele to release its national park pictures.

GOOD WORDS FOR "THE GRIP OF EVIL."

In the July 16th issue of the National Sunday Magazine. 2,500,000 copies of which are circulated in Philadelphia, Boston, Washington, Buffalo, Pittsburgh, Chicago, Cincinnati, Los Angeles, St. Louis, St. Paul and Cleveland, Dr. Frank Crane the celebrated editorial writer will publish an article headed "The Grip of Evil" dealing with the same questions as those which combine to give Pathe's Masterplot of the same name such intense human interest.

This is a further indication of the interest aroused on the part of the Country's big men in the subject used as the theme of Pathe's picture released July 17th.

Prominent exhibitors everywhere are planning newspaper articles and sermons, as well as voting contests among their patrons on the question, "Is Humanity in the Grip of Evil?" Confident of splendid results because of these facts detailed by one of them in a letter to the Pathe Company:

"'The Grip of Evil' is not a serial or a series in the usual sense. It is something entirely new, best described as 'A Masterplot in Fourteen Chapters Showing the Real Side of Humanity.'

"The picture has the cumulative interest of a serial because throughout its length, John Burton, once a laborer, now ten times a millionaire, played by the famous young English actor Roland Bottomley, is seen in one thrilling adventure after another, seeking an answer to the question, 'Is Humanity in the Grip of Evil?'

"It has the advantages of a series, because versatile Jackie Saunders plays a different role in each episode, running the gamut of human emotions with a handsome gown designed by one of New York's famous modistes to fit every mood.

"'The Grip of Evil' contains all the thrills, the elements of love, mystery and suspense, that have made all Pathe's serials such great successes. The theme is so big that it has commanded the attention of the Nation's leaders, men such as President Wilson, Governors, Mayors, etc., with whom the entire country is familiar, who have expressed conflicting opinions which will start widespread discussion, and give 'The Grip of Evil' valuable word of mouth advertising."

VOGUE-MUTUAL STUDIOS BUSY.

With two companies engaged in the production of three pictures weekly, and several new faces included among the stocks cast, the Vogue-Mutual studios at Los Angeles are humming with activity these days. Latest of the recruits to join the Vogue-Mutual contingent are Gypsy Abbott and Elsie Greason. Miss Abbott has been assigned as leading comedienne of Rube Miller's company, while Miss Greason, for the past year and a half has been appearing in Selig releases.

At present, Rube Miller and his company are putting the finishing touches to "Some Liars," in which Miller and Ben Turpin have the principal parts. Jack Dillon, Paddy McQuire and Arthur Moon are the trio of funmakers in "A Mix-up in Dry Goods," first of the Vogue-Mutual comedies in which Miss Greason will appear. Most of the action of this piece takes place in a dry goods store, in the filming of which one of the largest of the Los Angeles stores was used.

'THE GROUCH" (Essanay.

The metamorphosis of a hard shell crab who isn't even good to his folks into a gay bon vivant who takes music with his meals and permits himself to be led into the ways of frivolity and recklessness makes up an engaging theme for this three-reel comedy. The most natural thing after seeing the picture is to try Harry Beaumont's system on one's own boss. Harry Dunkinson, often seen in Essanay comedy leads, is a guaranteed laugh-getter in this play. He is a chronic grouch, his office is a maze of inefficiency and his home merely a place to go to. Then Beaumont, the young efficiency expert, forces his way into the office. He finds efficiency begins with the boss and after a reel and a half finally wins a smile from the grouch. He lays his golf bag on his desk during the noon hour and in his absence the boss, overcome with curiosity, has succeeded in smashing all the windows in his office with the balls. After that it's easy to get him to the country club. A number of

Scene from "The Grouch" (Essanay).

girls, carefully instructed by the younger man, pay a lot of attention to the boss and he finally comes out of his shell and has some fun in spite of himself. The suspicious wife and daughter find him dancing and new complications arise, but Efficiency Harry quickly solves them and convinces the old man that if he wants to step around with the young fellows he'd better take one of them into the family as a son-in-law.

"THE DREAM GIRL" (Famous Players-Lasky).

Mae Murray will appear in her third photoplay production for the Jesse L. Lasky Feature Play Company on July 17, when there will be shown publicly for the first time in Paramount theaters Cecil B. De Mille's production "The Dream Girl." This is an original story by Jeanie MacPherson and marks Miss Murray's first appearance under the direction of Mr. De Mille and under the most favorable combination of circumstances as the star in a photoplay which is the joint work of

"Scene from "The Dream Girl" (Famous Players-Lasky).

Miss MacPherson and the Lasky studio's director general, who are responsible jointly for the film drama "The Golden Chance.'

As Lady Jocelyn Leigh in "To Have and to Hold," Miss Murray made her screen debut and scored a pronounced success. Again as the mischievous widow in "Sweet Kitty Bellairs" she increased her popularity and established herself as a photodramatic artist of distinction. But as the little child of the slums in "The Dream Girl" she is said to have surpassed any of her previous triumphs.

Theodore Roberts, as the father, is said to have done the best character work of his remarkable career either on the stage or on the screen. The brilliant young English actor Earle Foxe, is seen as the young college student who appears to "The Dream Girl" as the magic knight.

Other members of the cast are James Neill, Mary Mersch, Mrs. Lewis McCord and Charles E. West.

THREE STARS IN ONE BLUEBIRD.

Fitting to the part the player best adapted to play it, Bluebird Photoplays, Inc., are progressing in their purpose to make "the play the thing" and just to prove that they are not piccaunish in the matter of "stars" as well, the Aug. 14 release will have in its cast three stars who have won their spurs earlier in the Bluebird series.

"Betting Loved a Soldier" is the title for the film version of Ludivoc Halevy's "L'Abbe Constantine" and Rupert Julian will have as leading lady, both Louise Lovely and Francelia Billington. These three players have been stars in different Bluebirds on several occasions—Mr. Julian and Miss Billington having been principals in "Naked Hearts," while Miss Lovely has appeared as a Bluebird star many a time and oft.

Elliott J. Clawson prepared the story in a scenario form and Mr. Julian directed. Of "L'Abbe Constantine," as a story, the Encyclopedia Brittanica asserts that "the Abbe will rank permanently in literature by the side of "The Vicar of Wakefield," adding that the creation of this splendid character opened the doors of the French Academy to Ludivoc Halevy.

Going to such sources for certain of their releases proves the sincerity of Bluebird's purpose to make the play the first essential of their commercial reputation—and with three stars employed in its interpretation the drama may be expected to have the best possible portrayal.

CHURCH ADAPTS THE MOTION PICTURE.

The problem of the Motion Picture for use in the church has been discussed in every branch of the motion picture industry, and has met with little or no success.

The Picture Theater Equipment Co. of 1604 Broadway, New York, are specializing in this field and report the installation of a Powers Cameragraph machine with transformer, special Piteco lenses, booth and supplies, for the St. Joseph Church, Rosebank, S. I.

This is the second installation of Motion Picture Machines in churches made by the Picture Theater Equipment Co. in Rosebank, S. I. The previous installation having been made in the St. Mary's Church. This equipment also consisted of a Powers Cameragraph machine complete with Piteco lenses, transformer and entire projection outfit.

Butter-Kist Popcorn Machines

What Theater Managers That are Now Getting Extra Profits from Their Customers Have to Say.

Clarksburg Amusement Co. say: "I have found people coming to my theater in preference to others because they could get Butter-Kist pop corn here. Butter-Kist receipts alone have run as high as $112 a week. Would not think of running a theater without one of your machines." Alhambra Amusement Co. says: "Butter-Kist pop corn machine a money maker even under unfavorable weather conditions. Doing a minimum of 150 bags and a maximum of 300 bags a day." Theatre Grande, Detroit, Mich., says: "In practically four months, machine has returned in profits our original investment. Have taken in as high as $46 in one day from pop corn and peanuts. Operated machine only in the evenings, Saturday and Sunday afternoons. People pass other machines and buy Butter-Kist pop corn."

What is true in the cases of these owners holds good in every theater where this machine has been installed. The great success of the Butter-Kist idea has warranted its makers in predicting that within a comparatively short time every theater will add a Butter-Kist machine. Its power to attract attention—to get people into the theater—to earn a big profit, all make it a most invaluable adjunct.

"A MIDWINTER MADNESS" (Universal).

The scorching days have come, the saddest of all the year. But to make all Universal photo fans "twenty degrees cooler than the street outside" there will be released on July 22 a Bison two-reel northwestern picture entitled "A Midwinter Madness," all the action of which takes place in the snow country.

Dorothy Phillips plays the lead in the play and, as the accompanying picture suggests, she must have had a thoroughly enjoyable time during the filming of the drama. Oh, what joy it is in mid-summer to ponder on the delights of rolling in a snow bank!

"A Midwinter Madness" is a thrilling drama of the Canadian northwest. Its characters, French-Canadian habitants, are played by Dorothy Phillips, Stanley Walpole, Barrington Barringer and Nellie Slattery. Dorothy Phillips plays the role of a wife wrongfully accused of infidelity and, goaded into madness by her husband's accusations, she is about to become in reality the mistress of her supposed lover when fate intervenes.

"THE BELLE AND THE BELL HOP" (Universal).

"You can talk about Hebe, the Graces, the Peri and Hourl, but give me the Venus de Milo," says Pat Rooney. "I could sit and talk to her for hours. She listens to all my troubles, my hopes, my dreams and my aspirations with never a comment one way or the other. However, I think she understands and it is a genuine relief for me to be able to talk to a woman who says nothing but listens attentively.

"The Venus de Milo has a certain trigness, a belle tournure," says Pat, "that all the other divinities of classical mythology woefully lack. All others are base deceptions, monstrum hor-

Scene from "The Belle and the Bell Hop" (Victor).

rendum, as Virgil says, and since working in pictures I have her statue constantly on hand to develop my sense of callaesthetics.

"She plays a prominent part in 'The Belle and the Bell Hop,' a two-reel Victor which will be released on Thursday, July 20, and I feel sure than on this, her first appearance in comedy, she will be a rip-snorting knockout, as our genial friend Nat Rothstein of the Universal advertising department is wont to express himself."

"THE PRIVATE BANKER" (Selig).

"The Private Banker," produced by Thomas Santschi from the story by T. Edward Hungerford, is another one of those excellent Diamond Specials to be released through the General Film on Monday, July 17. "The Private Banker" is a gripping story of the Italian quarters and features an exceptional cast of players, including Edith Johnson, Wheeler Oakman, Leo Pierson and Harry Lonsdale.

Pietro, a young Italian workman, loves Lucia, a beautiful young girl. Tony, an idler and crook, is Pietro's rival for the love of the girl. Tony and Tomaso, an elderly Italian crook,

Scene from "The Private Banker" (Selig).

start a private banking company. They tempt their Italian friends to place their hard-earned savings in this bank, promising an exorbitant interest. Tomaso plans to loot the bank, but is discovered in the act by Tony, who kills Tomaso. Pietro, expecting something wrong, arrives just as Tony is escaping with his ill-gotten gains. Pietro takes the money from Tony and hides it. Tony is discovered and shifts the guilt for the death of Tomaso to Pietro. When Pietro comes to work the next morning he is made prisoner by the infuriated workmen and thrown into the scoop of a gigantic steam shovel. Then the machinery is slowly started. It seems that Pietro will meet a horrible death, but at that instant Lucia appears on the scene, stops the machinery and saves her lover's life. Then it is that Pietro gives the money he has saved to his fellow workmen. Lucia explains that Tony has confessed all the details of the plot. There is a succession of strong situations and thrills in this unusual drama.

"LOVE'S LARIAT" (Bluebird).

The introduction of a bunch of Western cattlemen into New York society and the effect high life in the metropolis has upon the cowboys forms the basis of an excellent comedy drama. Harry Carey, Neal Hart, William Quinn and Olive Fuller Golden are the principals and there is a numerous company of frontier experts to supply the atmosphere of the "wooly West."

After the action has rushed along for four reels at a high speed comedy pace the story takes a sharp turn to the sensational and winds up with a "punch" of sentimentality that completes the gamut of emotions. George E. Marshall and W. B. Pearson provided the scenario and Harry Carey assisted Mr. Marshall in the work of directing the scenes.

The contrasting scenes of rugged Western life and the placid moods of Fifth Avenue society people and their surroundings makes the feature pictorially unusual. When eight cattlemen with their full equipment of saddles, chaps and side-arms get into the running on Broadway the comedy is immensely exhilarating.

Olive Fuller Golden is the daughter of the late George Fuller Golden and her presence in the cast is bound to attract the attendance of the hosts who followed Golden as a stage monologist and as a leader among members of the vaudeville fraternity of White Rats.

PATHE FASHIONS FILM TO BE RELEASED SOON.

Since J. A. Berst, Vice-president and General Manager of Pathe, announced several weeks ago the addition to the Pathe program of a fashions film to be known as "The Florence Rose Fashions," there has been considerable interest manifested by the exhibitors. The first reel of the new film to be finished was shown in the Pathe projection room the other day and after seeing it Mr. Berst gave it as his opinion that the innovation was bound to be a success.

Miss Florence Rose, the energetic and capable fashions expert who is producing the pictures, has turned the Jersey City studios into a beauty congress. Old time property men, carpenters and scene painters have stopped work to see the fashions girls before the camera. One of the boys the other day expressed the sentiment of all when he said "Gee, where did all those queens come from anyhow?"

Dell Boone, Florence Reutti, and Corene Uzzell are the three girls playing the more important roles. A scenario was written especially designed for opportunities to show various gowns and costumes and the finished picture is down for release on August 7th. One picture will be released every two weeks.

UNIVERSAL FILMS PARALYSIS PLAGUE.

The Universal Animated Weekly has entered into arrangements with the New York Department of Health to film a series of views showing how the spread of the infantile paralysis scourage may be checked. New York's fathers and mothers are terrified at the rapid spread of the disease which on July 4 in one day alone claimed 27 lives in the various boroughs and was rapidly spreading. In twenty four hours 59 new cases were reported. Since the disease first broke out in South Brooklyn late in June, many cases have been treated with a large mortality rate, and preparations at the city hospitals have been made to treat 1,500 more cases.

Scenes at the hospitals, illustrations of practical measures to stop the spread of the disease, the activities of the Bureau of Child Hygiene, the Bureau of Infectious Diseases, quarantine officials, the Health Department, the frantic attempt of the hospital authorities to supply cribs for the stricken children and to collect them in hospital ambulances, the medical treatment advisable in the prevention of the disease, flagrant violations of the sanitary code and the exodus of fifty thousand babies from New York all will be shown in the film which the Animated Weekly has secured permission to take as part of the campaign to stamp out the disease.

"Hans and Fritz" Coming.

To satisfy the exhibitors' call for world-known characters in animated cartoons, the Mutt & Jeff Film Company have completed arrangements with the Celebrated Film Corporation whereby the Mutt & Jeff Film Company can produce the cartoons of Hans and Fritz, whose comical pranks appear on the pages of over one hundred leading newspapers. Hans and Fritz comics, following those of Mutt and Jeff, are considered to be the second best on the market today. Judging the speed with which the exchanges are signing contracts for Hans and Fritz in animated form a very bright future is assured these films.

Hallberg Has Projection Room.

The Godfrey-Becker Building at 729 Seventh avenue, is being rapidly filled with film exchange offices and feature film concerns, making it a very popular center for motion picture exhibitors to examine films.

Quite a number of the concerns have put in projecting rooms. J. H. Hallberg has equipped among others the projecting room of the Keen Cartoon Company and the public exhibition room of the building with Power motor-driven machines, 6-B's, and has closed a contract with the Clara Kimball Young Corporation for two Simplex machines for their new projecting room on the fourteenth floor.

TABLE MANNERS IN "BETTER BABIES" SERIES.

Chesterfieldian manners instilled with Mother Goose in the days of pinafores and rompers make the child a jewel to its parents. Working on this theory, the editors of Paramount Pictographs have included films on table manners in the etiquette

Scene from "Table Manners in the Nursery" (Paramount).

series of "Better Babies" releases for the "magazine on the screen." Among other things the picture show how the child should hold a knife and fork, ask for a second helping, butter bread correctly and become familiar with the courtesies which should be shown parents and governess.

"THE CRIMSON STAIN" (Consolidated).

What promises to be the most strange and startling motion picture yet filmed, is noted for release August 21 through the Metro Exchanges, in "The Crimson Stain Mystery," a sixteen-episode serial, which is being made by the Consolidated Film Corporation, of which O. E. Goebel is the president. Ethel Grandin and Maurice Costello will be featured. The novelization is by Albert Peyson Terhune, while the photography and technical arrangements are to be handled by the Erbograph Company, under the personal direction of Ludwig G. B. Erb, which bespeaks for this production the finest that human ingenuity can produce.

"The Crimson Stain Mystery" will be given the most extensive newspaper advertising campaign yet attempted in any previous serial. The story will be printed serially in a list of the leading newspapers throughout the United States. This list will be headed by the New York World and papers of similar standing will be used in all parts of the country.

The story of "The Crimson Stain Mystery" carries a dramatic quality and strength equal to the dreams of a Poe. It deals with a modern Frankenstein. A physician makes a discovery whereby he can give greater power to the brain cells and thereby bring greater happiness to mankind. Through some slip, the power thus discovered works the wrong way, and instead of a better, happier race, there comes to life one of the most crafty, intelligent set of persons the human ingenuity can imagine, and they set out to avenge themselves on society.

The crimson stain is a flush that appears in the eyes of the leader of this criminal race.

PATHE NEWS SWEEPS BROADWAY.

The Pathe News celebrated the glorious Fourth by conquering Broadway in a way that has never before been accomplished by a news film. Every picture theater on Broadway from the Battery to Spuyten Duyvil, with the exception of only two, has booked the News. Among the houses contracting for regular service are the Broadway, Rialto, Palace, Strand, Eighty-first Street, Schuyler, Olympia, Riverside, Nemo, Clairmont, Hamilton, Bunny and New York. Many of these theaters, it will be seen, enjoy a national reputation.

J. A. Berst, Vice President and General Manager of Pathe, visited two well-known Broadway houses one night a week or two ago, and found that one of them did not show the "News." The next day he called a conference with A. S. Abels, Manager of the New York booking office, and Erie Mayell, Manager of the "News" department. A line of action was determined upon and New York salesmen were requested to show what they could do. Every man hustled, and the bookings poured in from theaters all over Greater New York. In consequence if a New Yorker wants to see the Pathe News, no matter where he lives, he can find a theater near by which shows it. Mr. Berst's "Pathe News Week" was a great success.

ATLAS MOTION PICTURE COMPANY STARTS WORK.

Busy bees flying around Atlas office, laboratory and studio getting ready for production of one-reel comedies, which will be produced by Tommy Mullens assisted by George Orth, with Al. Haunsbacker behind the camera. All productions will be under the personal supervision of P. R. Upton and released through one of the large companies in New York.

Notes of the Trade

THREE World players are working in "The Almighty Dollar" under the directorial supervision of Maurice Tourneur—Frances Nelson, June Elvidge and E. K. Lincoln.

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Rollin E. Sturgeon, director-general of the western Vitagraph, has gathered together 200 expert divers and swimmers to take part in the realistic shipwreck scenes he is incorporating into a six-reel detective play by Cleveland Moffet.

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Alice Brady, and twenty-seven World Film players, spent the past week at New Bedford, Mass., where numerous of the scenes to be used in "Miss Petticoats" were staged aboard the whaler Charles W. Morgan, a typical craft. Captain Cleveland, who has equipped the whaler and who leaves shortly for a two months' trip, entered into the spirit of the picture, and with his crew acted in accordance with the director's instructions.

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"The Beckoning Trail," in which J. Warren Kerrigan is being starred, is nearing completion under the direction of Jack Conway at Universal City. It is a five reel feature, written by F. McGrew Willis of the Universal staff, and in which the star is supported by Lois Wilson, playing opposite, Harry Carter and a large cast of Universal City stock players.

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The Unity Sales Corporation, through its vice-president and general manager, Andrew J. Cobe, announces the acquisition of the Nat Goodwin picture drama, "The Marriage Bond." In this picture, the much-married actor enacts the character of an injured husband, who through nobility of soul wins his way finally to his erring wife's heart.

• • •

A series of three act feature releases, starring Gertrude McCoy are now being prepared at the Gaumont-Mutual studios in Flushing, L. I. Miss McCoy's first appearance in these productions will be in "Gates of Divorce," a story of life in a big city written by Robert Burns, a New York newspaper man. Miss McCoy will have her own company of players in the filming of these productions, the members of which are now being selected.

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Director Paul Scardon has just completed a five-part Blue Ribbon Feature in which James Morrison is starred. The story is a picturization by George H. Plympton of a book by George Allan England, the novelist.

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Mr. and Mrs. William Robert Daly, of the Selig Company, recently entertained at dinner at their Los Angeles home the occasion being the second anniversary of their marriage. Mrs. Daly is known in professional life as Fritzi Brunette. Among those who assisted in the celebration of the happy event were, Mr. and Mrs. Thomas Nash, Mr. and Mrs. T. N. Heffron, Mr. and Mrs. Charles West, and Miss Vivian Reed.

• • •

Shirley Moore, one of Ralph Ince's latest finds, is playing an ingenue lead in a novel automobile comedy at the Bay Shore studios. Playing opposite her is William Lyttell in a juvenile role.

• • •

It will require probably three weeks more for Director Joseph DeGrasse to complete the five reel social drama entitled "If My Country Should Call," which he is filming at Universal City. The leading roles are played by Dorothy Phillips and Lon Chaney, supported by Adele Farrington, Helen Leslie, Gretchen Lederer, Frank Whitson, Jay Belasco, Albert MacQuarrie and Carl Von Schiller.

• • •

In a five-part Blue Ribbon release featuring Lillian Walker, Vitagraph's popular star, many well-known spots of the Greater City are used as backgrounds. Wilfrid North, who is directing the filming of the picture, also wrote the story.

• • •

Silent speeches of American statesmen will be shown on the screen in "Oratory," a release of the Paramount Pictographs. Men in the public eye will be shown in characteristic attitudes familiar to audiences all over the country.

• • •

Edward Elkas, character man, has found his presence needed in three recent Vitagraph productions that are billed for future showing. At one and the same time he was working as Ortos, the spy in "The Battle Cry of War," as Abie Lefkovich in a Barney Bernard feature directed by Paul Scardon, and in another photoplay that will be released as a three reel melodrama.

• • •

J. Warren Kerrigan and his company, including Lois Wilson, his leading lady, Maude George and Harry Carter, directed by Jack Conway, have completed "The Beckoning Trail," a five reel feature, and it is expected they next will commence work on another feature entitled "A Social Buccaneer." The cast will include Miss Wilson, playing opposite, Miss George and Carter, and a number of others from the Universal stock company.

• • •

Montessorri methods used in educating the senses of the child are being shown in the "Better Babies" films of the Paramount Pictographs as part of the nation-wide campaign for healthier children which the Paramount Pictures Corporation is waging through the films.

• • •

Antonio Moreno is working in a picturization of one of Harriet T. Comstock's novels being produced by Vitagraph Director Harry Davenport. When completed, it will be in five parts and released through the V. L. S. E.

• • •

"By Conscience's Eye" is the title of a one reel domestic drama which is being filmed by Director George Cochrane, featuring Marjorie Ellison. It was prepared for the screen by Fred Myton, of the Universal staff.

• • •

Carpenters are very active these days at the Vitagraph Bay Shore studios, erecting a new outdoor stage. Ralph W. Ince, the supervising director, expects to do considerable work on the new stage this summer.

• • •

Upon completion of "The Germ of Mystery," Director William R. Daly of the Selig Company, will immediately begin work on a story of artist life entitled, "Out of The Mist." Fritzi Brunette will be given a wide scope for her talents playing the dual role of mother and daughter. The supporting cast includes Guy Oliver, Lillian Hayward, Frank Clark, William Scott and others.

• • •

Pat Rooney, under the direction of Roy Clements, is working in his new comedy, "Some Medicine Man,," written by Eugene B. Lewis and prepared for the screen by Fred Myton. Opposite Rooney appears Coudray as an Indian princess, Ed Sedgwick the heavyweight comedian, Jean Hersholt and Clyde Benson.

• • •

Ralph W. Ince was so pleased with the work of Jessie Miller in "The Conflict" that he engaged her for the heavy

role in his new spectacular feature, which will be done at the Vitagraph studios at Bayshore.

* * *

At least three weeks more will be required by Director William Worthington to complete "The Spring Song," featuring Ruth Stonehouse, a story written by Harvey Gates. Miss Stonehouse is supported by Franklyn Farnum, playing opposite, little Dorothy Clark, Kingsley Benedict, Arthur Hoyt, William Canfield, Wadsworth Harris and Helen Wright. Some of Miss Stonehouse's dances are being introduced into the story.

* * *

"In the House Of The Chief" is the title of a new Selig drama in three reels now in course of production at the Pacific Coast studios. The cast includes Charles West, Vivian Reed, Eugenie Besserer, Sidney Smith, Al. W. Filson and Harry Lonsdale.

* * *

Helmer W. Bergman, who is picturizing "The Battle Cry of War," from the story by Cyrus Townsend Brady and J. Stuart Blackton, is at work on the last two reels of this sequel to Vitagraph's "The Battle Cry of Peace."

To date he has written more than seven hundred scenes and also assisted in their direction.

* * *

"The Caravan," a story by Raymond Wells, is being produced by the author at Universal City, featuring Lena Baskette, the clever child actress and dancer supported by Claire McDowell, Jay Belasco, C. G. Briden and Malcolm Blevins. The story is being produced in three reels, with a distinctly Egyptian atmosphere.

Picture Theaters Projected

FORT PAYNE, ALA.—Miss Leona Thomason will expend $5,000 to remodel opera house for a moving picture theater.

SAN DIEGO, CAL.—J. H. Hiltse has purchased the Alhambra theater at the corner of Fifth and F streets.

SAN DIEGO, CAL.—The Come Again theater on M street has been remodeled and the seating capacity increased.

WASHINGTON, D. C.—Skinner & Garret, 1416 F street, N. W., have the contract to erect a moving picture theater, 44 by 85 feet, to cost $6,000.

MIAMI, FLA.—W. B. Ogden will erect a theater building to be leased by J. C. Boss, proprietor of the Fotosho. The structure will be two stories high and include fourteen offices on the second floor.

CLOVERDALE, IND.—A new addition has been built to the Joy theater.

MOORESVILLE, IND.—A four-foot ceiling ventilating fan has been installed in the Dreamland theater.

CEDAR FALLS, IA.—Frank Schlueter has taken over the Grand theater.

MASON CITY, IA.—A. Kahnm has reopened the Casino theater.

MYSTIC, IA.—B. S. Staley, Centerville, Ia., has the contract to erect a one-story moving picture theater, 48 by 85 feet, to cost $10,000. Plans are by L. H. Marston, 138 N. La Salle street, Chicago.

ORANGE CITY, IA.—J. Richards has purchased the interest of A. Miller in the Lyric theater.

OSKALOOSA, IA.—McConnell & Houser have opened the Orient theater.

BOSTON, MASS.—William D. Bradstreet, corner Warren avenue and Berkley street, plans to erect a one-story moving picture theater of fireproof construction, 150 by 60 feet.

ANN ARBOR, MICH.—J. F. Wuerth is having plans prepared for a two-story moving picture theater and arcade store, 30 by 60 feet and 36 by 120 feet, to cost $15,000.

DETROIT, MICH.—Frank Farrington Construction Co., Sherer building, has the contract to erect a one-story moving picture theater, 100 by 100 feet, to cost $15,000, for Frederick Deladde. The house will be known as the Delthe.

NEW ULM, MINN.—Howard Cooper, a prominent business man of this town, has taken over the Gem theater.

WINNEBAGO, MINN.—R. L. McMillan has purchased the Princess theater.

MALTA, MONT.—Milk River Amusement Company has disposed of its interest in the Orpheum theater to B. B. Survant.

ROYAL, NEB.—The Royal is the name of a new moving picture house opened by Troutman & Puteney.

RIVERSIDE, N. J.—Frank E. Hahn, of Philadelphia, is preparing plans for a theater, store, hall and lodge building, 120 by 180 feet, to be known as Fox's theater.

BROOKLYN, N. Y.—Architects Brook & Rosenberg, 367 Fulton street, are preparing plans for a 1½-story moving picture theater, 50 by 100 feet, to cost $30,000.

BROOKLYN, N. Y.—McDonald & Wallace, southeast corner Atlantic avenue and Hicks street, will expend $4,000 in making alterations to their moving picture theater.

PORT CHESTER, N. Y.—W. A. Mosher, of Mamaroneck, N. Y., will build an extension to his moving picture theater, 20 by 71 feet. The improvements will cost about $10,000.

CINCINNATI, O.—Park Hall Amusement Company, D. L. John, manager, 3065 Madison road, plans to erect an airdome for the exhibit of moving pictures, to cost $10,000.

WESSINGTON SPRINGS, S. D.—F. R. Gervers has leased the Grand Opera House and will devote it to the exhibit of high-grade pictures.

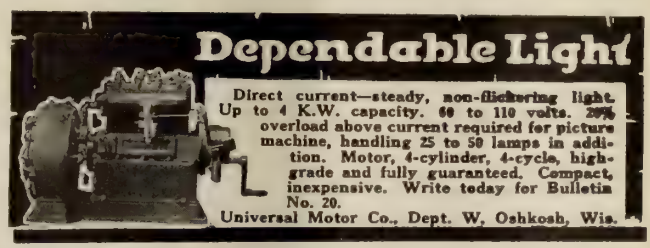
WINNER, S. D.—J. C. Lakin and W. H. Fulwilder plan to erect a modern moving picture theater on Main street.

BROWNWOOD, TEX.—Southern Amusement Company will erect a brick airdome on Fisk street.

APPALACHIA, VA.—Loyal Order of Moose contemplate erecting a three-story opera house and hall building, to cost about $30,000.

RICHMOND, VA.—Arcadia Amusement Corporation, organized with $300,000 capital; John T. Anderson, president; J. J. Pollard, vice-president and treasurer, both of Richmond; G. L. Stabler, secretary, Washington, D. C., will erect theater building on Broad street; entrance to theater through arcade with glass roof; musicians' gallery at end of arcade; glass-roofed court with display fountain beyond; theater to seat 2,500 persons; roof garden will have seating capacity of 2,000; moving stairways, etc.

MILWAUKEE, WIS.—Work will be started shortly on the construction of a fireproof moving picture theater on Third street. It will be known as the Capital, have seating capacity of 1,600 and cost approximately $25,000.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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Massachusetts at the Convention

Members of the State League, Which Has Recently Joined the National Body, Have Been in Chicago—President Horstmann, Hiram Abrams, W. E. Green and William Roin Were Delegates—Other Local Exhibitors Present.

By William M. Flynn, No. 80 Summer street, Boston Correspondent.

BOSTON, Mass.—Massachusetts moving picture exhibitors are taking a great interest in the annual convention of the Moving Picture League of America now in session in Chicago. This interest is increased by the fact that the Moving Picture Exhibitors' League of Massachusetts has joined the national body.

The official delegates of the league attending the convention are: President E. H. Horstmann of the Moving Picture Exhibitors' League of Massachusetts; Hiram Abrams, president of the Paramount Picture Corporation, W. E. Green of the Famous Players company and William Roin. The party left Boston Saturday July 8 on the Twentieth Century Limited. A score or more of their friends and prominent moving picture men were at South Station to give the delegates a fine send-off.

The Massachusetts exhibitors have a number of important matters to take before the national body and will be much in evidence on the floor of the convention hall. A number of other New England exhibitors are attending the convention and this section of the east will be well represented at Chicago.

Big Audiences the Rule.

Boston, Mass.—The unseasonable, cool weather has made a tremendous boom for the moving picture houses of this section. On the 4th of July when ordinarily the moving picture houses are playing to empty benches, the rain and cold drove crowds into the theaters so that capacity audiences were the rule throughout the day and evening. A record for the day was perhaps made by the Majestic theater where 10,764 people saw the feature film "Where Are My Children?"

"Who Will Be Flo?" Contest.

Boston, Mass.—Over 200 beautiful young girls who hope to win fame before the moving picture camera are entered as contestants in the "Who Will be Flo?" contest being conducted by a local newspaper. The contest is under the direction of the Novelty Moving Picture Company of No. 115 East 23d street, New York City, a subsidiary company of the Novelty Slide Company. H. C. Young is the local manager and his assistant is Charles Lewis, formerly of the Universal Film publicity department. Both young men have made scores of friends since their arrival in Boston, and at their headquarters in the Boston Journal building are daily surrounded with Boston's fairest young girls who are eager aspirants in the "Who Will be Flo?" contest.

DeForest White of the Boston Journal staff is conducting the daily write-up feature of the contest. He is running a daily interview with the various contestants and has many pretty things to say of the girls who hope to be Flo. The "Who Will be Flo?" contest opened with a week of publicity in which the only line appearing in newspapers, film slides street cars and posters was: "Who Will be Flo?" This was followed by attractive advertising telling of the contest. Publishers of the Boston Journal are said to be very well satisfied with the results so far obtained from the contest.

F. A. Grady Heads New England World Film.

Boston, Mass.—Frank A. Grady, formerly of the General Film and the V-L-S-E Companies, has been appointed New England manager of the World Film Corporation and has taken charge of their office at No. 57 Winchester street. Mr. Grady believes that success in the film business as in any other mercantile line, can be attained only by fair and honest treatment to the trade that is served as well as the company one represents. Mr. Grady is extending the business of the company in a substantial way. His spirit of co-operation with the trade is shown in the fact that last week two of the World stars, Gail Kane and Clare Whipple, appeared at the Onset theater, Onset, by his arrangement.

MAINE NEWS LETTER.

From John P. Flanagan, Maine Correspondent, Moving Picture World, Bangor.

An Ellsworth Consolidation.

ELLSWORTH, Me.—A consolidation of the two moving picture theaters in Ellsworth has just been effected, the acquisition of the Bijou and Strand theaters by Mrs. Harriet C. Davis. Mrs. Davis will continue the business for the present at the Odd Fellows' Building, operating under the name of The Davis. If the business warrants, she contemplates later remodeling the Davis carriage repository on Franklin street in a thoroughly up-to-date moving picture house. Mrs. Davis has also leased the Hagerthy Building, which has been occupied by the Bijou and will open it as a nickel theater under the name of The Nickel, as soon as the house can be thoroughly renovated and improved ventilation provided for.

Reopens Bangor's Nickel.

Bangor, Me.—Thomas Williams has taken a lease of the Nickel theater on Union street, and opened the same on Saturday, July 8, with Charley Chaplin in "Carmen" and "The Beloved Vagabond," a six-part Pathe picture. Admission is five cents. The Nickel has been vacant since the latter part of 1914. Before that it was leased by the Keith interests, and previous to 1911 was known as Acker's theater, vaudeville and moving pictures.

Benefit for Soldiers' Families.

Bangor, Me.—The Bijou and Park theaters, of Bangor, both controlled by the Keith company and under the management of Stephen Bogrett, gave a benefit performance for the families of Bangor militiamen who are at the Mexican border on Friday and Saturday, July 7 and 8. A considerable sum of money was raised for this worthy purpose.

ORANGE, N. J. THEATERS MERGE.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

D. J. Shepherd and George Cuff Combine Two Theaters.

ORANGE, N. J.—A deal of more than local interest was consummated last Saturday when the U. S. Palace theater, Main street, and the Colonial theater, also on Main street, was brought under the new ownership of D. J. Shepherd, former manager of the Palace, and George W. Cuff, former owner of the Colonial. The two houses had long been at swords-points, but now the two playhouses will be run jointly. The trade name of the new concern is the Mutual Theater Company, of which Mr. Cuff is president and Mr. Shepherd is secretary and treasurer. The Palace was purchased from Frank G. Hall, president of the United States Theater Company, Hoboken.

Mr. Shepherd, when seen at the Palace by the representative of the Moving Picture World, made the following statement: "I believe the new merger will be mutually beneficial both to Mr. Cuff and myself. Instead of competing with each other, we shall work in harmony, and naturally there is but one result that can follow—increased patronage to both houses. Personally I am delighted at the way things turned out, and I safely predict that the consolidation of Orange's largest picture theaters will bring nothing but good results to all concerned."

Sunday Shows Stopped.

Newark, N. J.—Many of the local theaters have come out with announcements that no Sunday benefits will be given during the summer. At first it was commonly held that the managers quit of their own volition, but it later developed that the show-houses were closed by the police department. It is unofficially announced that the houses will be opened in the fall.

Police Supervise Picture.

Orange, N. J.—The U. S. Palace theater, of which D. J. Shepherd is manager, showed "Where Are My Children?" last week July 6, 7 and 8. It was only after he had undergone great trouble that Mr. Shepherd was allowed to exhibit the picture. All persons under twenty-one were barred from seeing the picture, as the local authorities held that the film was fit for adults only.

Long Branch Incorporation.

Long Branch, N. J.—The Broadway Theater Company has been incorporated under the laws of New Jersey with registered office at 142 Broadway, Long Branch. The concern is capitalized at $100,000 and will conduct amusement enterprises. The incorporators are Hyman Rosenberg, Helen L. Bergen, and Hy. Senser.

Trade Name Filed.

Newark, N. J.—Thomas H. Simarian and San Tefank, who operate the Central theater, 482 Central avenue, have filed as their trade name the Oriental Amusement Company.

Fire at Olympia.

Newark, N. J.—A small blaze at the Olympia theater, 324 Norfolk street, threw the audience into a panic. The fire was caused by the film becoming ignited. The blaze was confined to the operators' booth. No one was injured. The house is owned by I. Spitz.

New Hoboken Exchange.

Hoboken, N. J.—The Civilization Film Corporation has recently been granted a charter under the laws of the state of New Jersey as being of Hoboken. The purpose of the new concern is to conduct a moving picture exchange, Frank G. Hall, George A. Enwright and Harry T. Hall, being the principle incorporators. The company has been capitalized at $125,000.

PHILADELPHIA NEWS LETTER.

From Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia Correspondent.

Great Northern Theater Improvements.

PHILADELPHIA, PA.—Architects Herron and Doyle have plans for extensive alterations and additions to the Great Northern theater, Broad street and Erie avenue, one of Philadelphia's most popular moving picture theaters. Work will consist of a new front and interior remodeling as well as a large one-story addition. The contract for this work has been awarded to the Hogg Construction Company and work will be started immediately.

Bill Wert Engaged.

Philadelphia, Pa.—Bill Wert, of the Calehuff Supply Company, 1301 Race street, has announced his engagement to Miss Florence Rosenblit, and declares that he intends to spend his vacation in company with his sweetheart in the vicinity of Niagara Falls. Preparations for the trip have been completed and he will be absent from his place of business during the next several weeks.

Three Harrisburg Houses Sold.

Harrisburg, Pa.—The Wilmer & Vincent Theater Co., of New York, have recently taken over sole interest in the Orpheum, Majestic and Colonial theaters of Harrisburg. Nathan Appel, a former resident of Harrisburg, and who held a half interest in the theaters, has sold out his holdings. Wilmer & Vincent have long been important factors in the theatrical industry in Harrisburg.

Exhibitor Blaker in Town.

Mr. Blaker, the well known exhibitor of Wildwood, N. J., was numbered among the recent visitors to this city and before departing for the sad sea waves he paid his respects to the Calehuff Supply Company where he purchased considerable new equipment.

H. Bernstein Prospering.

Chester, Pa.—H. Bernstein, proprietor of the Grand theater, of Chester, reports exhibiting to large audiences and declares that there is every indication that business will continue of a favorable nature for many weeks to come. He recently paid a visit to Philadelphia and visited the Swaab Film Service where he purchased additional equipment.

Joseph L. Bailey Has Beautified His Theater.

Paulsboro, N. J.—Joseph L. Bailey, the premier exhibitor of Paulsboro, N. J., has recently had his theater entirely renovated, both as to exterior and interior. The alterations cost in the neighborhood of $8,000 and the theater is now one of the most beautiful and modern in the state of New Jersey. In addition to the renovation, considerable new equipment has been installed.

Business Notes.

The showing of the film entitled "The Ne'er Do Well" portrayed from the famous novel by Rex Beach, at the Forrest theater, Philadelphia's most elaborate playhouse, has met with unexpected success and there is every indication that the film will be exhibited to large houses for many week to come.

James McCartney, the enterprising manager of the Richmond theater, of Richmond, Pa., and the Empire theater, of Frankford, Pa., has recently purchased considerable new equipment from the Calehuff Supply Company, including several Rembusch crystal fibre screens and additional paraphernalia.

F. P. Bloomfield, of the Mirror Screen Company, headquarters Shelbyville, Ind., is at present in Philadelphia and is making his headquarters at the Calehuff Supply Co., 1301 Race street, who are jobbers for the Mirror screens.

MID-NEW YORK LETTER.

By E. O. Weinberg, Plaza Theater, Troy, Special Correspondent.

N. S. Gallon Finds Business Good.

ALBANY, N. Y.—N. S. Gallon, formerly with W. L. Sherry Feature Film Co., is now representing George Kleine in New York state. He reports business good and says "Gloria's Romance" is taking hold very strong.

Frank J. Frayne Pleased.

Albany, N. Y.—Frank I Frayne, formerly with W. E. Greene, is now representing V-L-S-E in the eastern part of the state. V-L-S-E features are booking very strong, according to Mr. Frayne, and he secured several large contracts this week.

Fox Players at Ausable Chasm.

Port Huron, N. Y.—Director Davis, Theda Bara and a company of twenty-six players are at Port Henry, N. Y., taking scenes for a forthcoming release. Many scenes will be laid near Ausable Chasm.

Charles Travers Guiding Plattsburg House.

Plattsburg, N. Y.—Charles Travers, formerly at Orpheum theater, Schenectady, is now managing the new Clinton theater, Plattsburg, N. Y.

Pathe Office Hustling.

Albany, N. Y.—Pathe's Albany office stands second on the list of exchanges for amount of bookings on "Who's Guilty?" Mr. Epstein, the manager, is very much pleased, of course, and says that his roadmen and office employes are working day and night to put the Albany office at the head of the list. His force consists of the following: Cashier, Henry Zeilmaker; booker, E. E. Weakley. Mr. C. Westcott has just been transferred to New York city office. Salesmen, E. G. Briggs and A. Sachs; shipper, P. Gentile.

Beautiful Saranac Lake House.

Saranac Lake, N. Y.—Seymour & Bernstein are building a beautiful $100,000 motion picture theater at Saranac Lake. Work is progressing rapidly.

Strand at Schenectady Opens.

Schenectady, N. Y.—Strand theater, Schenectady, N. Y., recently opened. The Strand was formerly called the "Art theater"—one of the finest small houses in this vicinity—also one of the oldest.

WISCONSIN NEWS LETTER.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Special Correspondent.

Theater Restricting Ordinance Illegal.

MILWAUKEE, Wis.—Assistant City Attorney McIntyre gave an opinion to the judiciary committee of the City Council that the ordinance restricting the number of moving picture theaters in the city is illegal. A new one will be drawn.

Talking Over a Possible Merger.

Milwaukee, Wis.—Thomas Saxe was in Chicago to attend a meeting at which the proposed merger of the Marcus Loew, C. H. Miles, Jones, Linick & Schaefer, Pantages and Saxe theaters were discussed. The new Miller theater under construction by Saxe Brothers, on Third street, will be prominent in the local end of the vaudeville chain.

Eau Claire Theaters Combine.

Eau Claire, Wis.—Four moving picture theaters in Eau Claire will unite for economy of operation, it is reported. Elimination of disastrous competition is one of the chief advantages.

New Wisconsin Theaters and Changes.

Plymouth, Wis.—John Anton of Racine and Jack Anton, proprietor of the Princess theater in this city, have purchased the Crystal theater here from August Scheibe.

Milwaukee, Wis.—Mrs. F. Rassow is having constructed at Thirty-eighth and Galena streets, brick and concrete moving picture theater which will seat 750. It will cost $15,000.

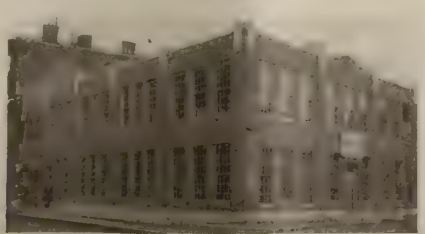
Manitowoc, Wis.—Theo. Goryizka will erect a moving picture theater at Twentieth and Marshall streets.

Superior, Wis.—The Savoy theater has been taken over by the Strand Amusement Company, which operates the Strand moving picture theater. It will run musical comedy.

Stevens Point, Wis.—"The Battle Cry of Peace" was selected as the opening attraction of J. R. McKinlay's new theater which was expected to be ready early in July. McKinlay has leased the Ideal theater for three years to C. W. Rice of Marshfield, who will operate it with a Mutual program.

Mineral Point, Wis.—Manager Mont Terrell has remodeled the Grand theater and increased its seating capacity.

Mabel Normand Company's Studio at Los Angeles, Cal.



General Film Company's Boston, Mass., Home. Photographed for The Moving Picture World by Richard Hildebrand.

Pittsburgh Screen Club Elects

At Annual Meeting on July 2 Practically Every Member Answered to His Name on Roll Call—New Officers Are: President, A. H. McClelland; Secretary, G. R. Ainsworth, Corresponding Secretary, Wm. Myer—Other Officers.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Correspondent.

PITTSBURGH, Pa. — The Pittsburgh Screen Club held its annual election of officers at the headquarters in the Lyceum building Sunday afternoon, July 2, combining this event with one of the best attended and most enthusiastic gatherings in the history of the organization. The meeting was presided over by the retiring president, A. B. Kester. Practically every member of the Club answered to the roll call and there were a goodly number of visitors present. Mr. Kester made a brief address withdrawing his name as a candidate for re-election, as the weight of personal business matters would prevent him from serving another term. Charles Seltzer, whose name appeared on the ballot as candidate for president, and Mayer Silverman, who had been nominated for treasurer, also withdrew their names. The election resulted as follows: President, A. H. McClelland; vice-president, G. R. Ainsworth; secretary, William Mayer, re-elected; corresponding secretary, M. J. C. Kornblum, re-elected; treasurer, Charles Reamer; organizer, Max W. Herring, re-elected. The following Board of Governors was elected: Three-year term, M. Feitler, George Schweitzer; two-year trem, C. W. Eckhardt, Charles Seltzer; one-year term, Mayer Silverman, E. L. Harmon.

On account of the absence of the former treasurer, Charles Reamer assumed the duties of that office immediately after the election, and it was deemed advisable to install the rest of the officials also at this time. The newly elected president A. H. McClelland, accordingly took the chair. He made a brief but very appropriate address, which was followed by short talks by Vice-President Ainsworth, Treasurer Reamer, Corresponding Secretary Kornblum, Organizer Herring and Messrs. Schweitzer, Seltzer and Feitler, of the Board of Governors. Their remarks indicated that the zeal and enthusiasm which characterized the work of the Screen Club throughout the first year of its existance will continue to make for the success of the organization. Dr. J. R. Gray, a member of the Screen Club of Denver, Col., was present and delivered an interesting address on the work carried on there.

Admission Prices Go Up.

Pittsburgh, Pa.—Beginning July 10th., the three leading motion picture theaters in the East Liberty district and among the finest in Pittsburgh, will raise their admission from 10 cents to 15 cents, the advance to be in force in the evenings. The houses adopting this arrangement, which is regarded as the initial step in a similar movement by the best theaters throughout the city, are the Regent, of the Rowland & Clark chain, the Liberty, of the Liberty Theater Company, and the East Liberty Cameraphone, of H. B. Kester. Maintaining beautiful and most comfortable houses and offering the best procurable first-run films the year round, these as well as other theaters of the higher type can readily secure the just advance in admission price and thus continue to raise their standards. These houses are located in one of the most exclusive sections of the city and cater to a large patronage of the better class.

D. C. France Will Manage Film Dept.

Pittsburgh, Pa.—A. S. Davis, manager of the film department of the Feature Film & Calcium Light Company, 938-940 Penn avenue, Pittsburgh, and one of the best known members of the local trade, has withdrawn from the above position on account of his many other interests. The department will be managed by D. C. France, who will take charge of the entire business, including both films and supplies. Mr. Davis is interested in oil and other lines, in addition to being connected extensively with the producing end of the film business.

Big Storehouse of Davis Co. Burns.

Pittsburgh, Pa.—A spectacular fire on July 6 destroyed the large storehouse occupied by the Harry Davis enterprises Company at 108-118 Third avenue, Pittsburgh, with a total loss of $200,000. The Davis Enterprises Company, which operates the Grand Opera House, now showing feature pictures, the Lyric and the Temple theaters, exclusively picture houses, as well as the New Davis theater, the city's finest vaudeville house, used the burned building for the storage of scenery and other theater equipment. The loss on the large quantity of these goods is estimated at $40,000.

Local Film Nines Cross Bats.

Pittsburgh, Pa.—The baseball fever is rampant in Pittsburgh film circles, with several games between star exchange nines scheduled each week. One of the clashes well-attended by the moving picture people took place last week at the Arlington grounds between teams of the Independent Film Exchange and the Fox Film Corporation. It developed into a slugging match, with the Fox team finally on top by a score of 13 to 10. Frank Ray pitched for the Fox team, while Ray Miller, Jack Campbell and Charles Miller took turns twirling for the Independent. J. McGrew and "Ted" Miller officiated as umpires.

Strand at Salem, W. Va., Opens.

Salem, W. Va..—The handsome new Strand theater, at Salem, W. Va., was opened on July 3 by its owner, G. C. Broadwater. The Strand has a seating capacity of 400 and is quite modern throughout. Metro, Triangle and Fox pictures are shown, with a change of program three times a week.

Curdy Wrote Prize Scenario.

Pittsburgh, Pa.—Lenore M. Curdy of Pittsburgh, Pa., wrote the prize-winning script of the scenario contest which was held recently by the Pittsburgh Press. The title of the scenario is "The Man and Millionaire."

Oscar Crough Joins Unicorn.

The local office of the Unicorn Film Service has strengthened its road force by the addition of Oscar Crough, formerly of the Pathe Pittsburgh exchange.

Grand Theater Sold.

Portage, Pa.—The Grand theater, Portage, Pa., was sold recently by A. J. Lacey, of Barnesboro, to the owners of the building, who will continue to conduct the house along up-to-date lines.

New Theater in Erie.

Erie, Pa.—Work has begun on the new theater of J. G. Hamer on West Eighteenth street, Erie, Pa. The house is to be a modern, fireproof structure, embodying the latest ideas in arrangement and equipment. It will have a seating capacity of 600.

Thomas Fairgraves Buys Theater.

Erie, Pa.—The Princess theater, Erie, Pa., has been sold by its former owners, Potter and Burgess, to Thomas Fairgraves, a prominent exhibitor in Erie.

An Attractive Theater Opened.

East Liverpool, Pa.—The attractive Ceramic theater has been opened at East Liverpool, Pa., showing high-class feature pictures.

BALTIMORE NEWS LETTER.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore Correspondent.

Taxes of Somerset, Frederick and Cecil.

BALTIMORE, Md.—On June 30th, the tax levy for the year 1916 was completed by the county commissioners for Somerset County when they met at their offices in the Courthouse in Princess Ann, Md. The county rate was filed at $1.15, and as the state rate is 32½ cents, the combined rate will be $1.57½, which is an increase in the county rate of 12½ cents over the 1915 rate.

On June 30th a special meeting was held at night of the county commissioners in Frederick, Md., and the tax rate for Frederick County for the year 1916 was fixed at $1.05, which is 7 cents higher than the 1915 rate.

On July 3rd the county commissioners met at Elkton, Md., and the tax rate for the year 1916 for Cecil County was fixed at $1.25, which is an increase of 19 cents over the 1915 rate.

Parkway to Enlarge.

Baltimore, Md.—The Parkway Theater Company takes over new property that has a frontage of 24 feet on North Charles street and extends on a line westerly for 190 feet, which places it just in the rear of the present Parkway theater building. It is understood that an enlargement of this theater to make the seating capacity greater by 250 seats, is now being contemplated.

May Change for New Theater.

Baltimore, Md.—Manager L. A. DeHoff, of the New theater, announces that this theater is to be closed until August 1st for a general house cleaning. The entire interior will be redecorated and painted, and the scenery for the stage will be entirely remodeled to resemble the stage of the Strand theater in New York. A new operator's booth will be installed, and a new system of heating is being contemplated.

Strand's Manager Resigns.

Baltimore, Md.—The mangership of the Strand theater, 404-6 North Howard street, seems to be a bit unsettled, for Eugene M. Daly has resigned as manager, as he is again going with the Lyman Howe pictures. Rumor has it also, that Harry Woods has resigned as the general manager of this theater, and that Edward Rosenstein will again take charge as manager.

J. H. Lubin in Baltimore.

Baltimore, Md. — J. H. Lubin, general manager of the Marcus Loew vaudeville enterprises visited Baltimore during the week of June 26th and had a conference with Harry Woods, resident manager of the Hippodrome theater. It is understood that this had something to do with the extension of the Loew circuit of theaters in the South.

Pathe Company in Baltimore.

Baltimore, Md.—A company of Pathe players are in this city. E. I. Demarest was to direct them, but has returned to New York. The company includes Pearl White, Lila Leslie, Niles Welch, Harry Forde and several others. With the exception of Edward Jose and Harry Forde, who arrived later, all came into Baltimore on Sunday night, June 2, and are now making their headquarters at the Hotel Kernan.

Parkway Matinee.

Baltimore, Md.—Manager Bernard Depkin, Jr., of the Parkway theater, 3-9 West North avenue, has a knack of selecting photoplays that will especially appeal to the kiddies. For the usual matinee that was held on Saturday, July 1, the program included "The Three Bears" and "The Deerslayers," as well as a cartoon and several comedy subjects.

Corporation Insolvent.

Baltimore, Md.—On Saturday, June 24th, Judge Bond, in Circuit Court No. 2, adjudged the Co-Operative Industrial Corporation, proprietor of Berman's Photoplay theater, 913 East Baltimore street, insolvent and dissolved by order of the court. Edward A. Weiler was appointed receiver under a bond of $1,000.

The Censor Board.

Baltimore, Md.—Up to Saturday, June 24th, it is understood that 65 reels, comprising 26 separate productions, had been examined by the Maryland Censor Board. Mrs. Harrison, secretary of the Board, stated that nothing, up to this time, had been objected to by the Board. On Thursday, June 22, all the members attended the meeting.

The working hours are from 9 a. m. to 3 p. m. and only one member sits at a time to examine the pictures. The reel is rejected or approved by the member who inspects it and if the exhibitors dissent, a second screening, in the presence of two members of the Board is held. The judgment of these two is considered final excepting a disagreement. It has been figured out that between 150 and 200 reels will be inspected every week.

Exhibitors Aid Fresh Air Fund.

Baltimore, Md.—Friday, June 30th, was known in Baltimore as "Movie Day" on the calendar of the Fresh Air Society. It was termed thus because a good many theaters donated part of the receipts on this day to the Fresh Air Fund. The Fresh Air Society was deeply gratified when the president of the Garden Theater Co. offered to give half the proceeds of the entire day at the Garden theater to the cause.

All the money taken in between the hours of 5 and 7 p. m. on this day by the theaters listed below was donated to the Fresh Air Fund. The theaters included were: The Parkway, A. B. Depkin, manager; The New Pickwick, G. H. Gaffney, owner and manager; The Goldberg, S. Goldberg, manager; The Wilson, G. L. Wonders, manager; The Eureka, Mr. Keefe, manager; The Idle Hour, C. Wasky, manager; The New Brodie, J. Brodie, manager; The Bridge, The Lafayette and The Goodtime.

Innovation at Strand.

Baltimore, Md.—Through Eugene M. Daly, manager of the Strand theater, 404-6 North Howard street, it has been arranged that first run Metro pictures will be featured at this house. An ingenious innovation this theater has introduced is the presenting to its patrons with handsome motion picture magazines which feature exclusive write-ups of the screen artists. They are presented free at every performance.

"Dumb Girl" at Victoria.

Baltimore, Md.—Through Nat Keene, manager of Pearce and Scheck's Victoria theater, 415 East Baltimore street, Anna Pavlowa in "The Dumb Girl of Portici," was booked for a solid week's run from June 26 to July 1, at this theater. A fine attendance was recorded for the week.

Responsibility for Slugs in Pay Phones.

Baltimore, Md.—As many of the moving picture theaters in Baltimore have pay phones located in their lobbies for the convenience of their patrons, it is not out of place to note at this time the opinion which has just been handed down, which will be of import to them. On June 30th, W. Cabell Bruce, Chief Counsel to the Public Service Commission, gave it as his opinion that the owners of premises on which pay telephones are located are not responsible for the slugs which may be deposited in boxes as substitutes for 5-cent pieces.

Free Films for Khaki Boys

Harry M. Crandall, One of the Capital City's Leading Exhibitors, Is Furnishing a Free Picture Show Every Night at Camp Radio, Fort Myer—Finds Several Guardsmen Who Are Operators and Willing to Help.

By Clarence L. Linz, 365 Tenth St., N. E., Washington, D. C., Correspondent.

WASHINGTON, D. C.—Harry M. Crandall, head of a group of motion picture theaters here has made a great many friends, and has received considerable free advertising indirectly as a result of his thoughtfulness in giving the boys who have been in camp on the Fort Myer (Va.) Military Reservation preparatory to going to the border, entertainment in the way of motion picture shows.

The novelty of camp life was fast wearing off when a member of the National Guard of the District of Columbia meeting Mr. Crandall on the street casually remarked that he wished that the latter's theater could be lifted off its foundation and re-erected at Camp Radio. If that was all that was wanted, Mr. Crandall could become a fairy grandfather, with the aid of the Washington exchanges, if Uncle Sam would furnish the juice. It was not long before a tent was erected to serve as a booth, a large screen was set up at the appropriate distance from the tent, and in the tent there was installed a modern and new gasoline engine which operated a Power 6A projection machine. This latter was loaned to the camp by Mr. Crandall, as well as the rheostat, and other equipment.

Mr. Crandall has agreed to furnish a motion picture show each evening during the time the guard may be in camp, and the various exchanges without hesitation have come forward with the offer to loan such films as may be desired. The pictures have done wonders in many ways; they have made the stay of the civilian soldiers more pleasant and have aided in maintaining discipline. The thanks of the officers and the men have been extended to those who have been instrumental along these lines, and the word has gone out to other organizations what good fellows the film men of the District of Columbia are.

And there is no trouble about operators, for there are six members of the local union who are serving in the guard, and each is more than willing to do his share in turning the crank that his fellows may have the pleasure the pictures afford.

Mutual's New Offices.

Washington, D. C.—The Mutual Film Company is now well established in its new quarters at 419 Ninth street Northwest, which place was formerly occupied by the Washington Film Exchange, now located in the building adjoining the Fox Film Company, in the next block on Ninth street. These new offices are larger than those which this concern occupied across the street. They have been thoroughly gone over to meet the needs of the Mutual, and there is plenty of space for the efficient handling of the business.

Manager A. J. Nelson Still Heads Local General.

Washington, D. C.—The writer had his attention called last week to a paragraph appearing in the Moving Picture World of July 8, introducing V. H. Bendell, of the General Film Company, to the trade in this territory, which might be misinterpreted. It is not by any means to be understood that A. J. Nelson, manager of the local exchange, has been superseded by another, as some seem to have thought from the wording of the article, for Mr. Nelson is very much on the job and has succeeded in increasing his business to such an extent as to make it necessary to send Mr. Bendell to Washington to assist him. Mr. Bendell is attached to, and not in charge of the Washington branch.

Washington would indeed be sorry to lose Mr. Nelson, and the Washington correspondent will take great care in the future not to spread any false alarms, although those who misunderstood the paragraph did so through no intent on his part. The genial manager of the General is making a headway among the film interests here accomplished by no previous manager of the same concern in the same length of time. He is courteous to the very limit, always pleasant, and has a good word for everybody. No wonder he's a favorite.

But Mr. Bendell is also coming along in fine shape. He is the type of salesmen that the exhibitors like to come in contact with, and he's bound to secure a big following wherever he goes.

Miss Mary Jeffries Returns.

Washington, D. C.—Miss Mary Jeffries, assistant to Carl F. Senning, manager of the Fox exchange, has just returned from an extended vacation trip which took her to Minneapolis and St. Paul, Minn.; Detroit, Mich., and other middle west cities, and to Buffalo and Niagara Falls. Despite this jaunt, Miss Jeffries has returned to Washington rested and ready to start in on another hard year's work. Miss Jeffries is a hard worker, and she has the distinction of being the only film executive of the female sex in the city of Washington. She is a thorough "film woman," and the members of the industry here are glad to see her back at her desk again.

John M. Britt Leaves the Elite.

Washington, D. C.—John M. Britt has severed his connection with the Elite theater on Fourteenth street Northwest. He is said to be about to re-enter the motion picture business, however, at an early date.

Universal Opens Clarksburg Office.

Clarksburg, W. Va.—The Universal Film Exchange is open and doing business now at 211 North Sixth street, and, as Manager J. A. Lavelle puts it, "we are here and now ready to take care of all the wants and requirements of the exhibitors in this section of West Virginia.

Mr. Lavelle was formerly manager of the Exhibitors' Film Exchange, of Wilkes-Barre, Pa., and for some time was located in Washington, D. C., as an exchange manager. He is an old timer in the game, having been connected with the business practically since its inception. He has with him Sol Burka, formerly manager and press agent for the Robinson Grand theater of Clarksburg, W. Va., and at one time advance man for Cohan and Harris productions. Mr. Burka has taken up road work, and is meeting with no little success.

Working in conjunction with the Washington and Baltimore offices, the new branch is able to furnish everything in the line of Universal service, Red Feather features and Bluebird photoplays. Mr. Lavelle extends an invitation to all of the exhibitors of the territory to drop in and see him when in the neighborhood and to look over his offerings.

F. P. Bryant Goes to Atlanta.

Charlotte, N. C.—F. P. Bryant, formerly with Pathe, Inc., and the Fox Film Corporation, has joined the sales force of the Atlanta office of the V. L. S. E., Inc., and will cover the North and South Carolina territory, relieving Mr. Simpson, who formerly covered this section, and who will now go through Mississippi and Alabama. Mr. Bryant's home is in this city, and he is well known throughout the state among the motion picture theater interests.

"Nation" Film Suit Again

Ohio Supreme Court Once More Takes Up Consideration of Censor's Ban on "The Birth of a Nation"—Decision Follows Action of the Federal Court That Leaves State Tribunal Free to Carry Matter Through.

By Kenneth C. Crain, 610 1st Nat. Bank Bldg., Cincinnati Correspondent.

CINCINNATI, O.—Hope is rising again in the hearts of those interested in the ultimate fate in Ohio of "The Birth of a Nation," one of the several big productions which Ohio exhibitors and the public have not yet been permitted to see. Following its recent action in refusing to pass upon the matter, the Ohio Supreme Court has ordered a rehearing of the case, basing its action upon the fact that the Federal Court had suspended the suit brought there in order to permit the State tribunals to carry the matter through to a finish. The Ohio Supreme Court at first took the ground that the filing of the Federal suit was enough to prevent it from going any further with consideration of the case, and this left the Epoch Producing Co., of New York, which is fighting for the right to show the picture, completely "up in the air," both courts doing the well-known Alphonse-Gaston act and each giving the other the right of way. With the rehearing by the Supreme Court, however, and the dismissal a few days ago of the suit in the Federal Court, indications are than an authoritative review of the questions involved is at last to be had.

Ed. Bernardi to Leave Cincinnati.

Cincinnati, O.—Ed. Bernardi, who has been interested in and manager of the Colonial, one of the popular houses on Fifth street, ever since it was built, several years ago, is to leave Cincinnati, it is understood, going East, either to New York or Philadelphia, to form new connections in the moving-picture business.

George B. Cox's Picture Holdings.

Cincinnati, O.—The extent to which the fortune of George B. Cox, the recently deceased Cincinnati political leader and financier, was invested in moving picture enterprises, was revealed by the inventory of his estate, which was filed in court a few days ago. Among the items relating to theatrical enterprises were the following: 3,600 shares United Theaters Co., of the appraised value of $432,000; 975 shares Olympic Theater Co., Cincinnati, $87,750; 58,216 shares World Film Corporation, $29,180; 10 shares Cincinnati Walnut Theater Co., $1,000; 11 shares Strand Amusement Co., $1,100; 5 shares Loew Theatrical Enterprises, $200.

H. E. Aitken Visits C. C. Hite.

Cincinnati, O.—Manager C. C. Hite, of Triangle, had a distinguished visitor recently in the person of H. E. Aitken, president of the company, who stopped off to look things over in Cincinati, en route from New York to Chicago. Mr. Aitken was much pleased with the condition of the company's business and prospects in this section. Mr. Hite was in Indianapolis recently, closing a contract with the Circle theater there for the first run of Triangle service. The house is now under construction, and is to open about September.

Gem Theater Closes.

Ironton, O.—The Gem theater, on South third street, has been closed and placed in the hands of a receiver, bad business being given as the cause of the financial difficulties in which the owners of the house are involved. The house has been conducted by A. J. Wellman and Nicholas W. McMahon, Jr. Mr. Wellman has gone to Ashland and Mr. McMahon will take charge of the Grand theater, in Ironton, it is understood.

Burlew Theater Sold.

Charleston, W. Va.—The Burlew theater, which has been for some years operated by Gen. W. S. Burlew, is to be sold to the P. J. Crowley Co. for $135,000, it is understood. The new management is planning to make improvements which will cost about $30,000, and will make it one of the finest houses in West Virginia. The Crowley company now owns a number of houses in West Virginia, and the acquisition of the Burlew makes its chain one of considerable strength and value.

Airdome Fails on Account of Rain.

Cincinnati, O.—George C. Ruff, who, with Charles Linhardt and Martha Pollock as partners, started an airdome at 940 West Ninth street last summer, recently filed suit for the appointment of a receiver and the sale of the property, on the ground that the business cannot pay its debts and has not been run at a profit. The enterprise was badly hit by the rainy weather of last summer, and as the month of June this year was not propitious, the partners decided that it would be best to close up the business.

Small Panic With Little Cause.

Cincinnati, O.—A slight accident at the Ivy theater, in Cleves, a few days ago, indicated clearly how panics can arise in crowds without the slightest cause. A belt connecting the gasoline engine to the electric generator which supplies current to the house broke, causing some noise, and at the same time shutting off the lights. There was a mad rush for the door, in which, for a wonder, nobdy was injured, thanks largely to the coolness of the management and the employes. The trouble was remedied in a short time, and the audience returned to its seats quietly. It is a good thing to keep the possibility of a belt slipping off in mind.

CLEVELAND NEWS LETTER.

By Hubert Persons, Special Correspondent, 410 Standard Theater Building.

Candidate Opposed to Legal Censorship.

CLEVELAND, O.—Edward Stanley, manager of the Ray theater, 1114 Prospect avenue, is making anti-censorship a part of the platform on which he is making the race for election as state representative on the Republican ticket.

"I am eternally opposed to legalized censorship," Mr. Stanley said in announcing his candidacy." He is expected to receive the support of practically every man connected with the moving picture business in this part of the state.

Proposed Get-Together Called Off.

Cleveland, O.—The plan of Cleveland exhibitors to back a "get-together meeting," at Mansfield, July 6 and 7, was abandoned because too little time would intervene between that and the Chicago convention. Exhibitors declared they would not be able to attend both meetings, and did not want to miss the Chicago gathering.

Will Probably Abandon Summer Closing.

Cleveland, O.—It is expected that the effort of the Cleveland exhibitors to carry out a summer closing plan with a view to stimulating business later in the season, will be abandoned because of lack of response to the referendum vote taken recently. Sam Bullock, who fathered the closing plan, declares that indifference on the part of the exhibitors has caused the plan to fail. Only about forty responded to cards sent out from the headquarters of the Exhibitors' League. Of these about twenty-five favored closing for a few weeks in the summer.

Others declared they would close if their immediate competitors agreed to close, but would remain open otherwise.

Takes More Than a Button and a Card.

Cleveland, O.—"The One Thing Needful," was the title of an address delivered by C. A. Megown, secretary of the Northeastern Ohio Moving Picture Exhibitors' League, before the Operators' Union the night of July 5.

"It takes more than a button and a card to make a projector out of an operator," Megown declared. His address was a plea for better projection and closer co-operation between operators and exhibitors.

Making Film for General Electric Co.

Cleveland, O.—The Alhambra theater will have the first run for the East Side of the Ray comedies, made by the Reserve Photo Play Company. The comedies star Johnny and Emma Ray.

Robert H. McLaughlin, president of the Reserve Company, has just completed a five-reel scenario he was commissioned to write for the General Electric Company. It is entitled, "Flame Eternal, a Drama of Light and Love." The play is based on the theory of reincarnation. It presents in story form the history of light from the first spark to the present modern form of electric lighting. The General Electric Company will produce the picture in Los Angeles.

Reserve Photoplay Moves Studio.

Cleveland, O.—The Reserve Photo Play Company, of this city, has just moved its studio from 717 Superior avenue, to the Wilshire building, where it will occupy the entire upper floor and the roof of the building. The roof is to be used as an open air studio. All interior work is to be done in the studio proper, which has room to accommodate five "sets." The entire floor has 25,000 square feet of space.

"Better Film" Movement in Cleveland.

Cleveland, O.—The Cleveland Federation of Women's Clubs has just organized a permanent sub-committee on moving pictures, as the result of the "better film" mass meeting held here a few weeks ago in the Chamber of Commerce. The new body is to be a part of the civics committee of the Federation of which Miss Bertelle M. Lyttle is chairman. Meetings are being held in the public library to formulate a definite program.

Local Film Crowds Theater.

Cleveland, O.—The Metropolitan theater was crowded to the doors five times the week of June 26, when the photoplay "The Perils of Society," presented for the benefit of a fund being raised to aid the French war orphans, was shown. The affair was in charge of Mrs. James R. Garfield. A group of society folk were the players and the scenes were enacted at various clubs and private residences.

Joe Williams Films Soldiers.

Cleveland, O.—Joe Williams, manager of the Fox Cleveland office, became a director of pictures the week of June 26, when he made nearly 3,000 feet of "war" scenes here, showing the Ohio National Guard members in camp, at drill and on duty at the hastily opened recruiting offices. A. P. Anthony was the man with the camera, but the directing was done by Williams, who is a former newspaper man. What use is to be made of the film has not been disclosed at the Fox office.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, 236 Vanold Building, St. Louis Correspondent.

Flower Gift at Majestic's Birthday.

ST. LOUIS, MO.—A. D. Pappas, manager of the Majestic theater at 1020-24 Franklin avenue, celebrated the first anniversary of the theater's existence last week. More than six thousand carnations and roses were given away to the patrons as souvenirs of the occasion, and the patrons themselves entered into the spirit of the celebration with much enthusiasm

and appreciation. The Majestic is operated by the McKinley Amusement Company, of which John Karzin is the president. Mr. Karzin is also proprietor of the Casino theater on Market street, and of the Royal, also on Market, opposite the Casino.

Local Pathe in Splendid Condition.

St. Louis, Mo.—The Pathe exchange at 3210 Locust street has been paid a visit recently by I. W. Goodfield, inspector and auditor of the Pathe exchanges, and was found to be in a splendid condition under the able management of C. S. Edwards, whose success in booking Pathe serials is marked. Mr. Edwards made a flying trip through his territory recently calling personally on his customers and doing some very good booking business through Missouri, Arkansas and Tennessee.

Gus Mohme in St. Louis.

St. Louis, Mo.—Gus Mohme, of the Biograph Company of New York, was in St. Louis on July 4, with a film featuring Bert Williams, which was shown to a number of interested exhibitors in the projection room of the General Film Exchange at 3610 Olive street. Manager H. P. Wolfberg, of the General, acted as host to the audience whom he had specially invited to the preliminary showing of the film.

IN DETROIT.

Local Universal Expanding.

Detroit, Mich.—Publicity on an extensive scale is to be thoroughly tried out by George W. Weeks, manager of the Detroit Universal, who is opening the new publicity department this week in the greatly enlarged quarters which his company has on West Fort street. Fred T. Grennell, who has been the publicity director for the Majestic, Orpheum and a dozen other local theaters, has been placed in charge.

This is the first publicity department which has been opened here by a local exchange.

"The exhibitor first will be the slogan of the department. If an exhibitor wishes any assistance in the advertising of a Blue Bird, Red Feather or Universal feature the help is here, and, of course, the service is free. We will supply him with photographs, advertising copy and every essential, even to feature stories if he can place them."

The Universal headquarters in Detroit promise to be the finest in the state, and perhaps in the country. A new fireproof film vault is just being completed and the paper and the film rooms are complete in every respect. The paper and stock rooms have their own street entrance and are separated by fire doors from the main offices which face on Fort street. The business office is finished in cream color with simple but beautiful decorations and there is light on three sides. All the furniture is in mahogany and brass railings separate the different departments. One side of the office is taken by M. S. Bailey, the manager, and the publicity department with Mr. Week's private office is directly to the rear. The switchboard operator and the information clerk are in the center and the Blue Bird, Red Feather and Universal salesmen's departments occupy the other side of the building, with the cashier's office back of the switchboard. The office will be completed in about two weeks, or not later than July 10, at which time a formal opening reception will be held, to which the exhibitors of the city and state will be invited.

Majestic's Children's Matinees Popular.

The special children's matinees at the Majestic, Detroit, are attracting about 1,500 children each Saturday. The matinees precede the regular performance, starting at 2 o'clock. A topical review of current events, a comedy and songs by Henry Santrey, comprise the children's program.

Two Ends That Don't Pull Together

Detroit Exhibitors Complain of Lack of Co-operation in Exchanges—Service at Call of Highest Bidder, Regardless of Old Relationship—Exchange Men Say Exhibitors Are Also at Fault.

By Jacob Smith, 503 Free Press Bldg., Detroit Correspondent.

DETROIT, Mich.—A very common complaint among the exhibitors of Detroit and Michigan is that a contract with the exchanges cannot be relied upon. "You may get service from a certain company for a while, but as soon as some other theater in the locality offers more money—and this is a daily occurrence of new theaters entering the field—you are politely notified that after such-and-such a date you will no longer be supplied. There are mighty few exchanges that protect the exhibitors, and it seems that they prefer to take a chance and sell to the newer theaters or those that offer more money instead of standing pat on their old customers." Such was the remark a group of small exhibitors made to the World correspondent not long ago.

In discussing this matter with Detroit exchanges, here is their viewpoint: "It is not so that we throw down every exhibitor because someone else will pay more money, although this is true in some cases—especially where a big new house enters the territory and is willing not only to pay more but to use more of our features. We would much prefer to continue relations exclusively with the small exhibitor, but how can we do it when 'he is in the rut' and makes no extra effort to increase his business. Then again, we have found that many exhibitors will sign for service with one company, while at the same time they are negotiating for other service. If they don't land this other service, they continue the original service contracted for, but if they do land the new service, they don't hesitate a minute to notify you of cancellation. In other words, the exhibitors are no more considerate of the exchange than some exchanges are of the exhibitors."

Here seems to be a sample of the exhibitors and exchanges pulling apart instead of pulling together. Each one seems determined to fight his battles entirely alone rather than meet his competitors, and those with whom he does business half-way. Real organization is certainly needed very much in the motion picture industry—not so much nationally as locally. In every section there are local conditions that differ from other sections, hence local organization is more necessary.

Two Young Exhibitors.

Detroit, Mich.—Probably the youngest theater owners in Detroit are the Cohen Bros., who operate the Coliseum, at Greenwood and Canfield avenues. Both have been in the amusement business for the past four years, formerly operating the Colonial on Gratiot avenue. The Coliseum theater is a beautiful playhouse, seating close to 800, is of solid brick and tile, and one of the coziest on the west side. The Cohen Bros. built it, and are sole owners of both the property and building.

Summer Business Fine.

Detroit, Mich.—Bert Williams, manager of the Henry S. Koppin chain of theaters—the Woodward, the Rosedale, the Comique and the LaSalle—reports that summer business is holding up exceptionally well. All of the houses are doing nicely, and all have recently been completely overhauled. General offices of the Koppin Co. are in the Breitmeyer Building.

Miles-Detroit Dividend.

Detroit, Mich.—Directors of the Miles-Detroit Theater Co. have declared the regular semi-annual cash dividend of 3½ per cent. with an additional dividend of 1½ per cent., making 5 per cent. for the six months. Checks were mailed July 10.

August Kleist Wants Ordinance Changed.

Detroit, Mich.—August Kleist, now of Mt. Clemens, but formerly of Pontiac, Mich., recently elected a delegate to the national convention at Chicago and president of Michigan State Branch No. 4, said when in Detroit the other day: "As I told the city commission of Pontiac at the time of the drafting of the local ordinance, I stand for better pictures and I worked along those lines at the Bay City State Convention and will do so again at the national convention which I will attend. As the Pontiac ordinance now stands it is next to impossible to enforce it. I believe the age limit should be set at 10 instead of 13 years as the present conditions tend to prompt the children to prevaricate in regard to their ages to gain admittance, and in spite of rigid supervising both by the censor and theater managers they will slip by. If the city ordinance called for a 10-year age limit, instead of 13, I believe it would have the effect of eliminating much of this wrong age giving and have a tendency to better the morals of the children."

F. J. O'Donnell Improving Ann Arbor House.

Frank J. O'Donnell, manager of the Majestic theater in Ann Arbor, called at the World's Detroit office on July 6. He reports that a new stage, new heating plant, new scenic effects, new carpets and draperies, and another new entrance to relieve the congestion, are among the improvements now being made to the Majestic. This house has closed for the summer, but will reopen sometime in September, during which month the University of Michigan again convenes. "It was the best season the Majestic ever had, and we had little trouble with the students, because we made them understand that there would be no free shows and that we would maintain order at any price," said Frank.

Made Use of World Article.

Detroit, Mich.—The 25,000 programs used by the Majestic theater, Detroit, for the week of June 25, contained an insert on which was reprinted the article, "Douglas Fairbanks in New York," written by George Blaisdell in the Moving Picture World. Full credit was given to Mr. Blaisdell and the World at the conclusion of the article. Many thanks.

New Theaters Thereabouts.

Detroit, Mich.—The Frank Farrington Co. has been awarded the contract for building the theater and store building on Chene street, near the Boulevard, for the Iris Theater Co.

Plymouth, Mich.—Architects Varney & Varney of Detroit are completing plans for a theater and dance building to be erected in Plymouth, Mich.

Belle Isle, Mich.—The Belle Isle Coliseum Co. has capitalized for $250,000, to erect a mammoth coliseum building on East Jefferson avenue, near the Belle Isle bridge. Frederick Ingersoll of the Knickerbocker theater, directly across the street, is the principal stockholder, holding 10,500 shares, par value $10 each.

Midland, Mich.—On July 1 a new motion picture theater will open at Midland, Mich., owned by William A. Cassidy of Saginaw. The house manager will be Sidney Jacobs. The theater seats 500.

Mortal Fear of Sabbath Shows

Church People Will Often Oppose Clean and Wholesome Amusements on Sundays Even in Places Like Havana, Illinois, Where Thousands Flock into Town Every Sunday for Recreation and Fresh Air Outing.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Special Correspondent.

HAVANA, Ill.—Manager Dick Diamond of the Castle theater brought the Sunday show issue to a focus by announcing that he would try out the Sabbath performances. The churches circulated petitions against the policy. Curiously enough, Havana has not had Sunday shows of any kind, although its career has not been marked by any Puritanical upheavals. It is located on the Illinois river near several beautiful lakes and is a growing summer resort. Special trains and steamers often bring thousands of visitors to the city on Sunday. The stranger within the gates must be cheered, therefore it is possible (or was last summer) to secure access to the saloons between the hours of 6 a. m. and 6 p. m. As long as the citizens are tolerant of this and other dubious forms of hospitality, a crusade against innocuous (and Havana exhibitors use good programs) amusements would seem to be inconsistent.

Mrs. Day President of Illinois Photoplayers.

Champagne, Ill.—Mrs. F. H. Fay, who is writing the scenario for a three-reel college life story, has been elected president and director of the Illinois Photoplayers at the University of Illinois. Heinard Sellards was chosen secretary and treasurer and Owin Kiler business manager. Photography of the first production will be done by R. E. Norman of Chicago.

Camera Men Film Troops.

Springfield, Ill.—Camera men were busy during the mobilization of the Illinois National Guard in this city. J. J. Pasztor of the Selig-Tribune weekly and J. T. Rucker of the Pathe were on the ground and followed the troops to the border. George Fortune of the Illinois Film Company of this city was active in securing camp life films for local consumption.

Operator Takes Severe Electric Shock.

Warsaw, Ill.—Elmer Kuse, operator, attempted to adjust a machine at Dreamland without turning off the current. He received a shock which threw him against the other machine, where a connection was formed. He shouted for help, managed to break loose and fell unconscious.

Airdome at Alton.

Alton, Ill.—The management of Sportsman's Park has installed a motion picture machine and will use the ball park as an airdome in the evenings.

Changes in Illinois Theaters.

Rockford, Ill.—H. C. McMillan has sold his interest in the Colonial theater to Harry Wexelbaum of Lima, Ohio.

Bloomington, Ill.—C. E. Irwin has consolidated the Princess theater at 412 North Main street with the new Irvin theater. The building which the Princess occupied has been sold.

West Brooklyn, Ill.—A moving picture show, giving performances every Saturday night, has been opened in the opera house.

The manager of the New Marquette theater, Mr. B. A. Lucas, is going to install a $5,000 Seelig Pipe Organ and Orchestra, and a new $200.00 Gold Fibre screen.

Michigan Theater Changes.

Bay City, Mich.—J. D. Pilmore, former managing owner of the Bijou theater, has again taken over its management.

Adrian, Mich.—New decorations, new machines and new ventilation have been given the Crescent theater.

Coldwater, Mich.—The opera house will play feature pictures every Wednesday and Saturday. The programs started with the Famous Players' "The Eagle's Mate."

Kalamazoo, Mich.—The Fuller theater was leased by LeRoy Hornbeck, representing the Stair interests to P. C. Schram, part owner of the Orpheum theater, who will operate it as an exclusive high class feature picture house. The initial attraction was the Mutual picture, "The Isle of Love." The house was redecorated, new machines installed and an orchestra added.

Holland, Mich.—Edward F. Kirkpatrick of Chicago has purchased the Apollo theater from Roy Newman and has assumed charge.

Manistee, Mich.—O. J. Lauer formerly manager for the Fitzpatrick McElroy Company at Benton Harbor, and a stockholder of the company has assumed the management of the Lyric theater here, succeeding Otto Krause. The Lyric is installing a new pipe organ.

ACQUITTAL ON SUNDAY CHARGE

Atlanta, Ga. Jury Finds S. B. Harvil Not Guilty in Test Case.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Special Correspondent.

ATLANTA, Ga.—The first case to be tried in the crusade against Sunday moving pictures, started by J. A. Manget, resulted in the acquittal of Samuel B. Harvil in Judge Calhoun's division of the City Criminal Court Friday, June 30.

Harvil was one of seven indicted on a charge of working on the Sabbath. He was indicted as "manager and operator" of the De Soto theater, on Whitehall street.

In his defense Harvil stated he was not the manager of the De Soto, but a minor employe, and this may have had something to do with the verdict, which was returned after the jury had been out a few minutes.

The case is regarded as a test, although one or two more of the indictments may be tried. However, it was stated in the solicitor's office Saturday that it was doubtful if there would be further prosecution in the other cases.

BILL AGAINST CONTESTS.

Popularity Contests and Like Schemes May Be Ended by Wohlwender Bill.

Atlanta, Ga.—There will be an end to moving picture and other "popularity contest" voting schemes in Georgia if the bill which was introduced by Representative Ed Wohlwender of Muscogee county on the first day of the present session of the Georgia legislature becomes a law. Mr. Wohlwender's bill would declare all such contests illegal.

Mr. Wohlwender sets forth his reasons for introducing the bill as follows:

"It is a commercial scheme to work up business, but there is too much work in it for the entrants for what they can get out of it. Every time one of these 'contests' is put on a lot of young ladies of the community get into it and try to win prizes. They can't all win, but they all put in an endless amount of work, drum every office, store and even residences in behalf of 'votes,' and in the end about half of them, or more, are disappointed. I don't believe they help the business, and certainly they don't justify the 'contestants' for the work they put in it. That's why I have introduced a bill to have it stopped."

The Wohlwender bill provides that after passage of the act it shall be illegal to conduct any "popularity contest" of any nature, whereby any ticket, writing, paper, certificate, token, device or other thing whatever is given with the subscription to any publication, or with the purchase of any article of merchandise, or theatrical ticket, purporting, designated or intended to give or entitle the holder, or any other person, to participate in any contest whereby anything of value is offered as a prize.

F. P. Bryant Will Travel for V-L-S-E.

Atlanta, Ga.—W. C. Brandon, Atlanta manager for V-L-S-E, announces the appointment of F. P. Bryant, formerly with Pathe and Fox, to a position on the sales force of the Atlanta office. Mr. Bryant will travel North Carolina and South Carolina.

Mr. Bryant's home is in Charlotte, N. C. He is known to all exhibitors in North and South Carolina and is considered one of the best posted men in that territory.

R. Simpson Transferred.

R. Simpson, whose home is in Meriden, Miss., and who has been covering North and South Carolina for the V-L-S-E, is being transferred to that state and Alabama.

Ralph DeBruler Goes to Macon.

Atlanta, Ga.—Ralph De Bruler, until recently manager of the Piedmont theater in this city, has severed his connection with that theater and will shortly leave for Macon, Ga., where he has closed a contract to assist in the management of the completion of the new photoplay theater being built there by Troop Howard and Brown Wimberly. Mr. De Bruler, when the house is completed, will conduct it upon the same high plane which he always installed in every house with which he has been connected.

The best wishes of hundreds of friends and acquaintances in Atlanta go with Mr. De Bruler in his new associations.

Theater Notes.

The Princess, Macon, Ga., is undergoing extensive repairs and when opened in the fall will be one of the handsomest houses in the South.

Pretty girls in the roles of ushers are scoring a hit at the Piedmont theater. This novelty was introduced last week by the management of the house and the service that has been given by the young ladies has been pronounced entirely satisfactory.

E. R. Croff of the Jefferson theater, St. Augustine, Fla., was in Atlanta July 1, the guest of Joe Marientette, and closed a contract for one year to use Southern World Film features.

Atlanta Personal Notes.

Hunter Bennett, special representative of the Mutual Film Corporation, after being the guest of Charles Kessnich this week, left Saturday for New Orleans.

Carl Rowntree of the Scenic Film Company is in Philadelphia in attendance on the sessions of the Ad Men's Club of the World convention.

J. B. Joel, prominent film man, of Athens, Ga., was in Atlanta Saturday along film exchange row.

A. M. Lucas, division manager of the Triangle Film Corporation, was in Atlanta on the 30th after spending a week in New Orleans.

Robert M. Savini, president of the United Film Service, with Mrs. Savini, has been in New York and Atlantic City. They returned last week.

TENNESSEE NEWS LETTER.

By J. L. Ray, 1014 Sablman Bldg., Nashville, Special Correspondent.

Chattanooga Sunday Pictures.

CHATTANOOGA, TENN.—That the citizens of Chattanooga are thoroughly in favor of Sunday pictures needs no further testimonial than a visit to East Lake Park on that day. The first of the free summer exhibitions was given on June 25th, being attended by a crowd probably the largest ever known to that popular

amusement center. The pictures were furnished by the management of the boathouse and refreshment places as a special inducement to attract the public to the park, and the hearty manner in which the populace responded insures a continuance of the free Sunday night shows throughout the summer. The fact that the exhibitions are given in the open air serves further as an appeal to the public to visit the park during the warm months.

Shelton Takes Over Strand.

Nashville, Tenn.—The Strand theater of this city, formerly operated by the Dixie Amusement Company, H. M. Waddle, president, has been taken over by Roy Shelton through a reorganization of the company. Mr. Shelton is president of the company under the new arrangement, and will continue to serve as manager, which office he has held since the opening of the theater. The Strand is featuring Fox and Triangle productions.

King Wants Westerns.

Nashville, Tenn.—J. W. King, operating the Excel theater at Nashville, is anxious to get in touch with commercial houses having on hand a number of old westerns and military subjects, together with one reel comedies. Mr. King operates his house exclusively for colored patronage, and states that this class of exhibition never fails to attract the crowds.

The Lincoln, also for colored people, was recently disposed of by Mr. King to R. L. Lewis and D. Smith. This house is conducted on a high plane, prices running five, ten and fifteen. Manager James Raymond is well pleased with the manner in which the attendance is holding up under the new ownership.

Open Air Exhibitions.

Memphis, Tenn.—The East End Park pictures have been transferred from the theater to the open air during the hot months. The show can be quickly transferred to the playhouse, and the patrons may be assured of a good show even in the event of rain, as a large covered walk extends from the main entrance to the theater.

Sudekum Pleases Militia Men.

Mobilization Grounds, Camp Rye.—A first class projection machine, in charge of a skilled operator, has been installed in the reviewing stand at the state mobilization grounds, Cumberland Park, and a free moving picture show, with nightly change of program, is being given for the benefit of the Tennessee troops encamped here.

This splendid diversion has been afforded the soldier boys through the courtesy of Tony Sudekum, of Nashville, one of the most public-spirited exhibitors in the South.

Memphis House Improves Ventilation.

Memphis, Tenn.—The ventilating system of the Princess theater has recently been improved by the installation of a mammoth fan. This house is now second to none in point of comfort.

NEBRASKA NEWS LETTER.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Special Correspondent.

Clinton, Ia.—Manager Norman Samish of the A-Muse-U theater, is now operating the Family theater. He opened it, after alterations, with "The Foundling," and will use Paramount and Metro service.

Lisbon, Ia.—L. D. Hendrix, manager of the Star theater at Mt. Vernon, Ia., has leased the Cozy theater here. He will add twenty feet to its length and install new equipment.

Yorktown, Ia.—Ernest Azelein has purchased the Gem theater from Arthur Anderson.

Blair, Neb.—Harry Higley, formerly at Missouri Valley and Iogan, Ia., has purchased the interest of Olin Hopewell and will be associated with C. J. Robinson in the operation of the Home theater.

Nebraska City, Neb.—Manager Robert Booth of the Paramount theater was in Kansas City to purchase equipment for remodeling his theater.

New Theaters and Changes in Iowa.

Oelwein, Ia.—"The Strand" is the new name of Dreamland which now is under the same management as the Colonial theater.

Tama, Ia.—Fife & Russell, owners of the Idle Hour theater, have leased it to [illegible] Yerkes and Ralph Fife.

Ft. Madison, Ia.—F. A. Leberman has taken over the Orpheum theater.

Tama, Ia.—F. Porter has sold the Star theater here to W. H. Clausen, owner of the Grand theater at Toledo.

Theaters Help Boys in Khaki

Minneapolis Picture Exhibitors, in Step with Confreres in Other Parts of the Nation, Are Showing Patriotic Pictures and Giving Benefit Programs—Films Show "Boys from Our Town Marching to War."

By Perry S. Williams, Special Correspondent, Address Tribune, Minneapolis, Minn.

MINNEAPOLIS, Minn.—This part of the country has been no exception, of course, to the recent stirring scenes which have been enacted in connection with the mobilization of the state troops for service at the border. Film producing companies in the Northwest made the most of the opportunity, with the result that there now are on the market many reels which depict the "boys of your own town marching away to war." There is a brisk demand setting in for the films and it is certain that the men who jumped to grasp the opportunity will not lose anything by the venture.

One of the many uses to which the films will be put will be benefit programs the money from which will be turned over to the fund to insure better care for the boys while they are away, in case of illness and for their families who remain behind. In one case in Minneapolis and St. Paul, Battery B of the First Field Artillery, which is made up for the most part of boys and men from the exclusive social ranks of the cities, films have been taken and these will be shown at special society events which will take on the nature of charity functions.

OAK THEATER OPENS.

A New Picture House Near University of Minnesota.

Minneapolis, Minn.—Another photoplay house was added to the list of such theaters in this city several night ago when the doors of the new Oak theater, which is situated at Oak street and University avenue, were thrown open to the public. Guy Dawson, proprietor of this latest venture in the Minneapolis film theater field, reported an attendance which taxed the capacity of his house the first night. The theater will have a call on part of the business from the students at the University of Minnesota, being situated only a few blocks from the campus.

J. B. Reisman Ahead of Newspapers.

St. Paul, Minn.—J. B. Reisman, manager of the Dale theater here, gave his patrons a display of the alertness which must be possessed by the modern business man. Reisman's opportunity came on the night the state militia over the nation had been ordered mobilized by the President. As may be remembered the call came on a Sunday, June 18. A friend of Reisman who happened to be in a position to learn of the order as soon as it reached the city called the theater manager over the telephone with the result that more than 12 hours before the people read of the call in their papers the next morning Reisman's patrons had learned of it through the medium of an announcement made at the Dale theater, which Reisman wrote out at once and had thrown on the screen. The scene in the theater resembled that in a grandstand when the home team knocks out a win in the last inning, according to all reports.

F. N. Phelps Interested in New House.

Duluth, Minn.—Frank N. Phelps, manager of the New Grand theater of this place, will be part proprietor of the $100,000 moving picture playhouse which is being erected in the Twin Port of Superior just across the state line in Wisconsin. The new theater will be one of the finest equipped for its size in the country and will have the most modern arrangement and machinery obtainable. It will have a seating capacity of 1,200.

"Buzz" Bainbridge Showing Films.

Minneapolis, Minn.—The attractive Shubert theater of this city has been turned over to moving pictures. Manager "Buzz" Bainbridge, who is some film manager as well as regular theater man, is responsible for the change. The Shubert has been playing a stock company for several years. Bainbridge in announcing the change in policy, for the summer at least.

New Local Theaters and Changes.

Minneapolis, Minn.—William B. Watson is the manager for the New Lyndale theater, Lyndale avenue and Lake street, here. He formerly was manager of the Victor, Little Falls, Minn.

Milton, N. D.—A moving picture theater being put up here is being furnished with all the most modern appliances. C. W. Plan is the owner.

Seattle, Wash.—Ackerman and Harris announce that they are to construct a vaudeville and picture house which will cost from $250,000 to $300,000. Work on the big theater is to be started in the immediate future.

Langdon, N. D.—The last of the preliminary planning and other work on the new Electric theater for this place has been finished. W. F. Winter, owner, announces that he has received the final plans for the house. It will be modern in every respect.

Rio, Wis.—The new Princess theater of this place was opened a few days ago. W. F. Bridges and W. W. Collins are in charge.

Sioux Falls, S. D.—The Princess theater has been opened here. The proprietor is S. J. Smith.

Flaxton, N. D.—The year's lease just taken out on Hovland and Sweenes' Hall by J. J. Powers marks the extension of the film business here, for Mr. Powers intends to make use of the space for showing pictures.

Crosby, N. D.—Ralph W. Sellers is the new proprietor of the motion picture house here. He bought out the interest of A. A. Ashley.

Drake, N. D.—Manager Mitchell of the Grand theater at this place has further widened his activities. He has taken over the Drake moving picture theater.

Slayton, Minn.—The new playhouse nearing completion here will be devoted to pictures. It will be known as the Murray.

Stevens Point, Wis.—The Ideal theater here has been taken over by C. W. Rice. Rice has been proprietor of the Unique theater at Marshfield, Wis., for three years.

Worthington, Minn.—The Grand theater here has dropped its exclusive policy. The house recently was bought by Edward McCracken and E. M. Ehlers, who will change the policy of the theater and run it as a moving picture house.

Plymouth, Wis.—The Crystal theater has been sold to John Anton.

New Orleans Press Club Entertains

Picture Men, Legislators, Newspaper Men and Others Enjoy Good Time Together—Exchange Managers Contribute to the Entertainment a Comedy Each and Metro Wins First Prize with "Borrowing Trouble."

By George M. Cheney, New Orleans Correspondent of the Moving Picture World.

NEW ORLEANS.—All moving picture roads in New Orleans led to the Press Club Friday night, June 30. "An Evening," as the invitations described it, was pulled off successfully under the auspices of local exchange and newspaper men, with the film men furnishing 90 per cent. of the entertainment features. Four exchanges each sent a one-reel comedy, Metro, Pathe, General and Universal, while the Triangle contributed a two-reel Keystone. The judges awarded the first prize to the Metro organization, which sent Mr. and Mrs. Sidney Drew in "Borrowing Trouble." The Triangle-Keystone film ran a close second, while each of the other three films were enthusiastically applauded.

A large delegation from the motion picture colony was present, including the exchange managers who had contributed the exhibition films, who were Messrs. Raoul Junet, of Pathe; Al G. Shear, of Universal; H. G. Morrow, of General; Karl A. Bugbee, of Metro, and Arthur Lucas, of Triangle. D. D. Moore, editor of the New Orleans Times-Picayune, and president of the Press Club, presided. A large delegation from the State Legislature was present. A number of local cartoonists caricatured prominent Orleanians in a prize contest. First prize went to L. A. Winterhalder, whose subject was Mayor Martin Behrman. At the conclusion of the exhibition the guests retired to the buffet, where palatable refreshments were served. The motion picture end of the entertainment was creditably handled by Maurice F. Barr, local manager of Blue Birds, Inc.

Metro's First New Orleans Anniversary.

New Orleans, La.—On June 27 the Southern Metro Pictures Corporation celebrated its first year of existence and prosperity in New Orleans. The initial force of the New Orleans office of Metro consisted of Karl A. Bugbee and one stenographer. When Mr. Bugbee sat down to a handsomely appointed "birthday" dinner in his residence, 1523 St. Charles avenue, there were five employes around the festive board. They were C. J. Bryant, manager of publicity; Fred Veith, booker; Victor Maurin, shipping clerk, and the Misses Louise Seibert and Josie Meyer, stenographers. Things that are usually said at birthday dinners were said at this dinner, and every one present had a share in the speechmaking. Metro's progress in the year it has been in New Orleans has been of a consistent nature.

First World Man in Khaki.

New Orleans, La.—Readers of this page in Moving Picture World may confidently expect to see several "somewhere in Mexico" dispatches before many moons. George M. Cheney, New Orleans correspondent of the World, is one of the boys in khaki. He is a high private in the rear ranks of Washington artillery, a famous command that participated in the Mexican affair of the forties and likewise covered itself with glory in the Civil War. Although Washington Artillery left this week for the border, Mr. Cheney still is in the city, having been detailed as a recruiting officer. He probably will leave at any moment, however.

Fox Picture of Camp Stafford Boys.

New Orleans, La.—Acting on a telegram from the Fox offices in New York, R. E. Barron, local manager, left this week for Camp Stafford, at Alexandria, La., to secure a thousand feet of soldier boys film. He was accompanied by N. Uyama, cameraman for the Nola Film Company. The Fox Corporation is paying particular attention to troop movements all over the country and is securing all film possible.

Film Lady Weds.

New Orleans, La.—Motion picture circles were very much interested in the wedding on June 28 of Miss Jeanne Olivier and Richard Mestayer. Miss Olivier until a few weeks ago was with the Fox stenographic forces. She was one of the oldest employes in point of service on the Row and was very popular. Mr. Mestayer is a prominent lumber man.

Soldier-Exhibitor's Mother Runs Show.

New Orleans, La.—Just what part are the women going to play in this "near-war" with Mexico Mrs. E. Harriman, at present the sole proprietor of the Broadway theater, one of the largest suburban houses in the Crescent City, can answer part of that question. The Broadway was opened a few months ago by Earle Harris and a younger son. Both were members of Washington Artillery, and both had to leave when the call to arms and the border came. What to do with the Broadway was the question. Mrs. Harris was the answer. So Mrs. Harris manages, takes tickets, and generally makes herself useful around the theater, while she prays that her sons may be returned to her. It is understood that an effort is being made to have the younger son taken out of militia service, on the ground that he was under age when he enlisted.

Shorter Crescent City Items.

"We have had 23 requests for bookings July 4 on 'The Battle Cry of Peace,'" reported R. King Evans, manager of the V-L-S-E exchange. "It is a physical impossibility to fill all these orders with five prints; we have been limited to that number. In addition we find that business in Louisiana is decidedly on the increase."

Nat Ehrlich, manager of Triangle, has returned to home stamping grounds after a few weeks at the Atlanta office.

H. F. Wilkes, Paramount manager, is on a week's trip throughout Mississippi.

It is probable that the Eugie theater, Ursuline and Dorgenois streets, will be taken over shortly and reopened.

Count J. J. De Praslin, managing director of the Southern Amusement Company, which recently took over all the picture houses in Lake Charles, La., was a visitor in town this week.

Miss Anna H. Sessions, manager of the Southern World Film, is just back from a trip through Mississippi. She finds conditions very good in that state.

Visitors on the Row this week included E. Weil, Moulin Rouge, Rayne, La., and Edgar Hirsh, Gem theater, Hattiesburg, Miss.

Rene Graubert, manager of the Pickwick Film Company of New Orleans, is at present in New York city on a business trip.

Galveston, Tex.—W. H. Suden, formerly manager of the Breakers Bathhouse, will manage the Crystal Palace this season, according to announcement made by G. K. Jorgensen, the owner.

DALLAS NEWS LETTER.

By S. A. M. Harrison, 618 Comal St., Dallas, Special Correspondent.

Lincoln Theater Opened.

HOUSTON, Tex.—A handsome new motion picture theater for colored patrons, which has been named the Lincoln, was opened June 26th. Modeled after the Queen theater, although the seating capacity is smaller, and the interior decorations not quite as elaborate, the new theater is complete in every way, and bids fair to become a very popular amusement resort. The new theater was dedicated on June 19, and in celebration of Emancipation day the evening performance was to a capacity house. It seemed very appropriate that on the anniversary of their freedom the colored people should assemble in a theater named after their liberator.

Gilligan in Houston.

Houston, Tex.—Joe Gilligan, the well known representative of the Pathe for eastern Texas, has been in Houston recently putting over the story of Pathe's new serial in the papers.

"Where Are My Children" for Houston.

Houston, Tex.—"Where Are My Children" opened in Houston July 4 for a week's run at the Zoe theater. This is one of the Hulsey theaters and Mr. Ward of Zoe, and Mr. Peebles of the Houston office of the Consolidated Film and Supply Company, owners of the picture, succeeded in getting much advance advertising.

"The Dumb Girl" Does Record Business.

Houston, Tex.—Pavlowa in "The Dumb Girl of Portici" did a record business at the Queen theater at Houston, June 27-30 inclusive.

Well-Known Exhibitor Hurt.

Terrell, Tex.—E. L. Byars of Terrell, Tex., was very badly hurt in an automobile accident recently, the accident happening between Dallas and Terrell. The car was going at a fast rate of speed as Mr. Byars in company with two other men were hurrying home as one of the party had been taken quite ill, and in attempting to pass another, the car driven by Mr. Byars turned turtle catching him under the steering wheel and crushing in his right side. At the present writing Mr. Byars is reported as doing very nicely.

Mr. Byars is very well known among the moving picture fraternity in Texas being a member of the firm of Gwin & Byars at Terrell, Tex., who are managers of the Lyric and National theaters of that city.

Lowe Sells Out to Hill.

Dallas, Tex.—W. L. Lowe has sold out his interest in the Alliance Film Corporation at Dallas, Tex., to his partner J. W. Hill, the sale taking place June 28th. Mr. Lowe has not as yet announced what his new connections will be. Mr. Hill will continue the same policy as heretofore. He is making arrangements for the handling of some "big stuff" which he expects to begin releasing about the middle of July.

Ben Lewis Goes to El Paso Theater.

Houston, Tex.—Ben B. Lewis of the Liberty theater at Houston, Tex., has gone to El Paso, where he has acquired an interest in the Grecian theater at that place. The Liberty will be in charge of H. C. Norfleet during Mr. Lewis's absence.

Among Texas Exhibitors.

Beaumont, Tex.—The Kyle opera house has recently been opened for pictures, having been taken over by Mr. Pittman of the Pittman theater at Port Arthur, Tex.

Wichita Falls, Tex.—The Lydia-Marguerite theater at Wichita Falls, Tex., under the management of Wreen & Berry has recently been closed.

Denison, Tex.—Joe Wells, who recently had charge of the Rex, has relinquished same, and is now managing the Garden theater at Longview, Tex. Mr. Wells has also taken over the Hippodrome at Tyler, Tex.

Brownsville, Tex.—A. C. Sanchez has opened a new theater in the Mexican Quarter at Brownsville, Tex.

Carmine, Tex.—Otto Schilling has opened a new theater here, and reports that business is exceptionally good.

Ellinger, Tex.—Chas Meyers has opened a new theater here.

Freeport, Tex.—H. A. Owens has moved his theater from La Porte, Tex., to Freeport, Tex.

Fayetteville, Tex.—J. O. Baco has opened a new and complete theater, and reports very good business.

Galveston, Tex.—The Best theater has changed from straight features back to a regular program. Manager claims that features do not pay in the down town houses in Galveston during the summer.

Angelton, Tex.—Prue Stuckey, formerly of Blessing, Tex., has moved his show to Angelton. He has a well equipped house and should do well, as Angelton is a very prosperous growing town and this is its first show.

Ratcliff, Tex.—A. L. Pratt has opened a new theater at Ratcliff, Tex.

Nordheim, Tex.—A. W. Sadler has opened a new theater at Nordheim, Tex.

Houston, Tex.—E. H. Hulsey of Dallas paid Houston a visit during week of June 26th, looking over his interests in that city.

Runge, Tex.—J. W. Neil has purchased the Moving Picture theater at Runge, Tex., from J. W. Ward.

Houston, Tex.—H. C. Norfleet arrived in Houston June 26th, and has been getting hold of the ropes of the Liberty theater in that city, as Mr. Lewis, the present manager, left for El Paso July 1st.

Houston, Tex.—J. W. Salles, traveling representative of the Texas Consolidated Film & Supply Company's offices, returned to his post June 24 after a two weeks' vacation, which he spent down on the coast of Louisiana at his old home. Mr. Salles will travel out of the Houston office of the Consolidated for the next few weeks.

KANSAS CITY NEWS.

Business Notes for Kansas City.

L. J. Scott, publicity manager for the V-L-S-E at Kansas City, is now getting up complete campaigns on the superfeatures, and the exhibitors are using them in real cleanups. The campaigns go into every detail that the exhibitor can possibly employ, from posters to newspaper advertising and stunts.

This sort of help has been tried out on the "Battle Cry of Peace" most thoroughly. And an incident of the results of such helps is that in all but the very smallest towns the picture is shown at least two days—the impetus gained by the efficient advertising makes the longer engagements profitable.

Lee D. Balsley, publicity manager for the Kansas City Feature Film Co., has returned from a trip through Iowa, during which he visited Cedar Rapids, Fort Madison, Burlington, Davenport, Muscatine and other places.

Among the Exchange Men.

Kansas City, Mo.—Joe Levy arrived in Kansas City last week, and will take charge of the local branch of the United Film Service. A. A. Chatkin will be advanced to a post of equal or greater importance. M. A. Levy, president of the company, was in Kansas City and announced the change.

L. E. Young, formerly with the Bluebird at Cincinnati, is now traveling out of Kansas City for the Mutual.

W. Sillman, who is closing his Lyric Theatre in Kansas City, Kan., for the summer, is now in charge of the poster department of the Associated Film Service Co.

Kansas City, Mo.—Frank A. Salisbury has joined the George Kleine forces at Kansas City as a traveler.

K. C. Agnew, formerly cashier of the Pathe exchange at Kansas City, has graduated to the road, getting the territory made vacant by the removal of W. Beckenstein to Omaha into Unicorn work.

Phil L. Ryan, who has made a fine sales record in Kansas City territory with the Kansas City Feature Film Co., distributors of Paramount, has gone to Metro, being given a territory that allows him to make his headquarters at Des Moines and to be near his parents. Mr. Ryan is a strong man in the industry; he brought to it practical advertising experience with the John Lee Mahin Advertising Agency.

A. W. King, a Kansas City man not previously connected with the industry, has joined the forces of the General at Kansas City and will travel Missouri and Kansas.

Kansas City Screen Club on Job

Preparing to Raise Funds for Active Work—May Hold a Two-Day Show Followed by Grand Ball—Expectations of Help of Talent, Both Local and Outside, and the Affair Will Be Boosted Vigorously by Local Publicity Men.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, Mo.—The Screen Club of Kansas City is planning big things for the benefit of the industry of the entire district, events being worked out now that will "put the moving picture man on the map," not only in Kansas City but in a large area of Missouri and Kansas. To begin with, a suggestion to raise adequate funds it has been proposed and favorably considered to hold a two-day show, or in club parlance, to "run a reel," the central feature of which will be an extravaganza centering about moving pictures. The songs and story of this will be written by members of the club, and actors will be taken from the membership, and from the ranks of professionals. It is believed the companies will be glad to lend their players for the few days, and they would be given parts which would not require long rehearsal. The play would be given in a big downtown theater. It would be advertised through the entire district—and with the competent publicity men of the Kansas City exchanges on this job, it would get some advertising.

The show would run two nights. On the third night there would be a grand "moving picture ball" in Convention hall, at which again the well-known actors and actresses would be the features.

It is believed that some such plan as this would not only arouse great interest among Kansas City people in the industry, but would be welcomed by the outside exhibitors as well.

Indeed, the outside exhibitors are already taking a keen interest in the Kansas City Screen Club, and many applications for membership are coming from them. They say they want to see some place in Kansas City where they can foregather and spend their spare moments without having to loaf about the offices of the busy exchanges.

Local Bluebird Exchange Again Wins.

The Bluebird Exchange at Kansas City has for the second successive time won the contest for the largest increase in business and the most efficient operation. Three prizes of $100 each have been given, the contest covering a period of a month.

Biennial V-L-S-E. Conference.

Kansas City, Mo.—The biennial salesmen's conference of the V-L-S-E, Kansas City territory, was held recently and was the usual peppery affair—perhaps there was more pep than usual, for the cards have been turning up right for the salesmen. Their exhibitors have been making good with the pictures—and that's what the salesmen like to talk about. The details of the company policy and the plans were gone into thoroughly, discussions revealing many helpful hints. Those who attended were R. L. White, Iola district; Y. Darnell, Nebraska; H. A. Reed, Kansas; J. H. Gilinsky, Oklahoma; J. E. Story, Missouri; T. F. Nine, booker; F. G. Gettinger, sales promoter; L. J. Scott, publicity manager, and E. R. Pearson, manager of the exchange.

Emerald Airdome Opens.

Kansas City, Mo.—The open air Emerald theater, with a seating capacity of 1,000, has opened, at Thirty-sixth street and Prospect avenue. The management believes in giving the open air as good service as is given in the "winter" theater across the street, and the projection is particularly well cared for. The charge is five cents. Business up to winter standards is expected. The program, too, is kept up.

Reducing License Fees in Washington.

Topeka, Kan.—The city commissioners have heeded the protests of the motion picture exhibitors, and have reduced the license fees from $100 a year to $50 for houses seating 650 or over, $40 for those seating 400 to 650, and $25 for those seating less than 400.

Filming Missouri History.

Kansas City, Mo.—Historical romances based on Missouri scenes and events are being produced in Kansas City and St. Louis by the Pageant-Film Corporation of Kansas City, which has the backing of the Missouri Historical Society and many local historical associations. George B. Harrison, president, has for a year been delving into ancient history, and has uncovered a world of valuable relics and data; he has found ancient citizens who took part in many of the early day events.

Exhibitor Ferris Prospers.

Cherokee, Ia.—A. G. Ferris of Cherokee, Iowa, recently bought the Empress theater, which was three doors from his former house, the Happy Hour. He sold the Happy Hour to Sisk & James, with the understanding that the name was to be changed; that theater is now the American. Mr. Ferris took the name Happy Hour with him to his new theater, where he is continuing his former policy as to pictures. He is refurnishing the Grand, and will open it in the fall with spoken drama and feature pictures. Another instance of Mr. Ferris's enterprise is the fact that he will present the "Birth of a Nation" during July at the Grand for four days—as long a run as the picture had in the largest cities of the immediate territory.

Kansas Theater Notes.

Kansas City.—William Sillman will close the Lyric during the summer, the attendance falling off in the hot months.

Topeka.—J. C. Elliott, formerly manager of the Iris and of the Aurora, has leased the Best theatre. He has provided the Best with new equipment and is going to run it on the same high plane as those he has previously conducted.

W. E. Kleppish, owner of the Grand theatre at Fort Madison, Iowa, has bought the Orpheum, and will make the latter his regular performance house, installing the Paramount, Triangle, Fox and Metro pictures formerly shown at the Grand. He will use the latter for big features, which he will put on for runs of three and four days.

Topeka, Kan.—J. H. Cooper, manager of the Orpheum theatre, and a stockholder, has brought about a receivership, in order to give him greater opportunity to settle up the obligations of the company. J. C. Elliott, manager of the Best, was appointed receiver. The Orpheum will run as usual, the only difference being that the creditors will get their money before any goes to stockholders. It is said that Mr. Cooper, in the few months he has been interested in the house, has paid off a substantial part of the indebtedness that was hanging over it.

The Pageant-Film Corporation has leased the old John Taylor mansion, a three-story brick with two big barns, and is now installing its offices and equipment for making pictures there. Some of the early-day events center around this old home, and it is well adapted to the purposes of the company. W. Alexander Swan, formerly with the Thesbian, Kansas City, is now with the Pageant-Film Corporation, as manager of production. Mr. Swan is well and favorably known in the trade, having been identified with it for eight years.

Lorin Theater Opens in Berkeley

Beach-Krohn Amusement Company's Fine New Picture Theater Had Its Premier on June 24—Site Is Same as Old Lorin Theater in South Berkeley—Represents Investment of $50,000—Details of Construction.

By T. A. Church, 1507 North St., Berkeley, Cal., Special Correspondent.

BERKELEY, Calif.—The Lorin theater, in South Berkeley, representing an investment of $50,000, was opened by the Beach-Krahn Amusement Co. on the evening of June 24 under the most auspicious circumstances with William Hart in the "Primal Lure" as the attraction. This house occupies a frontage of sixty feet on Adeline street and is erected partly on the site of the old Lorin theater, which was closed last March and which enjoyed the distinction of being the first brick fireproof theater built in Alameda county exclusively for motion pictures.

The theater is built along simple Grecian lines, with trimmings of copper, and has a handsome marquis awning. The interior is also along simple lines, unmarred by posts or any obstructions, the color scheme being ivory blue and gold, with velvet carpets and draperies of tan and blue. In the vestibule a handsome drinking fountain is installed for the convenience of patrons. Two stairways lead to the mezzanine floor, where the ladies and gentlemen's rest rooms are located, together with the offices of the company, and from here the balcony is reached.

Music is furnished by an American Fotoplayer made at the Berkeley factory of this concern, but a few blocks from this new house. A splendid heating and ventilating system has been installed, the air throughout the house being changed every ten minutes. The new house has a seating capacity of about 900 and a daily change of program is being made, Paramount, World and Triangle releases being featured.

Closes for Alterations.

San Francisco, Calif.—The Haight Street theater has been closed for extensive alterations and when the changes are complete will have a seating capacity of 1,500 instead of 800, as at present. A large balcony is to be added and the front of the house will be made more attractive by the addition of a handsome marquise.

Manufacturer Visits Coast.

San Francisco, Calif.—I. R. Rehm, president of the Atlas Educational Film Company of Chicago, arrived here recently to inspect the local office and investigate business conditions. He came by way of the Northwest and will return home via Los Angeles and the South. Conditions throughout the country were reported to be in fine shape and the factory now has about all the business it can care for.

Old House Closed.

San Francisco, Calif.—The Elite theater, on Market street, about opposite the Imperial theater, has been closed and the equipment has been purchased by Walter Preddey. This house has been conducted for about seven years, but will now be remodeled and made over into a store.

Good Out of Town Supply Business.

San Francisco, Calif.—The Breck Photoplay Supply Company has been doing quite an extensive out of town business of late, both in supplies and machines. Among the latter that have been shipped out of late have been Simplexes to the Nixon opera house, Winnemucca, Nev.; to Robert Marsden, Jr., Marshfield, Ore., and C. L. McCarthy, Dufur, Ore. George Breck, the founder of the company, recently returned from a trip through the southern part of the state.

More Copies of Pathe News Needed.

San Francisco, Calif.—The popularity of Pathe News in this territory has become such that it has been found necessary to take another print, and five are now working out of the local office. The Orpheum theater is one of the latest theaters to add this feature to its program. Manager Oviat is now looking around for a new location, as the lease on the present quarters expires next March, and it is desired to get closer to the other exchanges.

New Traveler for Triangle.

San Francisco, Calif.—The Triangle Film has added to its traveling staff of late, having secured the services of M. F. Lowery, formerly with the General Film. The Triangle service is now getting well placed in this territory and Manager B. F. Simpson states that a steady increase is being noted all the time, indicating that conditions in general are in good shape.

Coast Edition of Pictorial Planned.

San Francisco, Calif.—Manager H. L. Knappen of the local branch of the International Film Service has received word that plans are under way for the establishment of a Pacific Coast edition of the Hearst International News Pictorial in order that this territory may secure more local news subjects and more prompt service. The local cameraman for this news pictorial recently did such a good job of photographing government fortifications for preparedness pictures that army officials were compelled to exercise their powers of censorship and some of these pictures will probably make their appearance under the caption of "Somewhere in the U. S."

J. J. Unger Back from New York.

San Francisco, Calif.—J. J. Unger, district manager for the Metro, returned recently from a business trip to New York, visiting the exchanges in this territory on his way back. He is well satisfied with the showing made by the local branch, first run pictures being shown in almost every district.

Oberle Now With All Star.

San Francisco, Calif.—A. R. Oberle, formerly of Honolulu, T. H., is now with the All Star Feature Distributors, Inc., in the capacity of traveling representative and is covering northern California with "The Ne'er Do Well" and other features controlled by this concern.

Sol L. Lesser Off for New York Again.

San Francisco, Calif.—Sol L. Lesser left recently on another trip to New York, lending color to the rumor that he has a commutation ticket between these two places which calls for so many trips a year. It is anticipated that this trip will be a short one.

California News Briefs.

Pinole, Calif.—The Star theater being erected by David Herrscher is rapidly nearing completion and will be opened at an early date.

Orange, Calif.—W. H. Fowler has purchased the Starland theater from R. E. Lowery.

Merced, Calif.—The Victor theater was recently sold by Mike Athens to Roy Halverson and is now closed. Mr. Athens is understood to have left for Douglas, Ariz., to re-enter the moving picture business.

Stockton, Calif.—The Empire theater was recently closed for two weeks by Dave Solari, during which time extensive alterations were made.

Monte Rio, Calif.—A moving picture theater has been opened at Monte Rio, a fashionable summer resort on the Russian river, by T. W. Bree.

Buys New Box Office Equipment.

San Francisco, Cal.—The Kahn & Greenfield circuit has been so well pleased with the equipment in the ticket selling booth at its new Mission theater that Caille electric ticket selling machines and change makers have been purchased for installation in the New Fillmore and the Progress theaters on Fillmore street.

Threaten Spokane With Old Blue Laws

City Commissioners Irritated by Restraining Order of Court, May, by Way of Reprisal Enforce 30 Year Old Law.

By S. Clark Patchin, 1811 Eleventh Ave., Spokane, Special Correspondent.

SPOKANE, Wash.—Another gun was fired in the censorship fight of the theater men versus the city commissioners when Charles W. York, manager of the Auditorium theater, and Elliott & Sherman Film Corporation, through their representative, W. E. Mick, filed a suit asking the judge of Superior Court to grant an injunction enjoining the city commissioners and the chief of police from interfering with the production to be shown at the Auditorium July 2 to 9, inclusive; also to prohibit them revoking or suspending the license of the theater. The commissioners ordered eliminations to which the producers and exhibitors object, basing part of their objections on the fact that the film ran for three weeks in the Clemmer theater last year after being permitted by one of the commissioners who is now in office. Judge Bruce Blake issued a temporary restraining show-cause order and a hearing was ordered.

The commissioners threaten to retaliate by enforcing an ordinance passed thirty years ago to close all the theaters on Sunday. The general provisions of the closing ordinance follows:

"No person or persons shall, within the limits of the city . . . on Sunday . . . open . . . for the purpose, exhibition or performance . . . of any play or amusement." The ordinance makes the offense a misdemeanor and provides for a fine of $10 to $50. The enforcement of the ordinance is delegated to the chief of police.

Feature Hits in Spokane.

That the martial spirit is strong in Spokane was evidenced during the presentation of Willie Collier, Jr., in "The Bugle Call" at the Liberty theater. Manager Ralph Ruffner had full houses almost constantly and critics in the local papers praised the film in strong terms and said: "If all pictures were like it there would be no call for censorship."

The annual encampment of the G. A. R. of Washington and Alaska was held in the city and hundreds of the veterans of the Civil War, Sons of Veterans, Veterans of the Spanish-American War and members of the Boy Scouts attended the theater. Members of the Woman's Relief Corps and Daughters of the G. A. R. were given a percentage of tickets sold for use on Thursday during the encampment.

"Where Are My Children?" will be permitted to be shown in the Casino theater according to the decision of Commissioner F. K. McBroom and members of his censorship board, recently appointed. A trial run of the picture was given by Manager Will T. Reed at which the members of the board were present.

DAKOTA NEWS LETTER.

y Frank H. Madison, 623 S. Wabash Ave., Chicago, Special Correspondent.

Theater Changes in the Dakotas.

LAXTON, N. D.—Houland & Sivennes' hall has been leased for a year to . J. Powers, who will conduct a moving icture show.

Milton, N. D.—C. W. Plain is erecting a oving picture theater here.

Crosby, N. D.—Ralph Saller of Westby, ont., has purchased the Photo Play theter from A. Ashley.

Drake, N. D.—Manager Mitchell of the rand theater has taken over the Drake icture theater.

Milbank, S. D.—Milbank now has but ne moving picture show. The owners of he Comet theater have shipped their ma hine to Aberdeen.

Columbia, S. D.—F. S. Lewis planned to pen July 15, in Columbia hall a moving icture theater seating 250. A stage and 400 worth of scenery has been installed o that it can be used for other attractions.

Mt. Vernon, S. D.—A. H. Baker of this lace has purchased the Elite theater at anesboro, Minn.

Lawton, N. D.—Joseph Miller contemplates opening a moving picture show here n the fall.

Belle Fourche, S. D.—Couch & Peterson, roprietors of the Iris theater have purhased Dreamland theater from Miss essie Jones.

Ipswich, S. D.—John Pesava, who sold he Columbian theater here to Ed J. Engr and Martin Peterson has returned to livia, Minn., where he purchased the heater he formerly owned.

Miller, S. D.—Dan O'Connor has closed he Jewel theater.

Aberdeen, S. D.—The Rialto theater has nstalled a new Powers 6-B Cameragraph.

Lead, S. D.—Construction of Horace S. lark's new theater on Main street is apid; the end of June may see its comletion. The house will seat 400 on the ain floor and 300 in the balcony.

PORTLAND NEWS.

Exhibitor Is Patriotic.

Boise, Ida.—Theodore Johnson, manager f the Idaho Amusement Company operatng three theaters here, won the everlastng favor of the public when he admitted he soldiers mobilized at Fort Morrison free f charge during their stay at the camp. ver 1,000 troops were quartered near Boise nd any of them in uniform could see Mr. ohnson's pictures when off duty.

Heard on Film Row.

North Bend, Ore.—George Heglie has pened a new theater here seating 350. he house is first class in every respect nd upholstered chairs furnished by the ervice Film Company of Portland have een installed.

Portland, Ore.—A. S. Kirkpatrick, road an for Mutual, returned recently from a uccessful trip into Eastern Oregon and daho.

Woodburne, Ore.—A. Leaf has opened the Woodburn theater.

Portland, Ore.—The T. & D. theater did he biggest business since its opening ay during the week of June 25 when showed the new edition of "The Spoilers." he management has booked "Shoes" and The Ne'er Do Well" to follow.

Portland, Ore.—The Reliable Film Serice has furnished an outfit to one of the g logging camps in the woods off the olumbia River. The timber men say that y showing films of city life, the lumberacks can be induced to remain longer at he camps.

Klickitat, Wash.—A new theater has een opened here.

Portland, Ore.—"Capturing a Lion in Montana" was shown recently at the Majesic and the lion in question was shown in cage in the lobby. The identity of the ion was vouched for.

Portland, Ore.—Recent visitors in the ity were W. A. Crank, road man for Metro ut of Seattle, and E. R. Saunders, of the ell theater, Ilwaco, Wash.

Censors Slash Big 4 Feature

"God's Country And The Woman" Suffers Severely At the Hands of Portland Censors—Is Viewed Once by Reviewers' Committee and Three Times by Board —Scenery Is About All That Remains.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, Ore.—The V-L-S-E production, "God's Country and the Woman," was roughly handled by the censor board four times during the past two months, being viewed once by the viewers' committee and three times by the official board. Were the picture shown in Portland today with the Board's sanction, it would not be "God's Country and the Woman," by James Oliver Curwood, as its title might indicate, but would be a series of incidents, somewhat connected, perhaps, transpiring in a land of wonderful scenery. This is not only the opinion of the writer, who saw the picture before any eliminations were ordered, but is as well the consensus of opinion of exhibitors who have viewed the picture and considered the effect of the eliminations ordered by the board. Fifteen hundred feet of eliminations are required to bring the picture to the Portland standard, says E. J. Myrick, manager of the Columbia theater, who has checked the excisions required by the board. The elimination blank on file at the City Hall makes the following the conditions upon which the film can be shown in Portland: Reel 1, eliminate "Shame, black beast, where is your child's father." Reel 2, eliminate leader which refers to, "your little grandson welcomes you." Reel 4, eliminate all cradle scenes, also caption, "The baby sleeps with me." Eliminate the caption, "But why should I not know, Josephine has shown me the baby," etc. Reel 5, eliminate the affidavit which refers to the mother having given birth to the child; eliminate caption, "Something terrible has happened, do not ask me," etc., and eliminate all the rest of this reel. Reel 6, eliminate **all** reference to the baby and all cradle scenes; eliminate all burial scenes, where Josephine is in the little cemetery and where the mother is standing by the window looking at the burial of the baby is to be eliminated; same reel, eliminate the flash backs which show the mother and baby when Josephine is explaining to Jean that they are in trouble and want him to help them out.

It will be recalled that the T. & D., Portland's largest theater, attempted to open with this picture and that the Saturday afternoon before the Sunday show the censor board viewed the picture and did not pass on it. "Dollars and the Woman" was substituted by Bruce Johnson for the opening show during the course of the viewing. Two subsequent viewings by the official body resulted in the passing of the picture with the eliminations aforesaid.

"God's Country and the Woman" was recently viewed by the censorboard at Pendleton, Oregon, and afterwards shown by C. G. Matlock at the Pastime theater. The picture received the highest praise from the Pendleton board.

Summer Films at the Heilig.

Portland, Ore.—The Heilig, Portland's largest theater, opened to pictures July 2, and will continue this policy during the summer. This house is the city's legitimate theater and seats 2,200. A large pipe organ has been installed in the orchestra pit, which has been deepened to receive it, and the organ is so constructed that it will co-ordinate automatically with the piano when desired.

All the above sounds very prosaic, but listen: The Heilig has one of the largest stages in the country, also an expansive fly loft. The stage has been converted into a Japanese garden set with rustic benches and lighted with a hundred Japanese lanterns. One garden drop sets against the back of the screen and another against the back wall of the stage. Between the two drops the floor has been polished for dancing. Cal Heilig has arranged to have his orchestra play dance music during the showing of the topical, travel and comedy films and those of the audience who desire to do so can go to the Japanese garden and dance to their hearts' content. The lobby, foyer and stage have been most artistically decorated to give the house the real atmosphere of a photoplay theater. K. D. Raker, a staunch friend of the World, is in charge of the projection.

Photoville Closes.

Portland, Ore.—S. Morton Cohen, of the Pecific photoville circuit, recently announced the closing of two of its houses, the Strand at Spokane and the Tacoma at Tacoma and the sale of the Oak theater, the Seattle house, to local interests. The Strand at Portland is still doing a good business with photoville. By reason of the closing of the two northern houses, however, the W. V. M. A. has cancelled its time here and this house will hereafter be booked through the Fisher circuit. Universal and Bluebird will be run as before.

Censors Still Cut.

Portland, Ore.—Exchange men and exhibitors are complaining louder than ever over the treatment they are receiving at the hands of the censor board since the promulgation of the so-called guides to viewers. "The Blowout," a Vogue comedy, came near meeting with disaster because it showed a plumbing shop and the usual plumbing fixtures on sale, said G. A. Reed. The Mutual manager argued with the viewer, finally inducing her to change her decision and the film was passed with but a few inches of eliminations. The viewer thereafter resigned from the board.

A committee from the Oregon Motion Picture Men's Association is working upon a plan which it will soon make public whereby theater-goers can be protected from improper pictures but which will at the same time give exchange men and exhibitors fair treatment. Tom North wired from Seattle that he would give the association his heartiest support.

Erickson Is Back.

Portland, Ore.—Emil Erickson is back at the Universal. He is booking for Bluebird and is handling the publicity for the entire northwest offices. Before leaving the Portland office about six months ago, Erickson had been employed by Universal for several years in the capacity of booker and road man and recently he was road man out of Butte.

Fox Men in Town.

Portland, Ore.—E. R. Redlich, Pacific Coast manager for William Fox, with headquarters in San Francisco, and Robert C. Montgomery, special representative from the New York office but now working on the Pacific Coast, were visitors in Portland.

D. L. Sharits Leaves Medford.

Medford, Ore.—D. L. Sharits, who has successfully operated the Star theater here for several years, has sold his house to George Hunt, now manager of the Page theater. Mr. Sharits left for Birmingham, Alabama, via the overland trail by automobile. His wife and little girl will accompany him on the long trip.

Universal Moves.

Portland, Ore.—The Film Supply Company of Oregon, handling the Universal product and also accommodating the Bluebird staff, moved to its new quarters on Ninth and Davis streets July 1. The new offices are located on the ground floor of a building erected especially for the company and are arranged and equipped in the most up to date manner. Manager Metzger does not hesitate to say that the new Universal exchange is one of the swellest on the coast.

Irwin Sees Promise in Canada

General Manager Walter W. Irwin of the Vitagraph-Lubin-Selig-Essanay, Inc. Finds Business in the Dominion More Apt to Grow Than That in the States—Is Now Suffering from War But Will Prosper.

By W. M. Gladish, 1263 Gerrard St., E. Toronto Correspondent.

TORONTO, Ontario—An important event occurred in Toronto moving picture circles a few days ago when General Manager Walter W. Irwin of the Vitagraph-Lubin-Selig-Essanay, Inc., visited the Canadian headquarters of the company, which has now been in operation for six months. Immediately after an official inspection of the local premises he decided, it is announced, that much larger offices will be secured immediately in order to take better care of present business and to provide for the increased volume anticipated by developments throughout the whole Dominion.

Mr. Irwin holds encouraging views concerning Canada's future. "Those composing the sales forces in Canada are the most fortunate in the entire organization, for the growth of our business, and of all other businesses, is bound to be more rapid in the Dominion than in the United States," declared Mr. Irwin while in Toronto. "Canada possesses wonderful climate and tremendous national resources while its immigrants are a good class of people. It is, of course, unfortunate that Canada in her loyalty and generosity is necessarily losing so many splendid men in war but, in spite of this economic loss, Canada can look confidently to the future and anticipate great prosperity after the war—at least for several years."

FILMS FOR CAMP BORDEN.

Two Exhibitors Get Permits to Erect Theaters Near Site.

Toronto, Ontario—With the opening of Camp Borden, the new training area for 40,000 Toronto and Ontario soldiers, on July 1st, there was a great rush of business prospectors to the scene. Only two moving picture men were able to secure permits for the erection of theaters within the camp limits. These hustling picture magnates were M. S. Marvin, manager of the Strand theater, Toronto, and Stanley Adams, a Toronto entertainer. Both arranged for the erection of picture houses of permanent nature, each seating about 1,500 persons. Mr. Marvin has also built a second moving picture theater in Angus, the nearest village to the camp, nine miles away.

The Adams theater, of concrete and wooden frame construction, was erected in seven days. The Universal program will be seen here throughout the summer and seven-reel shows will be provided.

NEW CANADIAN PRODUCERS.

Canadian Picture Features Co.—Premier Feature Film Co.—Crown Theater Co.

Toronto, Ontario—Details of the organization of the Canadian Picture Features Company, Limited, one of the several new film producing companies in the Dominion, have been given to the Toronto representative of Moving Picture World. The authorized capital of the company under its Dominion charter is $500,000, of which $250,00 is said to be paid up. The officers of the company include J. Shea, the well-known theater manager of Toronto and Buffalo, who heads the new corporation, and Mr. Brownridge of Toronto.

The company has undertaken to establish a studio at Kingston, Ontario, and has asked for a five-year lease of the Kingston fair grounds for production purposes. The concern proposes to spend $20,000 immediately for the plant and equipment and to employ at least forty people from the start. It has also promised the City of Kingston that the pay roll will amount to $100,000 yearly and, as an evidence of good faith, a cash deposit of $20,000 will be made in a Kingston bank.

According to plans now being arranged in Toronto and Quebec, the Premier Feature Film Company of Canada, Limited, still another Canadian photoplay producing company, will shortly be established in Quebec. Studio equipment to the value of $35,000 has already arrived at Quebec, and the work of constructing the $50,000 studio and laboratory has been started at St. Louis and Gomin roads. New York, Quebec and Toronto capital is said to be behind the venture.

Public notice has also been given of the incorporation of the Crown Theater Company, Limited, with a capitalization of $80,000, for the purpose of renting and producing moving pictures and to engage in the operation of theaters. The headquarters of this company have been located in Quebec City also.

MONTREAL NEWS LETTER.

By Our Montreal Correspondent.

Oliver McBrien Will Manage Crystal.

MONTREAL, Canada.—Oliver McBrien has been appointed manager of the Crystal Palace theater. Mr. McBrien was formerly manager of the Family theater and later of the Scala theater.

New Manager at the Grand.

Montreal, Can.—Geo. Rotsky has been appointed manager at the new Grand theater. He was once with local General Film and later with the Mutual. There are in Montreal at the present time seventeen film exchanges and forty-eight houses showing pictures.

Gotham Film Coming.

Montreal, Can.—I. J. Barsky of the Gotham Film Co. of New York was in Montreal last week making arrangements for the Gotham program to be shown in Canada. Mr. Barsky is an old-time Canadian film man, having been in western Canada for a good many years with the Allen Amusement Co., who now control the Famous Players Film Co. for Canada. While Mr. Barsky was in town he paid a visit to S. B. Taube at the Universal Film Co.

Manager Brenon a Polo Player.

Montreal, Can.—St. John Brenon, local manager of the Fox Film, is the first Canadian exchange manager to be seen on the polo field. He has been selected to play against O'Hara on the 13th of July.

New Picture House.

Westmont, Can.—Plans have been prepared for the construction of a new picture house on the corner of Sherbrooke street and Grey avenue, Westmount. It will seat about 1,200.

From Film Baseballdom.

Montreal, Can.—The standing of teams in the local film baseball league are as follows:

	Won.	Lost.
Universal Stars	6	1
Metro Maroons	4	3
Famous Players	3	4
C. C. Club, Tivoli theater	1	6

G. Stevens With Toronto Universal.

Montreal, Can.—G. Stevens of Klein-Edison local exchange left for Toronto branch of the Universal.

Personal and Business Notes.

Montreal, Can.—Manager Baryle of the Universal has returned from a ten days' trip in Ontario. J. J. Orkney, manager of Bluebird, reports good business.

Harry Bryan, manager of the Windsor Photo Plays theater, has inaugurated a matinee for children on Saturday mornings from 10 to 12 which has proven a big success.

Sam Bernstein, manager of the Globe theater, has added a six-piece orchestra.

"Who's Guilty?" is proving a great success in Montreal. So great is the demand that two copies had to be released.

BRITISH COLUMBIA LETTER.

Calgary Council Votes Down Restriction Measure.

CALGARY, ALBERTA.—Alderman Arnold introduced at the last meeting of the Calgary City Council a motion which was designed to place restrictions on the location of theaters and concert halls of the city, but after considerable discussion the measure was voted down. The motion proposed that no theater should be permitted except in certain districts, unless with the consent of two-thirds of the property owners within a given radius; and the supporters of the motion urged that responsible control of such places was needed, and that it was bad policy to allow places of amusement to spread indiscriminately.

It was stated that the proposed legislation was in reality put forward in an effort to eliminate a Chinese establishment which, after being refused a theater permit on account of the fire ordinances, had just been granted a license as a concert hall, although the purposes for which the building was to be used were not altered in any way.

Colonial Theater Gives Per Cent. to Red Cross.

Vancouver, B. C.—The Daughters of the Empire held a patriotic tag day here on June 30, and Manager Hector Quagliotti of the Colonial theater made a substantial contribution to the cause by donating a percentage of his receipts to the fund. The cashier and young lady ushers wore the headdress of the Red Cross nurse, and were dressed in white. An entertaining program of musical selections was given by prominent local artists during the afternoon, and the house was crowded to capacity. "The Two Orphans," the first Fox feature to be shown at the Colonial, was the attraction.

A Sign By-Law Ruling.

Winnipeg, Man.—To correct an impression that the sign by-law forbids the taking down of signs for repainting and subsequent re-erection, City Electrician Cambridge has notified the Board of Control that this work may be done providing that it does not involve a change of location or supports.

New Batch of British War Films.

Winnipeg, Man.—A special showing of a new batch of British war pictures was given after the final performance at the Pantages one night recently, and the film created intense interest. The pictures are being handled by the Famous Players Film Service, Ltd., under the personal direction of Ben Blum.

Sues Express Company for Delay.

Victoria, B. C.—Suit has been instituted by the Dominion Theater Company of this city against the Dominion Express Company, claiming damages for the failure of the latter company to deliver the Famous Players subject, "The Eternal Grind," to the theater in time for the Monday performances, as a consequence of which the house was forced to close until Tuesday. The express company started the film toward Edmonton, and when the mistake was finally discovered aboard the train, it was too late to ship the picture on the boat for Victoria. Aided to a certain extent by this circumstance, the Royal Victoria theater, operated by the same company, and opening on that evening with its first showing of Fox pictures, "stood them out" for the first time in the history of the house.

K. M. Leach and Wife Visit H. J. Allen.

Calgary, Alberta.—K. M. Leach and wife, operating a moving picture theater

at Swift Current, Sask., were recently the guests of H. J. Allen, Calgary manager for the Famous Players Film Service, Ltd. Mr. Allen reports that the new Allen theater at Moose Jaw, Sask., is rapidly nearing completion and will be opened some time in July.

Operators' Exams Begin.

Winnipeg, Man.—Examinations of moving picture operators under the new Public Amusements Act began at the parliament buildings on June 26, under the direction of A. H. Garland, chief inspector of public amusements.

New Theaters and Changes.

Macleod, Alberta.—C. G. Bowker has taken over the Empress theater here, and has opened with Famous Players service. K. J. McRae, who formerly conducted the Empress, has left for the east.

Vancouver, B. C.—The latest issue of the British Columbia Gazette announces the incorporation of the Broadway Theater Company, Limited, with a capitalization of $20,000. Work on the Broadway theater, at Broadway and Main street in this city, is progressing at a good rate.

Stettler, Alberta.—Jack Blockley will shortly open a theater here.

Taber, Alberta.—The Palm theater is being entirely refitted, preparatory to reopening in the near future. Paramount service will be used.

Edmonton, Alberta.—The ventilating system at the Monarch theater is being improved, and business is reported as being very good, considering the season.

Fox Office in Winnipeg.

Vancouver, B. C.—R. A. Scott, general representative of the Dominion Exclusives, Ltd., handling the Fox program in Western Canada, has left to give trade showings throughout the territory, and to open an office in Winnipeg.

Sarcee City, Alberta.—This military camp now has two moving picture theaters, as well as one presenting musical comedy stock. Business is good.

Soldiers Go and Theaters Close.

Edmonton, Alberta.—An epidemic of closing has struck the Edmonton theaters, and four houses have suspended (temporarily, at least), within a very short time. The Empire has just closed its season, followed by the Bijou, which has been playing stock musical comedy and moving pictures. It is stated that the Bijou will be thoroughly renovated during the summer, re-opening with the same policy when the hot weather is over. Two picture houses—the Garland and the Orpheum, which are two of the city's oldest theaters—have also closed for lack of patronage, as the recent departure of so many soldiers from Edmonton has had the effect of cutting down the attendance very materially. It has been rumored that the Pantages was to close during the summer, but this is denied by Manager Milligan.

Local Universal Moves.

Vancouver, B. C.—After casting about for several months for a suitable location, the local office of the Universal will be moved to a ground-floor store room on Dunsmuir street near Granville, and directly across the street from the Colonial theater. This will give the Universal the only exchange quarters in the city located on the street level.

'Ray.

Vancouver, B. C.—Manager James Pilling of the Orpheum theater has been notified by the Famous Players Film Service, handling the picture, that the recent week of the British government film, "Britain Prepared," was the biggest that the picture has had in Canada. 'Ray for Vancouver!

Union Operators Win

Vancouver Managers Sacrifice Their Objections to the Union and Keep Up the Standard of Their Projection—Scarcity of Competent Men—Union Makes a Gain and Local No. 348 Is Stronger Than Ever.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Special Correspondent.

VANCOUVER, B. C.—After being in force for a period of only about ten days, the lock-out of union operators effected by the managers of all except two of the local moving picture theaters was brought to a close, and a return was made to the open-shop conditions which formerly existed.

As good non-union operators to take the places of the discharged union employes were rather hard to secure, the exhibitors decided that it would be to their advantage to keep up the standard of their projection, even if it involved sacrificing their objections to the union. Then, too, on account of this scarcity of men, many of the houses were running matinees with only one man, and there was considerable objection to this on the part of the fire underwriters.

No violence was attempted or threatened by the union operators, but their committee placed before the exhibitors a statement of the advantages of employing union men, among which was the retention of the good will of all branches of organized labor. It was also pointed out that no one would have any control over the possible actions of non-union operators, while responsibility for the conduct and efficiency of the union men rested in the organization itself.

The union operators have returned to work at the houses conducted by the National Amusement Company, and there is also one at the Rex theater, which has for a long time been operated on a strictly non-union policy. The managers of all the houses have agreed that their operators may apply for membership in the union if they so desire, and it is thought that many will take advantage of this opportunity to become affiliated with the Vancouver Local No. 348, I. A. T. S. E. The organization now bids fair to become an important factor in the local field, and there is a feeling that coming events will give it still further strength.

CARELESS OF OTHERS' RIGHTS.

Censors Do Not Return Deleted Scenes —An Injustice.

Vancouver, B. C.—A great deal of complaint is being voiced in local film circles regarding the reckless tactics pursued in the British Columbia censor's office in cutting out scenes or business in films submitted for inspection. Thousands of these cuts are made every year, and the censor's department considers this matter of so little moment that no record is kept of the number of cuts, the censor contenting himself (but no one else), with the remark that "several thousands of excisions were made," or else not mentioning this slight detail at all.

A local film man talked with the World representative at some length regarding this matter, and had some interesting comments to make. "With the comparatively small population served by the Canadian exchanges," he said, "it becomes necessary to circuit films between the various exchanges, instead of obtaining a separate copy for each office. Thus the productions of all the manufacturers are continually being sent from one province to another, where naturally the censorship standards differ materially. Where one board might take exception to certain scenes, another would cut out entirely different portions, simply depending on the disposition, digestion, and personal views of the various officials.

"But the deleted parts of our films—our own property, mind you—are not returned to us, so that when the films are sent out of the province the cuts may be replaced in their proper places. Our holier-than-thou censor refuses to give the exchanges credit for even ordinary honesty, and will only return the cuts when the entire film is returned to him, so that his approval marks may be cut out. If this is done, when the films are again brought into British Columbia they must again be submitted to the censor, and the examination fees paid over again. Because we are unable to bear the expense of these repeated examinations of the films, the parts cut out, representing thousands of dollars annually, are to all intents and purposes confiscated by the censor.

"Further than this, these cuts become effective in Alberta, Saskatchewan and Manitoba, where the British Columbia authorities have no jurisdiction, and where these cuts might not have been made. Other parts, however, may be cut out, and by the time the film reaches British Columbia again, the film has been butchered by every board in the Dominion, and represents but a shadow of its former self. Take for instance "His Prehistoric Past," a Chaplin Keystone originally issued in two thousand feet. When it finally reached here it was eight hundred feet long.

"If nothing else can be done, the censor should at least be required to issue with each film which has been cut a memorandum giving in detail the cuts made, and the reasons therefor. The revenue from the film business would amply warrant the slight extra expense this would involve, and the result would reveal some of the most idiotic excuses for mutilating a film that it is possible to imagine. Some of the 'reasons' for cuts are enough to make a horse laugh, especially since the price of gasoline has gone up."

OPERATORS LICENSING LAW.

British Columbia Will Now Examine Operators and Issue Licenses.

Vancouver, B. C.—Before being prorogued the British Columbia Legislature passed the amendment to the Moving Pictures Act, providing for the examination of operators by the provincial authorities, and taking away the right of cities to issue supplementary licenses. An elaborate equipment of projection apparatus is now being installed by the censor's department at the court house, consisting of Power's Simplex and Edison machines, transformer, motor generator set, etc., and applicants for licenses will be given a thorough examination in practical projection problems, under the supervision of a member of the censor's staff.

Local Pathe Office in Calgary.

Calgary, Alberta.—Andrew P. Keegan, western general manager of the Specialty Film Import Limited, handling the Pathe program in Canada, has arrived in this city for the purpose of establishing an office to take care of the Alberta trade. Practically all this business has heretofore been done out of the Vancouver office, but it is expected that with the new arrangement better service and better satisfaction will result. Mr. Keegan has secured quarters in the Leeson & Lineham Block, and will be ready to serve Alberta exhibitors during the first week in July.

"Camp Hughes Strand."

Winnipeg, Man.—Allardt Brothers of Chicago, operating the Strand theater in this city, have just opened at Camp Hughes, the great summer camp of the Manitoba military battalions, a large vaudeville and moving picture theater which is to be known as the "Camp Hughes Strand."

Calendar of Daily Program Releases

Releases for Weeks Ending July 22 and July 29

(For Extended Table of Current Releases See Pages 696, 698, 700, 702.)

General Film Company.

Current Releases.

	Serial No.
MONDAY, JULY 17, 1916.	
BIOGRAPH—The Informer (Drama), (Biograph-Reissue No. 64)	20903
LUBIN—Otto's Vacation (Comedy)	20904
SELIG—The Private Banker (Two parts—Drama)	20899-900
SELIG—The Selig-Tribune No. 57, 1916 (Topical)	20902
VITAGRAPH—The Musical Barber (Comedy)	20901
TUESDAY, JULY 18, 1916.	
BIOGRAPH—By Man's Law (Two parts—Drama), (Biograph-Reissue No. 65)	20908-9
ESSANAY—The Other Man (Two parts—Drama), Reissue	20905-6
KALEM—The Great Detective (Comedy)	20907
WEDNESDAY, JULY 19, 1916.	
ESSANAY—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon-Comedy)	20911
—A Scenic subject on the same reel	20911
KALEM—A Watery Wooing (Comedy)	20910
VIM FEATURE COMEDY—The Connecting Bath (Comedy)	20912
THURSDAY, JULY 20, 1916.	
LUBIN—The Rough Neck (Two parts—Drama)	20913-4-5
SELIG—The Selig-Tribune No. 58, 1916 (Topical)	20916
VIM—Aunt Bill (Comedy)	20917
FRIDAY, JULY 21, 1916.	
KALEM—A Double Elopement (Comedy)	20921
KNICKERBOCKER STAR FEATURE — Sibyl's Scenario (Three parts—Drama)	20918-9-20
VIM—Help Help! (Comedy)	20923
VITAGRAPH—The Fur Coat (Comedy)	20922
SATURDAY, JULY 22, 1916.	
ESSANAY—The Grouch (Three parts—Drama)	20924-5-6
KALEM—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series (Drama)	20928
LUBIN—Americans After All (Comedy)	20927
SELIG—Shooting Up the Movies (Two parts—Comedy)	20929-30

General Film Company.

Advance Releases.

MONDAY, JULY 24, 1916.

BIOGRAPH—A Sailor's Heart (Comedy—Biograph-Reissue No. 66).
BIOGRAPH—A Natural Born Gambler (Two Parts—Comedy).
LUBIN—(Title not reported.)
SELIG—The Conflict (Three parts—Drama).
SELIG—The Selig-Tribune No. 59, 1916 (Topical).
VITAGRAPH—A Cheap Vacation (Comedy).

TUESDAY, JULY 25, 1916.

ESSANAY—A Brother's Loyalty (Two parts—Drama) (Reissue).
KALEM—Ham (Comedy) (Title not decided).

WEDNESDAY, JULY 26, 1916.

BIOGRAPH—The Billionaire (Three parts—Comedy).
ESSANAY—Canimated Nooz Pictorial No. 13 (Cartoon-Comedy).
—A scenic subject on the same reel.
KALEM—A Mix-up in Art (Comedy).
VIM FEATURE COMEDY—Will a Woman Tell? (Comedy).

THURSDAY, JULY 27, 1916.

LUBIN—(Title not reported.)
SELIG—The Selig-Tribune No. 60, 1916 (Topical).
VIM—The Hero (Comedy).

FRIDAY, JULY 28, 1916.

KALEM—The Girl and the Tenor (Comedy).
KNICKERBOCKER STAR FEATURE—The Sand Lark (Three parts—Drama).
VIM—What'll You Have? (Comedy).
VITAGRAPH—A Jealous Guy (Comedy).

SATURDAY, JULY 29, 1916.

ESSANAY—Repentance (Three parts—Drama).
KALEM—A Plunge from the Sky (No. 90 of the "Hazards of Helen" (Railroad Series—Drama).
LUBIN—(Title not reported.)
SELIG—Local Color (Western—Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending July 22 and July 29

(For Intervening Dates of Current Releases See Pages 196, 290, 386, 514.)

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Stories of the Films

BIOGRAPH.

THE INFORMER (Re-issue—July 17).—The cast: The girl (Mary Pickford); Her sweetheart (Walter Miller); His brother (Henry Walthall); The girl's mother (Kate Bruce); A Southern girl (Dorothy Gish); A Southern boy (Robert Harron); Soldiers (W. Christy Cabanne, Joseph Graybill and Harry Carey).

The young lover leaving home at the opening of the war to join the Confederate Army, tells his brother to take care of his fatherless sweetheart during the perilous times which are to follow. But the brother weakens and fails to be true to his trust. He permits her to believe that her lover is dead. Caught in the neighborhood, however, between the lines of the enemy, the brother appears before them at the crucial moment. In retaliation the false brother turns informer. Both forces are aroused to arms and during the attack upon the girl defending her wounded lover and family alone in the negro's cabin retribution comes in the form of a stray bullet.

BY MAN'S LAW (Re-issue—Two Parts—July 18).—The cast: The girl (Mae Marsh); The boy (Robert Harron); The slavers (Antonio Moreno); The brothers (Mildred Manning, Donald Crisp and Alan Hale); Oil Magnate (Charles H. Mailes).

"Are the days of despotism over, when one hypocritical Money God can so sway the wheels of destiny that thousands of helpless men, women and children may be thrown defenceless upon the world?" So the editorial questioned. It served only as an impetus for the magnate to turn public opinion by philanthropy, while he continued to satisfy his own lusts at the expense of other lives.

ESSANAY.

THE SECRET OF THE NIGHT (Three Parts—July 15).—The cast: Evelyn Glenn (Lillian Drew); John Martin (Sydney Ainsworth); Carrol Johnson (John Lorenz); Grace Martin (Gertrude Glover).

Against her father's wishes Evelyn Glenn marries John Martin, a detective. For a year they are happy together and then Martin suddenly disappears. He has been struck by lightning and becomes a victim of asphasia. With memory of his identity completely obliterated, he, strangely enough, takes up his same line of work. As Thomas Harding he becomes a famous detective. His wife lives on in darkness concerning the mystery of her husband's disappearance. Grace, her daughter, grows to womanhood and is to marry Carol Johnson. Francois Maudont, a French adventurer posing under the name of Cuthbert, fascinates her and possesses a hypnotic power over the girl which puzzles her mother. She appeals to a detective agency and Thomas Harding is assigned to the case. The shock of meeting with the familiar surroundings of the past brings back his memory and John Martin and his wife begin life where they left off years before.

THE OTHER MAN (Re-issue—Two Parts—July 18).—The cast: Harry Ross (Francis X. Bushman); Mildred Braddon (Lillian Drew).

Harry Ross, returning from a long trip taken when his wife divorced him at her father's behest to marry Frederick Braddon, a millionaire, calls on her. She finds the old love returning and consents to fly with him. But Bleeker, the old butler, stands at the door with her child as Mildred, suitcase in hand, prepares to depart. She cannot go on. So it is Bleeker instead of Mildred who meets Ross at the hotel. Ross is given a letter, a locket and a photograph of the baby. He understands and, a broken man, leaves.

VERNON HOWE BAILEY'S SKETCH BOOK OF NEW ORLEANS (July 19).

These are motion drawings picturing New Orleans from the time of its earliest settlement in 1702 by the Indians. The walled city, constructed of five forts in 1769, is shown with the development which has brought it up to its present state—a great modern city, important in commerce and shipping and having a population of 350,000. In the old French quarter much of the picturesqueness and charm of its earlier days is retained, and this has not escaped the pen of the sketch artist. This is a split reel release, sharing the length with western scenic.

THE GROUCH (Three Parts—July 22).—The cast: Jimmie Bradley (Harry Beaumont); Peter Dixon (Harry Dunkinson); Helen, his daughter (Virginia Bowker); Mrs. Dixon (Camille D'Arcy); Dr. Bradley (John Cossar).

Dr. Bradley has been trying without success to amputate Peter Dixon's grouch. Peter is the original hard shell crab, and his contracting business suffers. When Jimmie Bradley, the doctor's son, comes home from college with a commercial education, friends try to get him the position of office manager for Dixon. On the mayor's recommendation Dixon gives him a trial. He effects a complete change in the office and in Dixon. The grouch permits himself to be taught golf and startles his wife and daughter by his change in demeanor and attire. Suspicious, they follow him to the country club and find him gaily chatting with a number of girls. There is a scene and Jimmie is discharged in front of everybody. But Mrs. Dixon, Helen and Jimmie are contented, nevertheless, the latter two for more than one reason.

KALEM.

IN THE SERVICE OF THE STATE (No. 13 of "The Social Pirates"—Two Parts—June 19).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Jones (E. Forrest Taylor); The purser (Frank Jonasson); Mr. X (Rupert Dell); The captain (Edward Clisbee). Producer, James W. Horne.

Mona and Mary become volunteers in the service of the government to aid Jones, of the Secret Service, recover from the foreign agent, Mr. X, important fortification plans. Mr. X has escaped to an ocean liner, and for diplomatic reasons it is necessary that Jones recover the plans without creating any disturbance or publicity. All Jones' efforts and the attempts of the girls to make the acquaintance of Mr. X at first prove fruitless. Then, following a new plan, Mary becomes a close friend of the purser, the only person on board besides Mr. X knowing the combination of the safe in his stateroom.

At the dance on the last night of the voyage numerous articles of jewelry disappear, and when the discovery is made Mary is accused of the crime because of an incriminating necklace found hidden in her girdle. While a search of Mary's room is being made by the ship's officers and Mona, who claims to have lost a diamond brooch, Jones enters and tells of having seen Mr. X steal up to his stateroom during the dance, put a suspicious looking package in his safe and later, on deck, slip the necklace in Mary's girdle. To avoid making a false step it is decided that the purser shall search the safe.

Mona watches at the door to give the alarm should Mr. X arrive. As the safe door swings open, she calls a warning and the purser runs to the door. Mona who really has the stolen valuables in her handkerchief, hurriedly slips them in the safe and extracts the fortification map. Mr. X, accused of the thefts, notices the loss of the map, and immediately takes on a mask of silence. At Mona's suggestion, the captain decides that since the stolen articles have been recovered and to avoid scandal for the line, no prosecution will be made.

THE BEGGAR AND HIS CHILD (June 20).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mr. Lotta Coin (A. Edmondson); Mrs. Lotta Coin (Mrs. Dunlap).

"I'm goin' to be a beggar and you're goin' to be my child," says Ham to Bud, and it is no sooner said than done. Bud makes a captivating little girl, while Ham plays a fiddle. They are in a fair way to getting rich quick when Mrs. Lotta Coin happens along. "How strangely you resemble our little Nell," she says to Bud, after which she adopts the "youngster," making Ham her butler. Life is one sweet song for the pair in the Lotta Coin home until their rivalries get too strenuous and a sudden expose ends with them out on the sidewalk.

THAT LONELY WIDOW (June 21).—A description of this release was published on page 134 of the issue dated July 1.

HER GREAT INVENTION (June 23).—A synopsis of this release was published on page 134 of the July 1 issue.

THE MYSTERIOUS CIPHER (No. 85 of "The Hazards of Helen"—June 24).—The cast: Helen, the operator (Helen Gibson); Chilton, dealer in antiques (G. A. Williams); His partner (P. S. Pembroke); Blanding, their tool (Ed Gibson); The claim agent (C. W. Dudley). Released Saturday, June 24.

Chilton, a crooked dealer in antiques, decides on a daring scheme to recoup his finances by defrauding the railroad. A car-load of cheap furniture is shipped with a valuation of $40,000 on it. Blanding, the tool of Chilton and his partner, awaits at Lone Point a telegram giving the number of the car. A cipher message comes, and shortly after Blanding receives it the car is found afire at the siding. So carefully have the plans been laid that the dealers succeed in collecting the damage claim, after which another cipher is sent to Lone Point telling Blanding to come out of hiding. Helen, whose suspicions have been aroused by the ciphers, sets about a lone investigation. How her keen wits—and, when the moment of danger comes, her bravery in the face of terrible danger—succeed in apprehending the guilty ones is told in the closing scenes of this "Hazard of Helen."

THE MUSIC SWINDLERS (No. 14 of "The Social Pirates"—Two Parts—June 26.).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Prof. Herman (Frank Jonasson); His aide (Rupert Dell); Carson (E. Forrest Taylor); Grant, a reporter (R. E. Bradley); Winnie (Priscilla Dean). Directed by James W. Horne.

Mona and Mary, on a slumming trip with Carson, the millionaire social worker who has aided them in the past, learn the story of Winnie, who has been brought to starvation through being duped by Prof. Herman. The latter is an unscrupulous sharp who defrauds girls and their doting parents through promises of a brilliant future on the concert stage after he has cultivated their voices.

The girls plan to recover Winnie's money and drive Herman from business. Mary becomes one of his pupils, and after winning his confidence secures his aid in a plan to mulct Mona and her supposed wealthy backers, Carson and Grant. The plan works along smoothly until the suspicions of Herman's aide are aroused and from then on the struggle is bitter until the final scene finds the girls successful.

HAM THE EXPLORER (June 27).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Queen Eukalelie (Eileen Godsey).

Ham and Bud find a mysterious map, showing the hiding place of a treasure hoard. They then set out on a wild journey to the land of the Euks, where the treasure is hidden. In the land of the Euks they meet Eukalelie, who is "some queen." But they arouse the wrath of Olgaloola, the medicine man of the tribe and Ham is sentenced to the axe.

But he succeeds in inveigling Olgaloola into a game of dice and before it is over Ham possesses the crown and all the authority that goes with it. He then becomes jealous of Bud, who is getting in strong with the queen, and Bud is sentenced to the fate originally set for Ham. But another game follows, and its conclusion finds Bud crowned King. But by this time Ogaloola has gathered his followers and a battle starts which sends Ham, Bud and Queen Eukalelie flying for safety.

WHEN OPPORTUNITY KNOCKED (June 28).—The cast: Annette (Ethel Teare); Reggie (Victor Rottman); Sam (Freddie Graelick); Mrs. Sumclass (Myrta Sterling). Written by Louis B. Gardner. Produced by Harry Millarde.

Annette is a struggling artist, hoping for the day when she will paint some society leader's portrait and be made. Mrs. Someclass, who lives next door, is cold to her advances. Reggie Sumclass wants to attend the Jolly Fellows Picnic, but is told by his mother to stay at home. At first he kicks, but when the view from his window discloses Annette across the areaway painting industriously he is satisfied to remain to flirt. This meeting with no response he starts to sing and thrum the mandolin. His music is so atrocious that Annette instructs her colored servant to subjugate him.

Sam looks up the dictionary and finds that "subjugate" means to conquer by force, to bring into dominion. He carries instructions out literally to Annette's dismay. Then, just as she is deliberating the problem of handling the much-battered and unconscious Reggie, the doorbell rings. It is Mrs. Sumclass, decided, after a quarrel with her artist, to give Annette an opportunity. Here is the chance for which she has waited—but under such circumstances! Reggie is hurriedly hidden in a cupboard under guard of Sam. When he awakes there is a grand scuffle, much noise and explanations. Mrs. Sumclass says "So you did go to that Jolly Fellows Picnic after all, didn't you?" and then apologizes to Annette for his entrance into her house in such condition. Reggie grasps the situation and admits his guilt, receiving in

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reward a grateful smile from Annette, with the promse after Mrs. Sumclass has left, that "You may call occasionally."

SETTING THE FASHION (June 30).—The cast: Sis Hopkins (Rose Melville); The demon janitor (Henry Murdock); Mike, the mail man (Frank Minzey); Madame Prichet (Olive West). Written by Samuel J. Taylor. Directed by Robert Ellis.

Sis loses her place as maid because the attentions of Mike, the mail man, prevent her from carrying out her duties. She gets a job as assistant to the demon janitor of the building in which Madame Prichet has her hairdressing parlor. Madame Prichet hurries off to her home in response to a telegram that "Your husband has eloped with a chicken." Sis, left in charge of the shop, tries her best to do the work, but she knows only one style of hairdressing and that the stiff pigtails she wears herself. As the name of Madame Prichet's shop is an authority the society leaders accept the style as the latest from France and soon all the society of the town is wearing pigtails. It leads to absurd complications that form the balance of this one-reel comedy.

THE ENGINEER'S HONOR (No. 86 of "The Hazards of Helen"—July 1).—The cast: Helen, the operator (Helen Gibson); Gypsy Joe (O. Philippi); Auditor Blake (G. A. Williams); His son (P. S. Pembroke). Written by Herman A. Blackman. Produced by James Davis.

Circumstances make Helen think that Jack, the engineer and son of the road's auditor, is guilty of the theft of $50 that comes to light through a shortage in her accounts. Gypsy Joe, the real thief, gathers his followers to seek vengeance on the train crew for having thrown him off the train. In the fight which follows Gypsy Joe's followers are vanquished, but the leader succeeds in overcoming Jack, the engineer, and making way with the engine. Jack, who lies stunned on the floor of the cab, gradually recovers his senses and pounces on Joe. A blow renders Gypsy Joe unconscious, but a second later Jack also drops once more to the floor of the cab, for the struggle has been too much for his ebbing strength.

Trainmen notice the wild engine and word is sent ahead to Helen to derail it to save the passenger. At the moment Helen is confessing to Auditor Blake that she believes his son guilty of the theft. Blake pleads with her not to derail the engine, and they determine on a daring plan. As the engine approaches they climb into Blake's auto and start down the track. Helen climbs out on the hood and when the engine comes within reach quickly leaps to the cowcatcher, while the auto swerves from the track and the path of the onrushing locomotive. In another second Helen brings the engine to a stop within inches of the oncoming passenger. As they prepare to bandage Gypsy Joe's wound his bandanna headcovering is removed, and with it is disclosed the stolen money.

SELIG.

SELIG-TRIBUNE NO. 52 (June 29).

College Station, Texas.—In spite of the lack of machine guns in the army, the Government places two at the disposal of Agricultural apd Mechanical College here.

On the Eastern Front, Russia.—The Russians in the retreat, which they are now retrieving, burned all their bridges, but the German army builds bridges as well as it fights.

Cambridge, Mass.—Class day at Harvard ends in a riot of confetti as the thousands of spectators pelt the students in the stadium.

New York, N. Y.—The "Fighting 69th" create immense enthusiasm in their march down Fifth avenue to entrain for camp.

Washington, D. C.—Without the pomp of a reviewing stand, President Wilson and Secretary of War Baker witness the departure of the District of Columbia troops for Fort Meyer.

Surrey, England.—The women in this neighborhood, undaunted by the scarcity of men, are taking entire charge of the work on the farms.

Dudley, England.—The soldiers who have lost a leg in the trenches and are now supplied with artificial limbs, are fast learning to walk without crutches.

Springfield, Ill.—The camps Lincoln and Dunne are attracting visitors from all over the state. Joseph Medill Patterson, Associate Editor, Chicago Tribune, takes as good care of his horse as he does of his newspaper. Mayor R. R. McCormick of the First Cavalry, I. N. G., Associate Editor, Chicago Tribune, bids Mr. McCormick "Good-bye."

SELIG-TRIBUNE NO. 53 (July 3).

Troy, N. Y.—Company A, 2nd Infantry New York National Guard, dressed up like bobby horses perform a few fancy stunts before leaving for Camp Whitman.

Camp Johnson, Cal.—The National Guardsmen of this state demonstrate that they are well equipped and well trained.

New London, Conn.—In a grueling race over the historic course here, Harvard defeats Yale in the 8-oared varsity classic.

Camp Whitman, N. Y.—The boys of the 69th find a number of unusual tasks for city bred chaps in the business of camp life.

El Paso, Texas.—General Bell redisposes his men to bring the entire town of Juarez, across the river, under the guns of the U. S. troops.

Lincolnshire, England.—The Lincoln handicap here was witnessed by thousands, including leaders in society.

Mexico City, Mex.—Thousands of Mexicans throng the streets and greet Carranza on the occasion of his speech upholding General Trevino's action in attacking U. S. troops at Carrizal.

Chicago, Ill.—Cy De Vry, curator of the Lincoln Park Zoo, practices a little dentistry on Abigail, the dainty python who suffers with toothache.

San Antonio, Texas.—General Funston, the capable commander of the border troops, is undaunted by the prospect of the enormous job of "cleaning up Mexico."

THE PRIVATE BANKER (Three Parts—July 17).—The cast: Lucia (Edith Johnson); Pietro (Wheeler Oakman); Tony (Leo Pierson); Tomaso (Harry Lonsdale); Amato (Thomas Bates). Directed by Thomas Santschi. Written by Edward Hungerford.

Pietro, a young Italian workman, loves Lucia, a beautiful young Italian girl. Pietro has for his rival in love, Tony, an Italian idler and crook. Tomaso, foreman of the roadwork, favors the courting of Pietro, for the young Italian is a hard worker and saves his money.

Tony and Amato, an elderly Italian crook, plan to start a private bank. Amato purchases bank furniture on the installment plan, and sends Tony forth through the Italian colony to induce his friends to place their savings in Amato's bank at a tempting rate of interest. A large amount of money is thus obtained, and Amato plans to flee with the ill-gotten gains, leaving the Italian workers penniless. The night Amato plans his escape, Tony enters the bank, discovers Amato's plot and kills him. Pietro has followed Tony, who has been acting suspiciously and discovers the crime. He takes the money from Tony and hides it, with a determination to return the funds to the rightful owners later.

Tony, through revenge, charges that Pietro killed Amato and stole the money. When Pietro arrives at the scene of work the next morning he is surrounded by a mob of infuriated workmen. Before he can explain, he is overpowered and placed unconscious in the scoop of a large steam shovel.

In the meantime, Lucia, who has been ministering to Tony, who was injured, discovers that Tony is the guilty party. She rushes to the locality where her father and the Italian workmen are employed, springs to the steam shovel and stops it just in time to save her lover's life. Pietro then produces the satchel of money, which he had hidden, and explains the entire circumstance to his Italian friends.

SHOOTING UP THE MOVIES (Two Parts—July 22).—The cast: Tom Travis (Tom Mix); Vicky Wilson (Victoria Forde); Sheriff Wilson (Sid Jordan); Murry (Howard Farrell); Hazel (Hazel Daly); Bad Man of Hell's Half Acre (Joe Ryan). Written and directed by Tom Mix.

Tom Travis, a bad man, comes to New Mexico. He sees Vicky, the sheriff's daughter, playing a part for a motion picture company. The action calls for Vicky to be overcome by the villain and thrown on a horse. Tom, not understanding the action, blazes away at the villain, and the bullet passes through the actor's hat, chasing the horse upon which Vicky is riding. Tom, coming up with Vicky, believes he has saved her.

The director and Vicky's father think Tom a great actor. The sheriff, however, discovers that Tom has the reputation of a "bad" man, and orders him to stay away. Tom, of course, ignores this admonition, and spends his time making love to Vicky. The sheriff again orders Tom away, and in a rage, Tom proceeds to shoot up part of the town known as Hell's Half Acre.

A posse and the sheriff pursue Tom, but on second thought the sheriff decides to make Tom a deputy, because of his good work in clearing up the neighborhood.

Tom and Vicky again meet and refuse to renounce their love for one another. Then it is that father decides that he must make the best of the love match, and permits the couple to plight their troth.

LUBIN.

OTTO THE SLEUTH (July 10).—The cast: The Sleuth (Davy Don); Mistress (Florence Williams); The Butler (Bernard Siegel); The Maid (Patsy De Forest). Adapted and directed by Edwin McKim.

The sleuth is notified that a pet canary has been stolen from a nearby residence. The owners ask him to investigate. We now find him in the home questioning the servants, who happent to be big and husky. Their boldness make him uncomfortable. Finally the mistress comes in. He asks for the bird cage, which she is holding. He wants to put it through the third degree.

Next we find the sleuth and his assistant in the office of mystery, and after questioning the cage he cannot get a clue. He finally plans a "murderous" deed. He decides to get a bird like the one stolen, and get the reward. This is soon done, but when he nears the home he hears laughter. He peeks through the curtain and observes that the real bird has been found. The folks pull the curtain aside, and, seeing the cage behind his back, they ask for it.

One of the husky butlers takes the cage out of his hand. Seeing another bird in the cage the butler and the rest of the folks laugh at him as a detective and order him out of the house. The big butler is next seen escorting the great slumberville sleuth to the door. As he opens the door the sleuth steps out. He is about to speak to the butler, when the butler slams the door in his face, leaving him standing on the steps outside.

THE HALF WIT (Two Parts—July 11).—The cast: Ned (L. C. Shumway); Bud Adams (George Routh); Giovanni Mancuso (Melvin Mayo); Paretti (Robert Gray); Mrs. Aldrich (Dorothy Barnett); Theresa (Helen Eddy); Banker Aldrich (Jay Morely); Mother Brown (Adelaide Bronti). Written by Arthur Peterman. Directed by Captain Wilbert Melville.

Ned, a half-wit boy, is used as a tool by a gang of crooks led by Bud Adams. Ned is cruelly treated, and his one friend is Theresa, the daughter of Mancuso, an Italian wine merchant. The Mafia are after Mancuso, but he plans to escape their demands by selling out his business and leaving the city. Paretti, leader of the Mafia, swears that Mancuso will not escape him. Accordingly, he cuts an entrance to a cabinet in Mancuso's home from a room in the empty house next door. Theresa tells Ned that she and her father are going to leave, and Ned is disconsolate. In his despair he tells the whole story to the crooks at their hangout. Adams has an idea. He tells his companions that they can rob Mancuso without fear of discovery by disguising themselves as members of the Mafia. Mancuso sees the supposed members of the Mafia, and locks himself in the cabinet. The crooks beat on the door and Theresa starts for help. But Adams, trapping her in the dining room, tries to make her tell where the money is hidden.

Meanwhile, Ned has found out from the old hag at the hangout what the crooks are up to. Theresa is having a struggle with Adams when Ned Arrives. He shoots and kills Adams. The crooks at the door hear the shot, and are going to rush to the dining room, when Ned mimics Bud Adams' voice, and says that all is well. He is going to escape with Theresa, but she tells him they cannot leave her father at the mercy of the others. Ned has a plan. He slips on Adams' disguise and tells the crooks he knows where the money is. He leads them unsuspecting to the cellar, and Theresa slams the trap door on them. Theresa rushes for the police, and the crooks are captured, but not until they have knocked Ned unconscious in the cellar.

Theresa then goes to look for her father. She is grief-stricken to find that the Mafia have secured their revenge after all. Several days later Ned recovers from an operation performed on his brain. He is no longer a half-wit, and a wealthy banker offers to send him to college. But Ned is loyal to the only friend he had in the old days, and he gives up the promised career to marry Theresa.

EXPIATION (Three Parts—July 13).—The cast: Mrs. Hammond (Octavia Handworth); Mary Challoner (Octavia Handworth); Alfred Cagan (E. K. Lincoln); Jack Hammond (Clarence Jay Elmer); Elsie Gerard (Margaret Adair); John Challoner (Herbert Fortier); Butler (Wm. H. Turner). Written by Frances Greene. Directed by George Terwilliger.

Jack Hammond on his return from college decides to spend his life assisting his mother in philanthropic schemes. His mother tells Jack the story of her life. Her father, an Englishman of wealth, found it necessary because of his business to live in Turkey, where she, his only child, spent the greater part of her time. At the outbreak of the Crimean War, the village near their home is captured by the Russians and burned. A group of officers enter their home and imbibe freely of wine. The girl is assaulted by one of them whose name she does not know. But as she tells her son the story she shows him an old-fashioned seal ring she found the next day. Jack vows to kill the man who ruined his mother's life should they ever meet.

Later Jack begs his mother to go to America. They do. Alfred Gerard, a peace advocate of international reputation, lives in New York with his only child, Elsie. Gerard and Mrs. Hammond meet, as do Jack and Elsie. Jack falls in love with Elsie and admires her father for his ideals and exemplary life. Gerard, who is attracted by Mrs. Hammond, has built and endowed a home for fatherless children and their mothers over the portal of which is inscribed

"Let him that is without sin, cast the first stone."

A fete is given to celebrate the opening of the home, and at that affair Jack and Elsie declare their love for each other. Jack goes to Gerard and learns that Elsie is not Gerard's daughter, but a waif. Gerard also tells a story of his earlier life, a repetition of the story told to Jack by his mother. Jack realizes that he is listening to the story of the man who blighted his mother's life—his own father. At the conclusion of his tale, Gerard tells Jack that the later years of his life have been devoted to expiation, and that he will never allow himself the solace of a woman's love. Jack finally goes to Gerard's home and thrusts under Gerard's eyes a seal ring. Gerard demands to know where Jack got the ring and Jack replies: "Twenty years ago my mother found this ring on the floor after you left her." Gerard staggers and cries, "You are my son." Which causes Jack to reply, "Yes, and I have sworn to kill you." Jack throws himself upon Gerard, who being the stronger, pushes Jack into a chair, saying, "You are right, my son, but I must not die by your hand." Gerard takes a revolver and leaves the house. Jack, who is watching, follows.

Mrs. Hammond and Elsie are driving in the park. Gerard sees a lonely bench, raises the revolver, but falters. Mrs. Hammond sees this and rushes for the bench as does Jack. Mrs. Hammond arrives first and jogs Gerard's elbow with the result that he only receives a scalp wound and lapses into unconsciousness. Mrs. Hammond takes his head in her arms and declares her love for him. Jack tells Gerard that this expiation must take the form of making his mother happy, as she loves him.

HANG ON COWBOY (July 15).—The cast: Jack (Romaine Fielding); Bess (June Daye); Black (Jack Lawton); Nan (Eleanor Mason); Tim (Arthur Minium). Written and directed by Romaine Fielding.

Black is a human vulture who preys on innocence, so when he selected a day to lure Bess to the city it was coincident that he should select the very day on which Jack, the cowboy, decided to go to town for a ring and marriage license for his sweetheart, Nan. Both men, intent on their particular errands, ordinarily should never have met at all had not coincidence stepped in and caused their paths to cross.

Jack, being of the free and open-hearted nature, attended strictly to his business and everybody's else with whom he came in contact. So as soon as it dawned on him that he had a duty to perform, as well as to get the ring and marriage license, right manfully did he go about it. He came through the danger zone with his life, leaving a trail of excitement behind him—a soda emporium that needed repair, a bootblack stand with Italians ranged in front frozen with fear, a police station astonished and its clerks terror-stricken, a fire department that to a man didn't know whether to laugh or be angry, a wrecked joint in the Tenderloin, the four men who had trapped Bess jailed in jig time, and the thoroughly repentant and frightened Bess clasped in her mother's arms.

Jack rode to the ranch with the ring, a somewhat mussed marriage license, a broad and battered grin, and the declaration that he had had "a bully day."

OTTO'S VACATION (July 17).—The cast: Peck (Davy Don); Mrs. Peck (Eleanor Blanchard); Buck, a millionaire (George Clark); His daughter (Patsy De Forest). Written by V. L. Wormell. Directed by Edwin McKim.

Peck's wife grabs all the money he earns. When he gets two weeks vacation with pay he keeps the money and tells her he has been laid off. Her brother offers Peck a job carrying the hod. She gives Peck a pair of old overalls and orders him to get to work. Peck makes a getaway, leaving a note saying he is going to have two weeks of enjoyment and suffer the consequences.

While sojourning at a summer resort Peck saves an heiress from serious injury. Through a misunderstanding his picture and the heiress' gets in the paper along with the announcement of their engagement. Peck's wife reads the account and gets on his trail, botfoot. She discovers him in the company of the heiress and her father, but he escapes her. She goes to the chief of police for aid. He tells her that her case will be investigated after they get through with the important stuff.

Mrs. Peck reads a letter lying on the chief's desk offering a reward for a certain crook. The letter is accompanied by a photograph. She exchanges Peck's photograph for the crook's. This results in Peck's speedy arrest. When they are locking him up Mrs. Peck appears, claims him as her husband, and explains the exchange of photographs. She makes accusations against the heiress. While they are all arguing with the chief, Peck beats it. Mrs. Peck pursues and overtakes him. She proceeds to beat him up. Peck gives her a roll of bills he obtained from the heiress's father. This helps him out some.

THE ROUGH NECK (Three Parts—July 20).—The cast: Larry Grady (George Routh); John Calkins (B. W. Hopkins); Mary Calkins (Evelyn Page); Robert Calkins (Wedgewood Howell); Luis Fernandez (C. K. Van Auker); Mercedes Alvirez (Adelaide Bronti). Written by James Douglass. Directed by Melvin Mayo.

John Calkins is a mercenary manufacturer of firearms. He has a daughter, Mary, and a son, Bobbie, who has graduated from Annapolis. The son leaves home after his furlough to join his ship. Larry Grady is a rough neck. His former employer willed him a steam yacht on condition he use it to make his own living by chartering it. John Calkins hears through a secret channel that Luis Fernandez, a Santa Bana relovutionist, is in this country to buy arms. He meets Fernandez. Mary goes out for a row in the bay. Her boat is upset and she is rescued by Larry Grady. Her father and Fernandez have seen the accident and arrive just as Larry and Mary reach shore. The father rewards Larry with a $50 bill for saving Mary's life.

Later Mary writes him a note and thanks him and also asks him to call. He does so but arrives when the Calkins are entertaining. In his ill fitting clothes he does not appear favorable. In the meantime Calkins has landed an order from Fernandez for the firearms. On account of the embargo they decide to charter a yacht to carry the guns to Santa Bana. Accordingly they arrange terms with Larry, explaining to him that they want to use his yacht for a pleasure cruise, and telling him that Mary is going. Fernandez buys off Larry's crew and substitutes men whom he has fixed. Fernandez talks to Calkins, gets Calkins to invite Larry to go for a ride with him and Mary, and while they are gone, Fernandez with the bought crew smuggle aboard a number of rifles packed in mattresses. They start out.

Larry is now much in love with Mary and Fernandez begins to show jealousy. Larry finds the rifles in a broken mattress. Approaching Calkins and Fernandez he tells them that it is just such men as you that complicate neutrality. This yacht goes no further; we are going to turn around and go back. The yacht is near the town in the Republic of Santa Bana where the arms are to be landed. Fernandez gets his crew drunk; they rush at Larry. Mary attempts to stop them; Fernandez siezes her in his arms. A fight begins, and Larry is knocked overboard. Fernandez orders his bought crew to keep the yacht headed for the town. Larry manages to swim ashore. He sights an American warship in the bay and signals them that Americans in the city are in danger from the revolutionists. Fernandez, as the yacht nears the town, again attempts to force attentions on Mary. Calkins tries to prevent it, but is knocked unconscious and bound up. Fernandez brings Mary and her father, now really prisoners, ashore. He asks Mary to marry him, telling her if she says "no," he will kill her father. In the meantime the Americans go to the rescue and we see Larry comforting Mary as the picture ends.

AMERICANS AFTER ALL (July 22).—The cast: Hans Wurst (Richard Wangemann); Mrs. Wurst (Eleanor Blanchard); Marie Wurst (Frances Sansom); Jacob Kline (Clarence Jay Elmer); Peter Kline (Kempton Greene); Carl Muller (Ferdinand O'Beck); Mrs. Muller (Jessie Terry); Keller (James Cassady). Written by Frances M. Greene. Directed by Clay M. Greene.

Four members of a German street band in a small town are married to women of other nationalities and sympathies. Wurst to an Irishwoman; Kline to an Irishwoman; Muller's wife is French, and Keller's Italian. The younger member of the band, Peter Kline, is American born, of American sympathies, and the same is to be said of Marie Wurst, daughter of the manipulator of the bass drum.

The band repairs to a saloon for refreshment, just as the news comes through Casey, a quarrelsome Irishman, that Ireland has espoused the cause of England in the war of the Nations. Disputes lead to a fight in which the members of the band are thrown from the saloon, bruised and with instruments battered. Peter Kline, who is neutral, tells of the occurrence to his sweetheart, Marie, and they agree to avert the introduction into the family circles of discussions that may lead to family jafs. Mrs. Wurst goes to the other wives, inciting them to open riot and to the breaking of crockery. Mrs. Keller is averse to taking sides, but is carried from her house by the other women. On the street she encounters a meeting of Italians, who have just heard that Italy, too, has declared war. She becomes fired with patriotism, and hurries to rescue her child from the care of its German father.

Again it is too late, for Peter and Marie have rescued Keller and the baby from imprisonment in his own home, and gathering the other members of the band, she finds for them a rendezvous on a freight wharf, where she provides them with temporary lodgings in boxes and barrels, away from their irate wives. When night comes the four wives come to the conclusion that, base as these German husbands are, they are after all husbands, and appeal to the police to assist them in finding them. The police, fearful that they are German spies, orders them under arrest.

Matters arrive at a crisis when Marie and Peter solve the problem: the four Germans shall at once become American citizens, and the now enthusiastic Casey shall show them the way to naturalization. The band with Marie, Peter, and Casey repair to the city hall, the first papers are taken out and the four disconsolate wives find their husbands as they are descending the city hall steps playing The Star Spangled Banner, and a table is formed with the wives reunited to their spouses, and little Marie, as the Goddess of Liberty, in the center of the group, supported by her truly German-American lover.

VIM.

SPAGHETTI (July 13).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Cashier (Ray Godfrey); Italian Customer (Bert Tracy); Chef (Harry Burns).

Between attending to business calls and endeavoring to keep his assistants from making love to his pretty cashier, Runt has his hands full. To mend matters, his chef spoils the meal of a regular customer and he, being a typical son of Sunny Italy, shows his disapproval by trying to divert the circulation of the culinary artist's blood. In despair, Runt employs Plump as head chef. The latter's gifts are more in the line of lovemaking than in preparing the menu, and Runt discovers to his horror that he has only added another nuisance to his establishment.

Things go from bad to worse. The Italian gentleman calls for another meal and Plump's cooking sends him into a couple of fits, in the course of which he makes good his threat and cleans up the whole place. Spaghetti flies through the air. Plump runs away with the cashier and poor Runt, trying to quell the disturbance, is finally buried under volley after volley of the stringy mixture.

THE GREAT SAFE TANGLE (July 14).—The cast: Pokes (Robt. Burns); Jabbs (Walter Stull); Ima Shark (Harry Naughton); His Stenographer (Ethel Burton); Ima Lark (Frank Hanson); Clerk (Robin Williamson).

When a man is anxiously awaiting the arrival of a safe at his office, it is a calamity that the safe should have been entrusted to the tender mercies of Pokes and Jabbs for safe delivery. The only thing that Pokes and Jabbs know or cared about was that they were ordered to deliver one safe and return with another one. Lark, the lawyer, who had ordered the new safe had accepted from his friend Shark some valuable papers, which Robin, a clerk in Shark's office, but in reality the spy of a foreign government, was anxious to obtain.

After an arduous journey Pokes and Jabbs arrive at the office building where despite the protests of Lark that it was he and not Shark that had ordered the new safe, the terrible truckmen deliver the safe in Shark's office. Then they forcibly take from Lark's office his own safe in which Robin disguised as a girl had concealed himself. On their way back to the store with Lark's safe, Pokes and Jabbs get stuck fast on the railroad tracks in front of an oncoming express. With a crash and thud the train hurls them high in the air but with the good luck that always accompanies the pair they fall through the roof of the office building and back into Lark's office, safe, Robin and all.

AUNT BILL (July 20).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Mrs. Plump (Florence McLoughlin); Mrs. Runt (Ray Godfrey); Aunt (Bert Tracey); Bogus Aunt (Billie Bletcher).

The families, Plump and Runt, although in fairly good circumstances, live a little beyond their means, so that the arrival of a letter from their wives' unknown and wealthy aunt is the cause of general rejoicing.

Brimming over with anticipation of the good things to come, Plump confides in his club friends and they plan this joke: that one of them shall dress up and pose as the aunt. The plot is overheard by Plump's best pal and he informs Plump of the pending deception. Unfortunately, the real aunt appears earlier than expected, and our heroes, thinking that she is the impersonator lead her the life of a dog—much to the old lady's amazement.

At last, driven wild by her relatives' unexplainable conduct, Aunty gathers her clothes and steals out in time to meet the bogus one, who promptly retreats. Explanations ensue, but to no avail, for the now-thoroughly disgusted lady tears up the $10,000 check and departs, leaving her would-be heirs frozen with disappointment.

HELP! HELP! (July 21).—The cast: Pokes (Robt. Burns); Jabbs (Walter Stull); Girl (Ethel Burton); Her Sweetheart (Robin Williamson); Member Strong Arm Club (Harry Naughton).

Because Robin happened to be a much smaller man and not fond of rough play, Pokes was able to frighten him away from Ethel's side. This incident makes Pokes a hero in the eyes of Ethel, who admires manly men. Pokes is getting away with a great amount of talk concerning his ability as a fighter until Jabbs strolls along. Then it is all over with Pokes, who is forced to witness Jabbs coolly walk home with Ethel while he sits disconsolate in the park.

Thirsting for revenge, he secures the services of a professional strong arm agency to mete out to Jabbs a well-deserved beating, but not knowing Jabbs' name merely tells the agent to bruise the man with the mustache sitting on Ethel's porch. Little does Pokes realize that Robin has also hired the agency to send Norton one of the bruisers to beat up Pokes, also leaving the same instructions as to the man with the mustache. Jabbs is really another member of the Strong Arm Club and he is sent out on the second order, little knowing that he is really supposed to be out looking for himself.

When Norton and Jabbs reach Ethel's house they find only Pokes, and as he has a mustache they go after him with a vengeance. But as even the worm will sometimes turn, so Pokes turns and routs both of the thugs only to find that after all his strenuous fighting Ethel thinks him too rough and gives her affections to gentle-hearted Robin.

VIM FEATURE COMEDY.

THE CONNECTING BATH (July 19).—Hubby and wifey part company and their divorce suit comes off. They arrive in the city and, unconsciously, put up at the same hotel. There is only one bath left, connecting between two rooms, and they are assigned to these rooms. The similarity of their names causes the house detective to watch the rooms.

Wifey goes to take a bath and is scared away by Hubby's sneezing. Hubby enters the bath room and locks the communicating door. Wifey, indignant, beats on the door. Hubby sniffs the perfume she has left behind, and thinks of his wife. He writes a note of apology and retires. Wifey sniffs the cigarette butt he has left and thinks of her husband. She also writes a note.

The house detective, his suspicions aroused by the constant slamming of doors, enters and arrests Hubby for playing Bo-peep under the door. Then he goes to arrest Wifey. Each gets into the other's room and sees his or her photograph on the dressing table. With a cry of joy they clinch as they meet in the bath-room, and when the detective interferes they drown him in the tub.

KNICKERBOCKER STAR FEATURE.

THE DUPE (Three Parts—July 14).—The cast: Frank Jackson (Frank Mayo); Marjorie Rogers (Virginia Norden); Her Husband (Neil Hardin); Florence Milburn (Lillian West); Trowbridge (Daniel Gilfether).

Working his way through college, Frank Jackson becomes chauffeur for Rogers, a wealthy clubman, who neglects his wife. Mrs. Rogers falls in love with Frank. Rogers catches Frank examining his pocketbook and accuses him of theft. He then demands that Frank furnish him with divorce evidence. Frank accepts, then warns Mrs. Rogers. She begs him to stay and protect her. Rogers forces attentions on his wealthy ward, Florence Milburn. She meets Frank and they fall in love. Mrs. Rogers declares her passion for Frank, and he goes away. Detectives hired by Rogers find her about to kill herself. Frank finds Rogers trying to kiss Florence and beats him off. The lovers are happy while Rogers and his wife are miserable.

SIBYL'S SCENARIO (Three Parts—July 21).—The cast: Merceds (Maries Empress); Jim Harper (Philo McCullough); Carib (Makato Inokuchi); Bernice (Lucile Pietz); Mary (Molly McConnell); Hale (Bert Ensminger). Direction of H. M. & E. D. Horkheimer. Scenario written by Miss Sibyl Smith.

Mercedes Gonzales, a Spanish cabaret dancer, learns by telephone that her daughter, Bernice, has been kidnapped by James Harper, a wealthy clubman. The information is given by an old nurse, named Mary, who has reared the girl in ignorance of her mother. Harper's accomplice repents and brings the girl back. She overhears enough to send her to the city in search of her mother.

Meanwhile Mercedes, disguised as a boy, breaks into Harper's apartments and is captured by his Oriental servant, Carib. Carib confesses that he, too, hates his master, and they plot to have him shanghaied. All goes well with the exception that Harper is drowned. Mercedes and her daughter are united.

Universal Film Mfg. Co.

NESTOR.

KILL THE UMPIRE (July 17).—The cast: Mr. Fan (Eddie Lyons); Mrs. Fan (Eileen Sedgwick); "Bull" Dugan (Lee Moran); Jane (Mina Cunard).

Mr. Fan is a baseball fan. The particular bane of his life is the umpire. No matter how the game goes, the umpire does the wrong thing. Mrs. Fan knows as much about the game as the wildest savage, and her husband's talk of the game is naturally wasted on her. One day she is particularly worried over her husband's remarks at the table and he shows her a notice in the papers in "fan lingo" stating that a new umpire has been secured in the person of "Bull" Dugan. The said "Bull" has quite a reputation for quieting players who get unruly, and even has the fans themselves using the soft pedal.

He speaks to his friends about it and they all agree the change is for the worse. Mr. Fan rages all the way to the ball grounds and threatens dire things to the umpire should he not do the right thing. The game is called. Mr. Fan at once draws attention to himself by guying the umpire, and for a moment "gets the umpire's goat." However, it is for a moment only, and the renowned "Bull" takes a long look at Mr. Fan, intending to settle with him later. The game is an exciting one. Mr. Fan keeps guying the umpire and, in a frenzy at a decision which allows the visiting team to win, Mr. Fan hurls an empty bottle, which knocks Mr. "Bull" out. His friends help him to get out.

Mrs. Fan arrives home and finds a card from a former girl friend who is visiting in the town and will be glad to have Mrs. Fan call upon her. Mr. Fan and a friend decide to have a drink on the way home and stop in at a saloon. Unfortunately, it is the same one that "Bull" has stopped at and the two come face to face. Mr. Fan takes safety in flight. "Bull" pursues, but fear lends wings to Mr. Fan's feet, and he arrives home safely. Jane, the friend, phones Mrs. Fan and begs to bring her husband over, stating that he is a baseball man, and then Mrs. Fan tells her that their husbands must surely meet as they both are in the game.

They meet that night. Mr. Fan almost has heart failure when he sees "Bull," but peace is finally declared and now Mr. Fan is the most ardent supporter of Umpire Dugan.

THE COME ON (July 21).—The cast: Mary Griggs (Jane Gail); Fanny (Clara Byers); John Pierson (Matt Moore). Written by John C. Brownell. Produced by Matt Moore.

Mary Griggs from Hoop Centre, Kansas, arrives in New York, and as she is signing at the hotel register, attracts the attention of Blake and Riley, a couple of confidence men. The bellboy takes her bag and shows her to her room, where she exhibits a huge roll of bills. She tips him a nickel and the boy promptly hands it back to her in disgust. On his return to the hotel lobby the boy tells the clerk what happened.

We now see Blake and Riley going to the phone booth, while Harrington, an accomplice, goes up in the elevator and gains access to Mary's room. He holds out his hand and asks her if she isn't Mary Griggs of Hoop Centre, Kansas. Mary greets him cordially, and gets very communicative about her private affairs. Meanwhile, Blake has called up Fanny, another accomplice, who plays the "little sister," and tells her to prepare a lunch for four. After her chat with Harrington, Mary agrees to meet his sister at luncheon, after which he is to take her to the lawyer's office in a taxi.

Before leaving the hotel lobby, Harrington introduces Mary to Blake and Riley, and invites them to the proposed luncheon at his sister's apartment. The "little sister" greets them, and when Fanny is out of the room Mary gazes with admiration at the apartment, and remarks: "I'll have a home like this, when I get the $300,000." The confidence men question her in regard to that large amount and she shows them a letter from her lawyer, John Pierson, informing her that her uncle has left her $300,000, stipulating that in order to obtain this inheritance she must first show $5,000 in cash, honestly earned. She said she had the cash with her.

Later, the crooks accompany Mary to the law offices of John Pierson. Mary suddenly discovers that she has lost her roll, and gets excited. Riley takes Blake aside and whispers: "Fanny must have double-crossed us. Beat it to Sullivan's and get $5,000—tell him he'll be in on the deal." Shortly afterwards Blake returned with the required amount. The lawyer now comes out of his private office and confers with Mary. Then he turns to the confidence men and says: "You'll find cigars in my private office, gentlemen." As soon as the confidence men have left the room, he takes a key from his pocket and noiselessly locks the door after them. Then he removes his disguise and kisses Mary as she shows him the $5,000 that Blake had just handed her, together with the original $5,000, which she has been concealing all the time.

The "come on" has beat them at their own game.

VICTOR.

THE GENTLE ART OF BURGLARY (July 18).—The cast: Martin Ellis (William Garwood); Eva Warren (Violet Mersereau); "Second Story Pete" (Paddy Sullivan). Written and produced by Raymond L. Schrock.

Martin Ellis goes to visit his friend, Neil Spencer. Neil has been called out of town, but leaves a note telling Martin to climb in the window. Martin arrives and enters as per instructions. That same night two others arrive the same way, "Second Story Pete" and Eva Warren, who is being initiated into a Bachelor Girls' Club.

Martin sees the crook and at once notifies the police. His courage then deserts him and he takes refuge in bed. Eva, dressed in man's clothing, he mistakes for an accomplice of the burglar, and being a timid man by nature, our hero seeks refuge in a bed. Eva is also frightened by one look at Pete and takes refuge in the same bed.

Then Neil returns from his trip with a policeman that Martin has telephoned for. Pete escapes, but Martin and Eva are discovered in a compromising position. To save Eva's reputation Martin says she is his wife. The girl consents, and they marry.

THE BELLE AND THE BELLHOP (Two Parts—July 20).—The cast: David "Cricket" Kelly (Pat Rooney); Selden (Jay Belasco); Bliss (H. M. Thurston); Mary McFee (Adele Farrington); General Grouch (O. C. Jackson); Col. Souse (Marc Robbins); Jack Hewlitt (Hayward Mack). Scenario by Walter Woods. Produced by Roy Clements.

David Kelly, known as "Cricket," is bell hop at one of the large metropolitan hotels. Selden is the head clerk and the bane of "Cricket's" life. Mary McFee, the cigar counter girl, is the idol of the bell hop's heart. Jack Hewlitt, a drummer, arrives at the hotel, and arouses the ire of "Cricket" because of his attentions to Mary. General Grouch, an old veteran, arrives and angrily orders the bell boys away when they try to take his luggage, but "Cricket" outwits him and takes charge of his baggage by force. In the days that pass "Cricket" does many kind services for the old man. He notes the growing interest between Mary and Jack with dismay and resolves to break off their interest in each other.

The General's nephew is staying at the hotel and is quite a "rounder." The old man finally takes sick. He refuses to have a doctor and gets worse. "Cricket" sees the old man is in bad shape and one day he stops a doctor who is calling, and asks him what he charges for a visit. The medical man tells him two dollars, and after a search, "Cricket" digs up the amount in nickels and dimes and pays him for a visit to the old grouch. The old man is touched by the boy's thoughtfulness for him. The doctor tells the General that his condition is serious and orders him sent to a hospital. Before leaving, however, he writes out a legal paper, which the doctor witnesses, and presents it to "Cricket."

"Cricket" learns that Mary and Jack are going out to supper and resolves to follow them. Jack sends him to his room for a box, containing a present for Mary, and the boy opens the box and substitutes a photo of Jack's wife and child for the present, then ties the box up. "Cricket" learns that Grouch has died, but does not think of the paper he has.

Jack has taken Mary to a cheap restaurant, where he tries to caress her. She repulses him, and thinking to placate her he opens the box supposed to contain a present for her. When Mary sees the photo she rushes out to "Cricket," who takes her home. While "Cricket" is waiting on his bench he takes out the paper. It is the will of old Grouch giving him his entire estate, which is worth millions. He goes to Mary, who has taken a great liking to him since he has rescued her, and asks her to marry him. At first she agrees but then tells him that she cannot marry a millionaire. "Cricket" pleads with her. In his pleading he drops his cigarette and the will catches fire. Mary then agrees to marry him. He hurries to the phone and getting Bliss on the line tells him to hold the job of assistant clerk for him, he having previously resigned his job. Bliss agrees, and Mary will soon be Mrs. "Cricket."

BISON.

MIDWINTER MADNESS (Two Parts—July 22).—The cast: Rosalie Lenormand (Dorothy Phillips); Jean Lenormand, her husband (Stanley Walpole); Pierre Laroux (Barrington Barringer); Olympe Thury (Nellie Slattery). Written and produced by Winthrop Kelley.

Rosalie, previous to her marriage to Jean Lenormand, had been wooed by a young trapper,

Pierre Laroux. It was principally Pierre's weakness for drink that induced Rosalie to discard him in favor of Jean. But life in Jean Lenormand's cabin is an endless round of drudgery for Rosalie. Although they are poor they are happy in the love of their child, Cecile. Jean leaves for work, and while he is gone Pierre arrives as Rosalie is chopping wood. Pierre's love is reawakened, and he resolves to win her.

Jean returns at supper time and discovers the bandanna handkerchief, which rouses his suspicions. He tries to shake off his jealousy as he enters the cabin and kisses his wife. Later, however, he is tortured by his suspicions, and seeks oblivion at the village saloon. Leaving the saloon slightly intoxicated, he encounters Pierre, whose insolent manner causes Jean to confront him with the accusing evidence of the handkerchief. They proceed to fight it out. In the melee Jean's leg is broken, and he is carried to his cabin, where Rosalie is watching at the bedside of her sick child.

On Saturday night, Olympe Thury, a shameless woman, is comforting her child, when one of her lovers enters and tells her to come to the dance hall with her child. At the cabin, Jean in anger tells his wife to go to her lover, Pierre Laroux, and obtain the money that is due her as the wages of sin. When she leaves she says, "I'll not be accused without cause, I'm going to Pierre Laroux. At the dance hall she finds Pierre, and whispers, "I am yours tonight, if you will take me." An infant's wail arises from a back room. Olympe, hearing her baby crying, goes into the back room to nurse it. Rosalie hears the baby's cry and realizes that she is neglecting her sick child at home. She breaks away from Pierre and flies in agonized terror from the dance hall. He rushes after her.

A shot rings out and as Rosalie stumbles with a bullet through her forearm, she has the presence of mind to drop behind a boulder. She succeeds in reaching the river bank, where she crouches under an overhanging rock. Pierre reaches the rock with unsteady feet and in another moment there is an ominous splash. Rosalie then returns to her cabin.

Jean doesn't believe that Rosalie has taken him at his word until he hears the child crying for water. He crawls to the spring to get it and meanwhile Rosalie enters the cabin. Hearing Jean coming back, she hides behind the door. Her heart is touched by his kindness to the child and the picture fades as Rosalie and Jean embrace.

GOLD SEAL.

THE CRYSTAL'S WARNING (Three Parts—July 18).—The cast: Henry Chadwick (Hobart Henley); Florence Chadwick, his wife (Sydell Dowling); Madame Darak (The Sphinx) (Clara Beyers); Baron Haddad Haig and Nassib Haig (Sydney Bracey); Secretary of State (Joseph Granby).

Henry Chadwick arrives in Washington with his wife, Florence, to take up his duties in his newly-appointed post in the State Department. A mysterious woman, Madame Nadra Darak, known as The Sphinx, is the talk of all Washington. Henry meets The Sphinx, and immediately loses interest in his work and his wife. Previous to his association with The Sphinx, Henry became acquainted with Baron Haddad Haig, a high class Indian diplomat. One night while Henry is alone with The Sphinx Baron Haddad Haig arrives. Henry attacks the baron and is advised to leave at once by The Sphinx.

The next day Henry attacks the Baron in his club, vowing to kill him, but his friends manage to hush up the incident. That evening Henry goes, as usual, to visit The Sphinx. A face appears in at the window and The Sphinx puts out the light. It is the face of Baron Haig, but it soon disappears. She leads Henry into a vault-like room, where we see the God Visnu, and in front of the image lies an enormous ruby looking like a flaming eye. She asks Henry to take the ruby with him and keep it until she sends for it. Henry goes home, and The Sphinx sits thinking under the spell of her Hindoo crystal. The vampire sees in the crystal that she loves Henry.

Henry arrives home, and while seated in front of the fireplace, gazes intently at the huge ruby eye. The window opens behind him and a figure slowly approaches his bent form, while a hand slowly rises over his head with a long Hindoo knife. Suddenly the figure straightens and reels backward. Henry switches on the lights, and sees a corpse, shot through the heart and with a red circle on one wrist.

Florence overhears a detective making a reference to a murder. She recalls that her husband's name has been associated with The Sphinx's and also knows of the rumor that after his encounter in the club, Henry has threatened to kill the Baron. Florence hurries to the house of The Sphinx, and tells her that she is responsible for the charge of murder that has been brought against her husband. The Sphinx angrily dismisses Florence. Later, after brooding over the danger that threatens her lover, The Sphinx writes a note to Florence and sends it to her by a messenger.

In the State Department the investigation is proceeding in regard to Henry's connection with the murder. Florence receives the note from The Sphinx and immediately returns to the house of mystery. She enters the Oriental room, which is in semi-darkness, and to her horror, she finds her husband's paramour lying dead on the divan. Florence starts from the room in terror. Looking back she sees a letter in the hand of the dead woman. She reads the letter and runs from the room in a daze. At the office of the Secretary of State Henry's guilt seems to have been established and he is about to sign his resignation. Suddenly the Baron Haddad enters, his clothes in rags, and his eyes betraying wild consternation. Presently he explains that it was his twin brother, Nassib Haig, who was killed. His brother had taken one of the ruby eyes of Vishnu and given it to The Sphinx back in India.

RED FEATHER.

THE SEEKERS (Five Parts—July 17).—The cast: Ruth Heck (Flora Parker); Lem Heck (Paul Byron); Timothy Hood (Charles Mailes); John Mount (Edward Hearn). Written by Olga Printzlau. Produced by Otis Turner.

Ruth and Lem Heck are orphans. Ruth is a nurse in a small town populated by a religious sect called "The Seekers." Their object is to seek those that are needy and administer to their needs. Ruth and Lem live with Rev. Hood. Lem is apprentice in a machine shop. Two crooks in the machine shop rob the village bank with Lem's tools, which they stole. Lem is accused and sentenced to jail for fifteen years.

Three years pass. Ruth laments the absence of her brother, whose health is failing. Rev. Timothy Hood heeds the call of another little village of the same sect to send them a nurse and sends Ruth. She arrives at the little village of Canaan Mountain and is met by Sheriff John Mount, the son of Rev. Israel Mount, with whom she is to live. One Sabbath a drunken brute is abusing his wife at the door of the church. John, who is trying to aid the wife, ins about to be shot by the husband, when he is saved by Ruth. John and Ruth help the wife, and gain her friendship. Later the sheriff and Ruth become engaged.

Lem, the brother, is shipped out of jail by an old convict, who places him in a huge packing box which he is filling. Lem makes his escape from the baggage train and he meets Ruth in the woods. A gossip sees them in each other's arms and spreads the news that Ruth is untrue to John, her betrothed. He refuses to believe the tales. Ruth hides Lem in the barn and continues to visit him at night. John is beginning to get suspicious of her actions.

It happens that Ruth is compelled to borrow fifty dollars from Rev. Mount, and signs a note for it, promising to work off the debt. She hies away to the barn and John follows her and sees her give Lem the money. He confronts them, and Ruth tells the truth. They plead for liberty, but John's sense of duty is greater, and he starts to take Lem back. The men fight, and, as John is about to overpower Lem, Ruth strikes him over the head with an iron chain, knocking him unconscious. Ruth helps her brother to escape, and when she returns to the barn she finds it in flames. She rescues John, who tells the crowd of villagers who have gathered that he knocked the lamp over by accident.

Several months pass. Ruth works off the debt, and the lovers are estranged. The customary time arrives to send a young couple to another part of the mountains to populate a new settlement. The couple are chosen by lottery. John is the young man chosen and Rev. Mount realizes that Ruth and John are torn with anxiety as to who will be the chosen wife. When the day comes the maidens cast their names in the box, and the Rev. Mount so fixes the lottery that Ruth's slip is picked. In a big city Lem is at work in a printing shop. At every sound he starts guiltily, thinking that some one will arrest him. A man rushes in with a slip of paper and tells Lem to rush it out in type for the next edition. Lem reads the paper, and it is an account of his acquittal and the full confession of the two crooks who robbed the bank. The State has pardoned his escape and only want news of his whereabouts. Lem is happy that he is at last free. Ruth and John continue on their way over the mountains in the old buggy.

UNIVERSAL.

ANIMATED WEEKLY NO. 27 (July 5).

Hughes is "Boy" Again. Candidate for President has jolly time at College Reunion—Brown University, Providence, R. I. Subtitles: A fine clambake. Jitney race for peace. Uncle Tom's Cabin. Race for life over ice. Broad smile.

Universal Camera Man Over Mexican Border. Care of cavalry horses plays a big part in Army's plan for Preparedness—On Pershing's trail. Subtitles: Texas Rangers, Nemesis to Mexicans. At Juarez Bridge. Vaccinating baby immigrant. Gonzales and Garcia, who surrendered, captive soldiers. Carranza soldiers going to front.

Martial Law as Soldiers Leave. Bayonets keep spectators from 71st Regiment's street kitchens—New York City. Subtitles: Signs draw recruits. Off to the front. Reviewed by Governor Whitman. Happy to go. Farewell to her hero.

Army's "Spectacles" to Front. Company "B," Signal Corps, route-finder for soldiers, entrains for border—Oakland, Cal.

Defending the Flag. 22nd Corps engineers road making in mobilization camp—Beekman, N. Y. Subtitles: Letters from home. "Eats." Major General J. F. O'Ryan, N. Y.'s commander.

Carnival for Hero "Cops." "The Finest" gives exhibit to aid Honor Roll's Relief Fund—Sheepshead Bay, N. Y. Subtitles: Sham battle. Police trained as soldiers. Police dogs catch burglar.

Films Beat Fireman. Camera man first on scene as war munitions plant burns—Bloomfield, N. J.

Guilty of High Treason. Death sentence passed on Sir Roger Casement after sensational trial—London, England. Subtitle: Crowd waiting verdict.

Undesirable Immigrants. Orient sends tigers and monkeys to United States—San Francisco, Cal.

President Talks to Camera.—"In fighting mood," Wilson tells advertising men his beliefs—Philadelphia, Pa. Subtitle: Troops go to camp.

Cartoons by Hy Mayer.

ANIMATED WEEKLY, NO. 28 (July 12).

Diving Beauties.—Winner and runner-up in national championship.—Los Angeles, Cal.

Labor Dedicates Temple.—President Wilson and Samuel Gompers, labor chief, review parade.—Washington, D. C.

Teaching Kiddies to Play.—School children dance and play in physical culture exhibitions.—City College Stadium, New York City. Subtitle: Who said ice cream?

Fifteen Thousand Dollars in Prizes.—Floral float pageant proceeds drill of champion Knights Templars.—Los Angeles, Cal. Subtitle: Lake clock work!

Flags of Empire.—Briton's honor banners of homeland and dominions at Cathedral service.—St. Paul's, London, England.

Presenting Battle Flags.—Canada's 77th battalion, receiving its colors from Major-General Sir Sam Hughes.—Ottawa, Ontario.

She Bosses 2,000,000.—Newly-elected president of Federation of Women's Clubs welcomed home.—Los Angeles, Cal.

Ending flight from Mexico.—Refugees from Vera Cruz and Mexico City reach United States.—Galveston, Texas. Subtitles: Melon seeds are stakes. The deck, their bed. "Good-bye."

Mexican Battle Survivors Return.—Universal cameraman films scenes that drew 100,000 militia to line.—Juarez, Mexico. Subtitles: The International Bridge. General Bell going to greet Carrizal prisoners. Mexicans escorting 23 released heroes. "Checking them off." After fumigation. Capt. Morey, only surviving officer. Sending back their horses. "Good-bye." El Paso troopers cheered. Back at Fort Bliss.

Horses Are Acrobats.—Trained team take daring high dives.—Glen Island, N. Y.

Save Your Children.—What causes and how to prevent infantile paralysis epidemic that is killing many kiddies.—New York City. Subtitles: The cause—Rubbish and garbage busy germ carriers. Fly-specked food sold in street infects scores. Beware of this sign: How to prevent. Easy to prepare boric acid wash. Gargle throat. Wash eyes. Douche nose. Use aseptic wash. Keep your child off streets—it may save a life.

Cartoons by Hy Mayer.

UNIVERSAL SPECIAL FEATURE.

THE ADVENTURES OF PEG O' THE RING NO. 10 "In the Hands of the Enemy" (Two Parts—July 3).—The cast: Peg (Grace Cunard); Doctor Lund, Junior (Francis Ford); Doctor Lund, Senior (Marc Fenton); Mrs. Lund (Jean Hathaway); Flip, the Clown (Pete Gerald); Marcus, the Hindoo (Irving Lippner).

Doctor Lund arrives at the Mexican town only to find that Peg has been spirited away by Mrs. Lund's ruffians. When Flip tells him of Peg's disappearance, he seizes a horse and rides after the kidnappers. He overtakes them and succeeds in snatching Peg from the ruffian who is carrying her on his saddle. He turns and gallops with her safely across the Mexican border and on to American soil. They come up with a patrol of American troops, who at once set out to rescue the Americans in the town. Doctor Lund wishes to go with them, but Peg will not hear of it.

The circus also returns from across the border, and Peg rejoins her friends. Flip has a surprise for her. It is a beautiful race horse. She is overjoyed and they decide to enter the horse in the coming races at Tia Juana. Mrs. Lund has entered her own horse in the same race, in a desperate effort to obtain money for her schemes, and Peg and Flip are determined

to beat her. "Lucille," Peg's horse, is a Kentucky thoroughbred of great reputation

Doctor Lund, Jr., invites Peg to his home to visit his mother. Peg is unwilling to go, but she does not wish to tell the doctor what she knows about his mother and rather than arouse his suspicions, she consents to go. Soon after their arrival the two bicycle cops who arrested Peg for speeding, and to whom she gave the letter, come to deliver it to her again. They are just about to hand it to Mrs. Lund when the young doctor appears and takes charge of it. This is the letter which has been stolen from Flip and which both factions wish to possess. When Peg enters, the doctor offers her the letter, but she begs him to take charge of it, as she has no pockets in her gown. Frank is called away and asks Peg to stay with his mother until he returns.

Peg wanders out into the garden, and while she is gone Mrs. Lund calls Marcus and his accomplice and lays another trap for her. She says that they can tell Frank that she has been called away. Mrs. Lund takes Peg up to the attic under pretense of showing her something, and they lock her in there. Then Mrs. Lund tells the two men that Lucile, the horse, is being shipped to Tia Juana and that they are to get it out of the way.

Peg manages to escape from the attic by breaking the skylight and scrambling down the branches of a tree which overhangs the roof. She takes Frank's auto and runs away with it to rejoin the circus. Marcus and his men have in the meantime come up with the train to which the car containing Peg's horse is attached. They succeed in uncoupling this car. Peg, in her flight, runs beside the railroad track. She sees the freight car running wild. It is about to crash into a coming train, which, to her horror, she recognizes as the circus train. She leaps from the auto, clambers up the side of the car, and puts on the brakes just in time to avert a collision.

Peg and Flip arrive at Tia Juana for the race. Mrs. Lund is there determined to spoil Peg's chances. She and her men find it impossible to dope the horse, as Peg catches them at it and, firing at Marcus, hits the bottle of dope out of his hand. They determine to get the jockey. In this they are successful. Mrs. Lund has told her men to bet heavily against Peg's horse and has done so herself. Just before the race is called her men overcome the jockey and injure him. Peg sees that Lucile is not in the line-up. She runs to the jockeys' quarters and finds her boy too hurt to ride. She rushes out to the judge's stand and informs them of the injury, asking for time as she wants to ride her horse herself. They consent, and she dresses for the race in the jockey's clothes. She wins "by a neck" and is carried to quarters on the shoulders of the crowd. She is about to resume her own clothes when Marcus and his man break in and seize her once more. They throw her into an automobile and rush away from the race track with her.

LAEMMLE.

THE GARDEN OF SHADOWS (Two Parts—July 19).—The cast: The Mother (Mary Fuller); The Father (Niles Welsh); The Child (Violet Axtell). Written by Olga Printzlaw. Produced by Lucius Henderson.

The father is busy with his business. The little child is neglected as the mother is occupied in romantic speculations. And then enters the "friend," who sees his opportunity. One evening when the father is detained on business the wife accepts the "friend's" invitation to theatre. The father returns and finds his wife gone. When the child tells where the mother is he realizes that her love has flown, and the next morning he arranges for a separation.

A year passes and the mother and child are living together, lonely. The "friend" sends her roses and says he is coming that night to claim his love. While dressing, the mother accidentally finds a white rose that her husband gave her a year before, on their wedding anniversary. Memories come back to her, but she disregards them and rushes into the garden to meet her friend.

The child being alone and frightened goes to find its mother in the garden. The child picks a white rose and approaches with it. This brings the mother to her senses and she rushes back to the house with her baby. The baby then takes sick from exposure. The father is sent for, but before he arrives the baby dies. The mother and father are reconciled by their common grief. In the garden the mother sees a vision of her child, which she follows to the house. Here they find that the child is still alive, and so the family is happily reunited.

A SOCIAL SLAVE (July 22).—The cast: The Man (G. Raymond Nye); The Girl (Roberta Wilson); The Man's Wife (Jessie Arnold); The Idler (W. J. Hageman); The Roue (Frank McQuarrie). Written and produced by Jacques Jaccard.

The man is married to a woman whose entire time is spent in having a good time socially. The climax comes when the wife tells her husband to have dinner at the club, as she is entertaining, and the husband tells her that, as she cares for society more than she does for him, the best course for her is to get a divorce. She replies that she intends to live her life to suit herself and that a divorce is not her intention.

After a quarrel with his wife, the man realizes that there is no love between them. The man's stenographer, who is a quiet girl and who secretly loves her employer, sees the struggle in his face and is unable to hide her own love for him. The man, too, is in love with her and has a hard battle to keep from avowing his love, but his honor triumphs. He decides his only course is to leave and try to forget. The man accordingly writes a note to the girl stating that he can no longer contain his love for her, so is leaving. His honor forbids him to divorce his wife.

The Idler and the Roue are two of the wife's most frequent callers and either one or the other can be found in her society at every function. The husband returns home and packs for a long trip. Arriving at the station, the man remembers leaving a picture of the girl, and on learning that the train is late, determines to return home to get it.

The wife, meanwhile, has received the Idler and is entertaining him in the reception room. The husband arrives and the husband gets the picture. Hearing voices in the parlor he looks in and finds his wife in the Idler's arms. He calls the valet to see the action and, leaving a note for the wife with the valet, leaves without having been seen. The girl has received the note and breaks down sobbing. The man comes in and comes to her. Her joy is so great on seeing him that he starts to embrace her, then thinks and takes only her hands. He tells her that some day their hour of happiness will come.

BIG U.

HIS OWN STORY (July 20).—King Baggot (By Himself); Bill Harding (William Bailey); Mag (Jane Courtney). Written and produced by George A. Lessey.

While at the Screen Club one day, Dan Clayton, a moving picture director, offers $50 for a good one-reel story. It is suggested that King Baggot repeat the story of his own experience that he told the previous evening. Mr. Baggot consents and the story is visualized on the screen.

King and his friend, Bill Harding, are struggling with smugglers on a deserted island, somewhere near the northern coast of Canada. They are overpowered and locked in a hut. Mag, a girl whom the smugglers have captured and made their drudge, decides to help them.

Mag proceeds to dig a hole in the rear of the hut. King and Bil hear a grating sound and ascertain that some one has started to dig them out. Accordingly, they begin digging from their end, and the secret passage is completed in short order. Mag assists the captives to crawl out, and takes council with them as to how they can make their joint escape. The men tackle the sleeping guard and after knocking him senseless, overpower and bind the smuggler who has been left in charge of the smugglers' headquarters.

Meanwhile they sight a ship in the distance and signal it with an improvised flag. A boat is lowered from the ship and is sent to rescue them. It turns out that the ship they have signaled is an American yacht that was fitted out for the express purpose of going in search of King and Bill.

King, Bill and Mag are rowed toward the yacht, and after they have been hoisted on board the Captain tells King that he had almost given him up for lost. King explains that he and Bill had been shipwrecked and held captive by the smugglers, and is overjoyed that the yacht has arrived in time to save them from their peril, and also to rescue the girl who risked her life in coming to their assistance.

In the next scene we see Clayton handing Mr. Baggot a check for $50, declaring that the adventure ought to prove very effective when thrown on the screen.

POWERS.

DR. DORSEY'S TRAVEL PICTURES—IMPERIAL INDIA, No. 2—"THE DEVIL DANCERS OF INDIA" (July 20).

First, tame monkeys of India are shown. Wild boars are also thrown on the screen, the most fearless animals in existence. We see them feeding.

Next, we see the Devil dancers. They are mystic men who, by their dancing, drive away the evil spirits. The Todas, a poor hill tribe, are a remnant of pre-Aryan India. They have a peculiar marriage plan. Each woman has several husbands, so fatherhood is indeterminate. Their houses are relics of former days. Certain of the Toda buffalo are sacred and are worshipped by the people.

Lastly, we see the most beautiful building in the world, the tomb built by a Mogul emperor for his wife. It cost twenty million dollars and is inlaid with many precious stones and covered with costly carving.

IMP.

LEE BLOUNT GOES HOME (Two Parts—July 21).—The cast: Lee Blount (Herbert Rawlinson); Billy-Lo (William Quinn); The Warden (William Canfield); Jane (Agnes Vernon).

Lee Blount is serving a life sentence for a crime. He has just received a letter from his wife telling of her struggle against starvation. She does not complain for her own, but for their child's sake. She pleads for some kind of help. She also tells Lee that Billy-Lo, a supposed friend of the family, has been calling at the house frequently. As Lee reads the letter, the incidents leading up to his arrest come back to him.

Billy-Lo, an old pal of Lee's, who has gone wrong, is often importuned by Lee to live a better life. One day Billy-Lo shoots a policeman and while escaping runs into Lee. Lee is upbraiding him for some misdeeds, when the policemen hurry on. While they are talking Billy has slipped the revolver with which he shot the policeman into Lee's pocket, and so causes Lee's conviction. Lee sinks on his cot, and examines a file which he has hidden.

The next day Billy-Lo reads of Lee's escape and notices the offer of five hundred dollars' reward for his capture. Billy knows where to find Lee and sneaks to the latter's home. Lee, meanwhile, has managed to reach his home and orders his wife to prepare to flee with him.

Billy comes, and Lee hides in the closet. Lee's wife tells Billy her husband is not there. But just as he starts to leave he notices Lee's hat, and drawing his gun orders Lee to come out. There is a fight. Billy is knocked out and Lee throws him into the closet.

Lee, learning of the reward for his capture, tells his wife that he could never escape. He forces her to 'phone the officers that she has captured Lee Blount. The officers arrive and he is taken in charge. The wife is given the money and just as they start to leave the child opens the door and Billy-Lo is discovered. Billy has died from the fight and the officers take both Lee and his wife. But it was all only a dream. The warden enters to tell Lee that Billy has confessed and he is free.

L-KO.

A BOLD BAD BREEZE (July 19).—The cast: Lazybones (Billie Ritchie); The Husband (Bill Bevan); The Wife (Lucile Hutton).

Lazybones loved to sleep and smoke but most of all he loved his neighbor's wife. Loving a neighbor's wife is all right if you do not persist in being caught by her hubby, or forcing your attentions on her when she does not want you. Lucile wanted to do the right thing, but circumstances seemed against her. Hubby was a very jealous old man, and whenever he caught his wife talking to another man the blood boiled in his veins and he wanted to murder.

Fate decreed that wifey should be placed in a peculiar circumstance, which almost verged on a tragedy, and Lazybones was the only one at hand to rescue her. But rescue was hardly made when hubby appeared on the scene and demanded an explanation. Hubby wanted to murder. The chase was terrible, over the roofs, up and down elevators. Lazybones was finally caught in a little house on the roof and hubby decided that he would end it all by shoving said little house over the edge to the hard street below. Lazybones, however, would not die alone and dragged hubby into the little house just as it was toppling over the edge, so wifey was left minus a husband.

SPRING FEVER (July 23).—The cast: A Poor Poet (Billy Armstrong); His Rival (Phil Dunham); The Girl (Gertrude Selby).

They are rivals for the love of a girl of mere acquaintance. One was a poor poet, the other a haphazard nincompoop. The poet became peeved and nonchalantly chucked his rival into the park pond. The girl ran away and the rivals met again, but this time the wet one was determined to fight and Mr. Poet was forced to defend himself.

He was being hard pressed when a little miss from nowhere stepped in and separated them and threw the wet one back into the pond. A park bird saw and decided that the poet had no right to so sweet a girl and so the poor poet fell out of the frying pan into the fire. They had a duel, which resulted in the most exciting and surprising manner imaginable. To get the full humor, this is impossible from mere words, so why continue?

JOKER.

SHE WAS SOME VAMPIRE (July 22).—The cast: The Vampire (Gale Henry); The Discarded Lover (Milburn Moranti); Heinie (Charles Conklin); Detective Binks (William Franey); His Wife (Lilian Peacock). Written and produced by Allen Curtis.

She was a beach vampire. Moranti, one of her discarded lovers, sells pencils and shoestrings for a living, and another of her lovers is the owner of a peanut stand. Moranti finds his lovely ideal on the beach one day and pleads with her to accept his love, but she flouts him

and goes to the stand of Heinie, and while he makes love to her she eats his peanuts.

Detective Binks has a wife and two children, but is inclined to flirt. He is taking his two kids out for an airing and they beg for peanuts. He comes up to the stand and, pulling out a large roll of bils, starts to get them a sack. The vampire sees the roll and sets her cap for him at once. Binks is not so bashful, either.

He and the vamp. find a deserted spot on the beach and sit beside a boat. While the kids are playing in the sand the vampire uses all her arts on Binks. They make a date for the next day, which the little Binks overhear. Heinie and Moranti see the vampire's fresh prey and resolve to revenge themselves. They plot dire things.

Next day, as the appointed hour draws near, Binks prepares to meet the vampire. His wife notices his indifference to her, and after Binks leaves she learns from the children that father has a date to meet a woman on the beach. She dresses in her best and sets out for the scene of activity.

Lillian is parading the beach and the two ex-lovers, mistaking her, rush her to a nearby boat. They row out to the sea and dump her overboard, believing they have forever rid the world of a wicked woman. One of the children has seen the abduction, and rescues his mother. He takes her to where the appointment was made and Binks and the vampire are found. The vampire is unmasked and all is serene.

REX.

THE PHONE MESSAGE (July 21).—The cast: Dr. Carson (Allen Holubar); Daphne (Ruth Stonehouse); Laurelton (Jack Holt).

Dr. Carson had long wooed Daphne Standing, and at last they are married. There was one among the guests who did not wish them happiness and that was Laurelton, the rejected suitor. Daphne and her husband go to their home.

Laurelton's jealousy grows, and after drinking a great deal of liquor he resolves upon a desperate scheme. That night when Carson and his bride are talking over their future the phone rings and Carson is requested to hurry to his office as there has been an accident and he is badly needed. Hardly has he disappeared when Laurelton enters the apartment. Daphne fears him and takes refuge in a locked room. The man starts to break in the door. Carson arrives at his office and finds no one there but the porter.

Daphne gets to the phone, and calling up the office, tells her husband to come quick. Laurelton has now broken in the door. She takes refuge in another locked room, but Laurelton again is pounding on the door. Carson rushes home and finds Laurelton trying to break into his wife's room. They have a fight. Police, hearing the disturbance, enter, and finally the two are separated. Daphne, in fear of her life, grabs up a revolver and when her husband opens the door, believing he is Laurelton, shoots him. He is only slightly hurt, however, and after explanations are given, the officers take Laurelton in charge.

BRANSCOMBE'S PAL (Two Parts—July 23). Written by Bannister Merwin. Produced by Harold Shaw.

Bob Caerlon has run into debt. When his father refuses to help him his sister, Helen, offers to sell her jewelry to pay his bills, but she cannot give him enough. Helen loves Bob's chum, Jack Branscombe. Jack agrees to help Bob for his sister's sake. He takes Bob to his apartment and there indorses Bob's note for $4,000, payable in four months' time. Bob leaves for the club to celebrate with Payne, another suitor for Helen's hand.

Helen in a note asks Jack to come over that evening, and he replies that he will. On his way he stops at the club to get his mail. He meets Bob and Payne, and Jack sends a note to Helen saying that he is detained. When Helen finds that Jack is there, she is angry and writes that all is over between them. Bob loses heavily and cheats in order to recoup his fortunes. Bob is accused of cheating. Just then Jack receives Helen's note and is so disgusted with it all that he says he is the one who has cheated. In his apartments Jack is consoled by his dog, Nick. Bob follows him home to tell him how sorry he is for what has happened. Jack agrees not to disgrace his name and advises him to go to Canada.

Several months later the note which Jack indorsed comes due and Jack, in order to pay it, is forced to move into less expensive apartments and write for his living. A year later he receives a letter from Bob saying that he has struck it rich and is coming home to make amends. Jack falls asleep with Bob's letter in his hand and while asleep calls out Helen's name. Nick hears the name and thinks his master wants him to carry the letter to Helen. So he seizes the letter in his mouth and runs with it to Helen's house. Helen is glad to hear the truth of what actually happened on the fatal night, especially as she was about to marry Payne. Bob returns and is welcomed by all. It only remains for Nick to lead the way to Jack and all is serene.

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BEAUTY.

TWO SLIPS AND A MISS (July 12).—The cast: Noah Goode (John Sheeban); Mrs. Goode (Carol Halloway); Trip Murray (John Stepling); Midgi Lightoe (Meta Drinkwitz).

Noah Goode, clubman when his wife wasn't around, had become acquainted with Midgi Lightoe, an actress. Mrs. Goode wondered where hubby spent his evenings and his twenty-five a week. She resolved to find out. The best bureau of information, and she didn't know it, was her husband's own bookkeeper, who had grown seedy in the service only to bump into Midgi and have her acquire all his worldly goods. Then she had cast him aside for his boss. But Tripp Murray was on the job and had long ago sworn vengeance.

Mrs. Goode had decided to go to his office and force her husband to take her to lunch. She arrived just after Noah left. Tripp knew where they were going and pointed to a cab below. Mrs. Goode requested that Tripp join the party. They entered a cab and started after Noah. Unknown to them, Noah had seen them first, and they did not see him when he stepped from the cab into an adjoining automobile. They followed the cab, and when it came to a stop they were surprised to find it empty.

Noah started with Midgi for the beach. Then the rush for the dressing room, the costume change, and a dive into the tank. Noah disguised himself with a nice little rubber cap which he pulled down over his ears. Midgi was disguised in a most attractive bathing suit. When wife appeared in the spectators' gallery with Tripp he pointed out the couple to her. She decided to don a bathing suit and cope with the culprits. But Noah knew what was coming and he took Midgi and made a rush for the beach.

Mrs. Goode signed her John Henry on the slip of paper at the valuable-desk. Tripp had an object of his own, especially when he pocketed the slip with Mrs. Goode's name on it. Mrs. Goode was in a hurry so wrote another one. Tripp told her he would meet her later. Tripp met Midgi and the ensuing conversation impressed him with the fact that Midgi was after Noah's money—not after his affections. Tripp gave Midgi the little identification slip he had "copped" at the valuable-desk and told her to get the swag and they would make a getaway. Tripp wandered about while Midgi went out to stall Noah, who had found some good-looking girls and was cavorting in the water with them. Midgi took refuge under the large umbrella and waited for Noah to return. Instead of Noah, however, came Mrs. Goode, who had decided to face Midgi. Midgi insisted that she didn't know that Noah was married, and to prove that he was chasing her she offered to change bathing suits with Mrs. Goode. They changed. Mrs. Goode decided to wait, but Midgi rushed away.

In the bath house she met Tripp, and it was an easy matter for them to substitute Mrs. Goode's identification slip for Midgi's. The attendant "fell" and turned over Mrs. Goode's valuables. Mrs. Goode, in the meantime, had landed her hubby and demanded him to get dressed and start for home. When they arrived at the valuables' desk they discovered that Mrs. Goode's stuff was gone. They discovered Tripp and Midgi about to make their getaway in a machine. They chartered another one, and so started an exciting chase. Midgi forgot herself in the excitement and let drop the purse with Mrs. Goode's stuff in it. It fell in the path of the coming machine, and the pin of a brooch pierced the tire. When Noah, looking to see the damage, discovered the purse with the jewels sticking in the tire he smiled—then Mrs. Goode smiled. When Noah called Midgi a thief and a worthless thing, Mrs. Goode was satisfied and embraced her hubby, who promised "Never again!"

THE RUMMY ACT OF OMAR K. M. (July 16).—The cast: Omar K. M. (Oral Humphrey); Mrs. K. M. (Jo Taylor); Little K. M. (Leo Banks); Thou (Margaret Nichols); Chariot Driver (Joe Massey).

The fact that a man reads The Rubaiyat of Omar Kayem may entitle him to a place in the Inner Circle of the Highbrow, but the fact that Omar Kayem read the Rubaiyat did not please his wife so she waylaid with a broom handle and precipitated him into the sphere of the Persians.

And the "Sun that scattered into flight the stars before him from the field of night" brought

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to the vision of Omar the dancing "Thou" who flirted with the old chap and urged him on. So Omar made her acquaintance, and she suggested a stroll into the woods. Omar was more than willing, but went her one better and urged "a book of verses, a jug of wine, a loaf of bread" and "Thou." So, Omar betook himself to the winery, bought the nectar and told the clerk to take the cash and let the credit go, that his wife would not ask for an explanation when the monthly credit slips came in. Then Omar and "Thou" went out for their little party. Omar rented a chariot that they might ride in splendor.

Mrs. K. M. needed her helpful husband, and when she noticed that the old chap was gone, she did a little investigating. To the winery she went, and by dire threats forced the clerk to tell her that her spouse had bought wine for a "chicken." Omar's chariot was stuck in the mud, and its driver could not budge it. Things looked bad, but Omar realized that "tender green might move him from the river lip upon which they did lean," so the old sport kicked in with a few "greens" and the chariot drew like a tractor. And to a cottage in the woods did Omar go, where he told the sweet "Thou" how much he loved her company.

Mrs. K. M., while looking for Omar, came across the chariot driver, who was washing the mud from the wheels. A short conversation gave Mrs. K. M. the information she wanted, and the chariot was pressed into service for Mrs. K. M.'s advent at the cottage in the woods. And while Omar whispered sweet nothings to "Thou," Mrs. K. M. was trying to get into the cottage. But "There was the door to which she found no key, and there was the veil thru which she could not see!" But she did find an opening in the rear of the cottage, and through this opening she crawled. Omar was right in the midst of a wonderful outburst when she burst in and the wine jug was hurled at his head. Omar was covered with the wet stuff—but it brought him to—in his own back yard, where a blow from a broomstick had set him back ages! And as Mrs. K. M. dragged him away he made no secret of his mismating and advised that "when we reach the spot where he made One,—we turn down an empty glass!"

MUTUAL MASTERPICTURE DE LUXE.

THE DECOY (Five Parts—June 29).—The cast: Glory Moore (Frances Nelson); Harvey Dix (Gladden James); Mrs. Lawrence (Leonore Harris); Jim Danvers (Robert W. Frazer); Milt Bannon (Frank Beamish).

Glory Moore, a young girl, finds herself left unprovided for after her father's death, as the farm has to be sold to pay his debts. She writes to her aunt in New York, asking for help in obtaining employment in the city. The aunt, Mrs. Lawrence, is in reality an adventuress, and accomplice of two card sharps and confidence men, Milt Bannon and Harvey Dix. They decide to bring Glory to the city in order to use her as a decoy in fleecing rich young men.

Jim Danvers, a rich young fellow who is going the pace, is one of their victims. The unsuspecting Glory believes she has found a loving aunt and a luxurious home, and is for a time deceived. She finally realizes the truth. She exposes the swindlers in a card game in which they are cheating Jim. Mrs. Lawrence, infuriated, locks Glory in her room. Glory, in wild panic, escapes through the window, climbs a fire-escape, wanders over adjacent roofs and accidentally falls through a skylight into an apartment which proves to be Jim's.

Jim, who has fallen in love with Glory, befriends her, but Dix's appearance, while Jim is absent, frightens Glory and she runs away. She hires a furnished room and advertises for employment. She is followed by Bannon, who, by means of a decoy letter, brings her to his bachelor apartment.

Meantime Dix and Mrs. Lawrence have quarreled with Bannon over the division of their spoils. Dix threatens revenge; Bannon in turn, threatens to expose. Dix is an escaped convict. While Glory is denouncing Bannon for having tricked her to his rooms, Dix shoots Bannon through the window and escapes. By a combination of circumstances Jim and Glory are accused of the crime, taken to police headquarters, and put through the "third degree." Then both are separately released to further the plans of the police. Glory suspects Dix, but is not sure of it. She entices Dix into Jim's rooms and pretends to be in love with him. She is about to obtain a confession from him when Jim bursts in and denounces her. Glory is unable to reassure Jim of her love for him, as this will prevent Dix's confession.

Accordingly she drives him away, admitting her love for Dix. Dix confesses. Glory then tells him it was all a trick on her part to save Jim and find the real murderer. Dix resolves to silence her forever. He attacks her. The room is wrecked. But just as he is about to kill her, Jim arrives with the police inspector. Glory accuses Dix. Dix jumps from the window and is killed by the fall into the court below. Glory and Jim are united.

DUST (American—Five Parts—July 10).—The cast: Frank Kenyon (Franklyn Ritchie); John D. Moore, Marian's Father (Harry Von Meter); Bud (William Marshall); Marian Moore (Winnifred Greenwood); Mina (Margaret Nichols); Mina's Mother (Louise Lester).

Marion Moore's sweetheart, Frank Kenyon, a young author interested in social reform, discovering that Marion's father is the owner of the worst factory in the city, pleads with her to persuade him to make better working conditions. Marion refuses. The season's society event is an entertainment for the benefit of the Belgian War Victims. Marian is to play "Humanity." That day, Mina, a child working in the factory, has her hand mangled in a machine. Frank learns of the accident from Bud and determines to bring the lesson home to Marian. He bribes her chauffeur to drive Marian to Mina's home. Marian is forced to enter the house with him.

They find Mina alone and almost unconscious from an overdose of an opiate. The only hope of saving the child is by keeping her awake until he can summon medical aid. He orders Marian to walk the girl until he returns. Then he dashes away in the machine. Marian, seeing another machine approaching, leaves the child, and persuades the owner to drive her to the entertainment. When Frank returns, Mina is past saving. Wild with rage, he sets out for the entertainment. Marian has just achieved a great success when he arrives. He creates a sensation by mounting the platform and scathingly denouncing the shallow society people before him. Marian later hands Lim back his ring.

He drives her by force to Mina's home. Marian is taken aback when she discovers that the animal mother is not weeping for love of Mina, but she wonders how she will ever pay for a cheap piano now that Mina's wages will no longer be forthcoming. Marian promises to attend to the payments. Marian laughs scornfully at Frank. Frank determines to wage a relentless war against Moore until conditions are modified. As champion of the working people, he is elected to the legislature. Frank introduces his bill for better factories. After much excitement, it is passed. Since the accident to Mina, Bud has been working to perfect a number of safety devices. With the idea of cheating the boy, Moore goes with him to a cabinet at one end of the building to look them over. Meanwhile a blaze has started. Soon the flimsy structure is ablaze. Marian escapes with the girls, but Moore and Bud are trapped in the cabinet.

From the roof of an adjoining building Frank throws a rope to the factory, where it fastens around a cornice. Then he makes his way hand over hand across the rope to the burning building, breaks through a skylight, and lowers a rope to Bud. Moore shoves the boy aside. Frank, angered, lowers the rope again for Bud. Moore rushes to the edge of the building. But as he hangs midway, the flames reach the rope, and he plunges to his death. A few weeks later the newspapers announce large gifts to charity from an anonymous source. Through Bud he discovers that it is Marian. The picture closes as she agrees to face the future with him.

MUTUAL.

MUTUAL WEEKLY, NO. 80 (July 12).

Philadelphia, Pa.—President Wilson addresses advertising men in convention here. Says: "I'm ready to fight to uphold American ideals."

Birdsboro, Pa.—Monster blast loosens mountainside. Forty thousand pounds of dynamite, after one year's preparation, is exploded in quarry here.

Marseilles, France.—Russian troopers are greeted with enthusiasm at their arrival on French soil.

Washington, D. C.—Minister Calderon of Bolivia offers mediation in Mexican crisis. Says: "Time is not opportune," after talk with Secretary Lansing.

New York City.—Mayor Mitchell floods new

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American Sport Fashions.—(Courtesy of Leo. F. Sturm, N. Y. City.) Sub-titles: Green and natural awning stripe shantung costume. Aeroplane hat to match. Roman gold cord net jersey. Sailor sport hat.

Jacksonville, Fla.—Charlie Chaplin contest. Juvenile imitators of million dollar Mutual comedian compete.

Billings, Mont.—Paleface and Redskin join in celebrating 40th anniversary of Custer's battle.

Washington, D. C.—President Wilson views union parade. Organized labor dedicate its new temple.

Galveston, Texas.—Thousands of American refugees arrive here from Mexico.

New York City.—Theater audience flees from fire. Ten firemen overcome in 14th st. blaze.

On the Border.—In camp at last and everybody happy. Subtitles: He never did this at home. Pyramiding. Tossing the blanket. A friendly bout. "Look pleasant, please." A close shave. The mascot.

Los Angeles, Cal.—Mrs. J. E. Cowles, newly-elected president of General Federation of Women's Clubs, receives royal welcome on her return home.

Atlantic City, N. J.—Baby parade on Boardwalk.

San Francisco, Cal.—Moving day for city treasurer. Eighteen million dollars in gold transported to new vaults.

San Francisco, Cal.—Signal corps off to the border. Company B will be the first on the line.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (Chapter 9—Two Parts—July 17).—Escaping death in the Arbor Cafe earthquake, Cleo and Hope examine the book. In it Cleo finds a prescription which Dr. Owen left there. Olga and Morton see this and think she has found the secret of the submarine. They follow Cleo and Hope. En route to San Francisco, Olga and Morton lose track of Cleo and Hope, but Mahlin and Satsuma are close on their heels. Olga and Morton meet Smith, an aviator who taught Morton how to fly an aeroplane. While waiting for Hope to recover from a slight injury received in the earthquake, Cleo and Hope attend an aviation meet. They see Smith make a flight with a fellow passenger, the latter descending in a parachute.

Cleo and Hook are seen by Olga and Morton. On the way back from the aviation meet, Cleo is kidnapped by Olga and Morton when Hook strolls away to buy a newspaper. They demand that she divulge the secret of the submarine. She tells them the paper she found in the book was a prescription. They refuse to believe her. Hope and Hook make a desperate but ineffectual search for Cleo. That night Morton steals Smith's aeroplane and starts across the mountains with Cleo to take her to his hunting cabin. When over the mountain, Cleo suddenly grabs the parachute and descends to earth. She is quickly followed by Morton in the aeroplane. They have landed on a mountain where Dick Patten, a recluse, has a cabin.

Morton finds a letter which tells him Patten will be away for two weeks. The only means of access to the mountain is in a basket over a cable that crosses a chasm. Morton tells Cleo she must remain here until she will consent to reveal the secret of the submarine. He tells her he will return the following day. In the morning Cleo makes a small parachute of her handkerchief and sends a note flying down from the mountain in hopes someone will find it. It is found by two boys, who turn it over to their mother. The mother goes to the hotel to take the note to Lieut. Hope. Mahlin and Satsuma get the note from the women and are reading it when Hope comes in. He grabs the note and they flee. Hope and Hook start for the cabin on the mountain. Mahlin and Satsuma are also en route. Aviator Smith has notified the police of the loss of his machine. Morton with Olga in the aeroplane starts for the mountain again to demand that Cleo divulge the secret of the submarine.

Aviator Smith and a squad of motor cycle police trail Morton. Hope arrives at one side of the chasm and sees Cleo on the opposite side of the cable. Hook is toiling up the mountain side some distance below. Hope starts to cross the cable hand over hand. When he reaches the center, Mahlin and Satsuma run up. Mahlin grabs an axe and cuts the cable as Cleo looks on in helpless horror.

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GAUMONT.

SEE AMERICA FIRST NO. 40 "Yellowstone Park" (June 14).—Some of the most memorable views of Yellowstone Park ever taken are presented in this issue of "See America First." The paint post, world famous geysers, the two great falls, the lake and the canon and mountains and the picturesque hotels have been photographed for Mutual followers in all their grandeur.

SEE AMERICA FIRST NO. 42 "Glacier National Park" (June 28).—Glacier National Park, in Montana, which, according to many tourists is equal in picturesqueness and in interest to Yellowstone, is the subject of this instructive release of "See America First."

SEE AMERICA FIRST NO. 43 "Mobile, Ala." (July 5).—All the old-world charm that makes New Orleans such a fascinating city to visitors has been preserved in this series of pictures of the Crescent City. The Cabildo, the state building erected under Spanish rule, was the scene of the transfer of the Province of Louisiana from France to the United States in 1803. On the same square is St. Louis Cathedral, erected in 1794. Since the French market is known all over the world, it appropriately has a place in these pictures, as has Metairie Cemetery, one of the most beautiful burial places in the world.

REEL LIFE NO. 9 "Spinning Wool" (July 2).—Until it is flashed upon the screen in "Reel Life No. 9," but few people will know that the spinning of wool as a home industry is not a lost art of America. On a tour in the South recently, a Gaumont-Mutual cameraman stumbled by accident into a mountainous section of Georgia, where he was surprised to find that the women of the families, and in many instances the children, were engaged in the carding, spinning and weaving of wool for home use. The entire industry is depicted, starting with the shearing of the sheep and following along until the cleaned wool reaches the hands of the motherly old woman who before the camera, goes through all the processes of weaving into cloth.

Interesting indeed are the pictures of ancient Egypt shown in this issue. They carry the spectator to the Pyramids, into the ancient tombs and scores of other places well known to the followers of Egyptian history. Other interesting pictures show the ruins of the Temple of Phtah, the Temple of Karnak, 1,200 feet long and 300 feet wide, and the ruins of the historic Temple of Ammon, the largest in Egypt. A continuation of the ever popular Gaumont animal studies are also presented in this release, with bird life as an additional feature.

REEL LIFE, NO. 10 "Teaching the Blind to Become Useful" (July 9).—Methods pursued by the New York Association for the Blind, in preparing the sightless to become economically independent, are included in the interesting pictures presented in the tenth issue of Reel Life. These exceptional pictures, taken under the auspices of the authorities of the various institutions maintained by the Association, show the blind being taught the various trades to which, after a period of observation on the part of the instructors, it was thought they were best adapted.

The inmates are shown weaving baskets, caning chairs and even more interesting, operating a typewriter, at which no few of these sightless young men and women have become quite proficient.

This release of Reel Life also carries the spectators into the anthracite mining centers of Pennsylvania, showing how the coal is mined, screened and shipped.

GATES OF DIVORCE (Three Parts—July 20).—The cast: John Hammer (Alexander Gaden); Ruth, His Wife (Gertrude McCoy); Mrs. Plynn (Iva Shepard); Lucy West (Lucille Taft); Her Mother (Mathilde Baring); Bob Colfax (John Reinhard). Written by Robert Burns. Directed by Edwin Middleton.

John Hammer is disappointed in his young wife because she devotes her entire time to frivolous affairs. By his own efforts, Hammer is a millionaire at thirty-five. His wife, a dainty creature with more on the outside of her head than on the inside, has not grown in character with her husband's growth. She lav-

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ishes all her affection on a Pomeranian dog. The time comes when Hammer rebels against her heartless disregard of his interests. After a scene in which he snatches the dog away from his wife, he retreats to his club. Matters appear to be drifting rapidly toward the divorce court.

Mrs. Hammer, wrapped up in her own affairs, agrees to a legal separation. To secure evidence for the divorce, Hammer has his attorney negotiate with Bob Colfax, a dapper young scoundrel of the underworld. Colfax agrees to furnish a young woman who will be found in a damaging situation with Hammer. However, the latter does not know of the part Colfax plays in the matter. Hammer calls upon the girl, an innocent appearing young girl. She tells him that she is making herself a co-respondent because she needs money desperately. Hammer is struck with her charm and innocence.

Mrs. Hammer decides to keep her hold on her husband until she is ready to marry again, and does not secure the evidence against him and Lucy West, the girl in the case. The husband wonders why it has not been his good fortune to marry such a girl as Lucy, and sincerely falls in love with her. He furnishes an apartment for her and sends for her mother. One of his first presents to her is the dog he had taken away from his wife in a moment of anger.

Driving one day, Mrs. Hammer sees the dog and traces it to Lucy's handsome apartment. Going in to make inquiries, she sees her husband's photograph on the piano. Her rage knows no bounds. She decides now to sue for divorce. This she is willing to do, since she has fallen in love herself with an attractive young man, not knowing that he is Bob Colfax. The papers learn of her affair and give it unpleasant publicity.

Hammer goes to call on Lucy, and discovers that she is preparing to give up the apartment. He sees a man disappear into a closet. Lucy denies that any one is there. Hammer then says it will be no harm to turn the gas jet under the door. Lucy rushes out, and Hammer turns off the gas, falling to the floor as if himself also overcome. Lucy returns with a revolver, finds the man she has been duping is unconscious, and drops the revolver as she rushes to open the door. Bob Colfax, her fellow-conspirator, emerges. Hammer seizes the revolver and drives the couple out. He then rushes to his home. There Ruth greets him, overcome with repentance, and they begin life anew together.

CENTAUR.

THE OSTRICH TIP (Two Parts—July 22).—The cast: William Carr (William Clifford); John Williams (Joseph Hazelton); Bessie Williams (Margaret Gibson); Judd Brown (David Allen).

William Carr, manager of an ostrich industry, receives a big order for feathers and boas from an heiress, who selects colors of the off-shade and pastil tints. The head dyer is ignorant of some of the necessary formulas, but insists that he can act on the order successfully. The tints are not according to order, and the heiress refuses to accept the feathers. Carr sends for the most expert dyer in the world—John Williams—severely reprimanding the head dyer.

When John Williams arrives, he brings with him his daughter, Bessie. Judd Brown, the dyer, leads the other dyers in revolt. He is determined to get the formulas from the old man and when he adds an insult to the daughter he is discharged by the manager. Judd Brown then begins an active campaign of enmity and determines that he will get the formulas at any cost. He excites the other men to his way of thinking, and they go to the cottage of the old man one night to bully him into disclosing the formulas.

The old man is teaching his daughter the formulas in cipher when the men enter. He quickly tears the formulas into ribbons. This infuriates the ruffians and they drag the old man and girl to the dyeing room. In the struggle along the path, Bessie's hat with a beautiful feather, which the manager presented her, is lost. In the dye rooms the villains torture one against the other, trying to coerce the secret from Williams. Failing to get the secret, they drag the girl off, telling the father they are going to cast her into the ostrich pen, stampede the ostriches and the girl will be kicked to death.

Car has worked late that night and coming from his office he finds Bessie's hat. Knowing the insubordinate attitude of his men and the ruffian, Judd Brown, his suspicions are aroused and he goes to the dyeing rooms and sees evidence of a struggle. From a window he witnesses the outrage of Brown and the ruffians as they drag the father and daughter toward the pen. He makes all haste to the scene, rescues the girl and her father, and a struggle follows, the manager and the old man conquering Brown and his gang. The simple little English girl has wound herself around the manager's heart with her sweet way—and all ends happily.

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VOGUE.

STUNG, BY GUM (July 11).—The cast: Chief of Police (Rube Miller); The Under Officer (Arthur Tavares); Farmer Brown (Henry Huckins); His Two Daughters (Madge Kirby and Alice Neice).

Rube is the chief of Police, and he is in love with Madge, one of the two daughters of a well-to-do farmer. Madge is pretty, while Alice, her sister, is a fright. Art is a member of the village force. He is in love with Madge. Madge favors Art.

Rube is very fond of raw eggs and is in the habit of taking them from the hen house of Madge's father. He complains to Rube about the loss of eggs. Rube then has an idea. He thinks that if he can get Art caught in the hen house he can get him out of the way and win Madge, so he arranges a trap on the door of the hen house, stations Art on the inside to watch for the thieves. Once Art is on the inside, Rube bolts the door and nails the window.

Alice later comes to the house to get the eggs. She springs the trap. Huckins, the farmer, comes running out of the house. Rube is on the job. Art is caught. He tries to explain; no use; he is offered the choice of marrying Alice or going to jail. Madge whispers to him; he chooses to marry Alice. On the day of the wedding Madge and Alice change clothes. Alice is married to Rube, and Madge gets the man of her choice. When Rube sees the face of his bride he faints away.

A DEEP SEA LIAR (July 16).—The cast: Bloggie (Ben Turpin); Bill (Paddy McQuire); The Agent (Arthur Moon); Rena (Rena Rogers); Admiral Shimsky (Jack Gaines).

Admiral Shimsky comes to the St. Clair Hotel to confer with Murray Sinclair, the Moth Ball Magnate, regarding the latter's invention, which affects or borders on the submarine. At the hotel, the head of the Limburger Navy is quite a social favorite. He becomes grossly interested in a certain married woman, whose husband shows his dislike of the Admiral's attentions by showering a succession of forcible incidents in which Shimsky comes off second best.

Moon, a government agent, in love with Rena, the inventor's daughter, has unsuccessfully tried to buy the invention, and thinking to safeguard his country's interests, he employs two men to answer an ad which the hotel has inserted in a local daily. The requirements of this advertisement read and explained that the hotel needs the services of two ex-sailors to act in ship-shape order, while attending the wants of the Admiral. Moon promises these men a fortune, if, while acting as servants to the Naval Head, they can obtain a copy of the plans of this invention.

Employed in this capacity, the bungling men finally obtain the much wanted papers, and also the wallet of Shimsky. Circumstances eventually expose the wallet as being stuffed with stage money by Shimsky, who is denounced as a faker. He flees, and the bungling men are not long following him. This is a rapid fire, slap-stick comedy, in which the complications are too involved to detail.

CUB.

JERRY'S STRATAGEM (July 21).—The cast: Jerry (George Ovey); Father (Louis FitzRoy); Madge (Claire Alexander); Housekeeper (Janet Sully); Maid (Margaret Cullington); Sergeant (Jefferson Osborne). Written and directed by Milton Fahrney.

Jerry continues to woo the daughter of a millionaire, despite the objections of the parent. The father determines to put an end to the courting and summons the police. The presence of the policeman does not bother Jerry, but it causes a heated argument between the father and the persistent wooer, and when the guardian of the law attempts to interfere he is knocked unconscious by his own club, of which Jerry gains possession. Other policemen are attracted and they arrest Jerry and the millionaire.

At the jail Jerry manages to get hold of another club, and as he is about to be cast into a cell he brings the club down on the keeper's head and manages to escape, after locking the father in a cell. Jerry appropriates the use of a patrol wagon to himself and drives off again to woo the girl.

He comes across some men who are enjoying themselves at archery. Interested, Jerry happens to get in the way of the flying arrows and arouses the indignation of the sportsmen. They kick Jerry about and then start to fight among themselves regarding the manner of scoring the shots which struck the intruder. In the meantime Jerry grabs several bows and some arrows and escapes.

As Jerry arrives at his sweetheart's home, he sees the father coming along. Jerry drives his patrol wagon behind the house and prepares a note for the girl, which he attaches to one of the arrows. Attracting her attention by whistling, he is about to shoot the arrow with the note to her when the father is attracted.

The millionaire starts out of the house in a hurry to get Jerry, but he is held off by a volley of arrows. Jerry sends the note to the girl through the air, and it is a proposal of elope-

ment. The girl makes a rope of the bed clothing, lets herself down from the second floor and with Jerry starts off in the patrol wagon for a minister.

The father telephones the police, who hurry from the station house to respond to the call, but they are astonished when they discover that their patrol wagon is gone. As they hurry to the millionaire's home by foot, Jerry and the girl are speeding away, and they make their escape along the road to happiness without further interference.

MUSTANG.

NUGGET JIM'S PARDNER (Two Parts—July 14).—The cast: Hal (Frank Borzage); Decker (Jack Farrell); Madge (Anna Little); Nugget Jim (Dick La Reno).

The son of a wealthy business man, Hal, is untouched by the hand of care. His father frequently remonstrates with him and urges him to give up his frivolous ways, but Hal laughs at him. Entirely out of patience, his father one night orders him from the house, and with but a dollar in his pockets Hal proceeds to a saloon, and ordering the drinks for the house, spends his last cent. Somewhat confused, but still carefree, he finds shelter for the night in an open box car.

Somewhere in Arizona lives Nugget Jim, a miner, who spends most of his time indulging in liquor. And after a somewhat adventurous trip across the continent, Hal arrives in this region. Being hungry, he enters Jim's cabin, and finding no one there, proceeds to cook himself a meal. Jim appears, and furiously attacks him. Then he forces Hal to come to his mine and work for the food he has stolen. Hal laughingly goes to work. And that night he comes to Jim's cabin again and tells Jim that he intends to stay with him and work his mine for him.

Madge, Jim's daughter, is an entertainer in a dance hall. Hal overhears her pleading with her father to be allowed to return home, but he refuses. Hal gets to thinking, and that night takes Madge from the dance hall and to her house. Jim is furious, and a fight ensues between the two men, but this time it is Jim who receives the beating. Hal locks him up in one of the rooms, and keeps him there until the liquor is entirely out of his system. Then he forces Jim to go to the mine and work.

Time passes. Jim has come to see the folly of his ways, and determines to make a man of himself. Then comes a letter to Hal from his father, who has located him through a detective agency, and the father begs Hal to come home to him, and that all will be forgiven. Hal concludes that he must go, but at the depot, and after he had gotten on the train, he changes his mind, and leaping from the train he goes back to the two people whose lives he has changed so much, and who have incidentally made him a worth while man.

AMERICAN.

LOVE'S BITTER STRENGTH (Two Parts—July 10).—The cast: Richard Belmont (George Field); Paula (Lizette Thorne); Mrs. Belmont (Dixie Stewart); Jas. Benton (Ed. Coxen); His Mother (Bessie Banks).

Richard Belmont and his bride, Paula, return from their honeymoon and are happily established in the Belmonts' city house. Almost immediately following this a serious accident occurs. Paula, returning from Dick's office in her high powered roadster, runs over a cliff, and the car is totally wrecked. Before anyone learns of the accident Paula partially recovers and, still somewhat dazed, crawls into an open box car near by.

Dick is almost distracted by Paula's mysterious disappearance, and a general search commences, which results in the discovery of the wrecked car, and Paula's cap beside it. He is unable to get any further trace of her. Meanwhile Paula is carried out into the country and recovers to find herself in a strange place with no recollection of who she is or where she came from. She finally finds refuge at the farmhouse of Jim Benton, who lives alone with his mother. They care for Paula until she recovers completely with the exception of regaining her memory.

Time passes, and the search instigated by Dick is given up. Meanwhile, at the farm, Jim has fallen deeply in love with Paula, who refuses to consider marriage until she learns her past. Jim leaves for the city on business with the intention of bringing a specialist back with him to examine Paula. He has business connections with Dick's firm and is taken into his home during his stay. There he learns the story of the strange disappearance of Dick's wife, and, through a painting of her, recognizes her. A struggle follows and the right prevails. Jim tells Dick of the likeness of his wife's portrait and the girl on the farm. They rush back to her, and the shock of their meeting effects Paula's cure.

QUICKSANKS OF DECEIT (Three Parts—July 13).—The cast: Ida Allen (Vivian Rich); Hugh Conway (Alfred Vosburgh); John Hardy (George Periolat); Eleanor Hardy (Queenie Rosson).

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Ida Allen, an orphan, runs away from the home because of cruel treatment and is rescued by John Hardy, a gruff but kindly old farmer. The girl wins Hardy's affection by her care for him, and he adopts her, although he has a daughter about Ida's age, who has just returned from boarding school. Hardy's heart is set on marrying Eleanor to Hugh Conway, a young farmer, whose farm joins his, but she rebels, having fallen under the fascination of Paul Denny, a worthless chap, who has floated into the vicinity. Hugh is attracted to Ida, but accedes to the old man's plans.

Eleanor is persuaded to elope with Paul, and shares her secret with Ida, who is unable to dissuade her. Eleanor deceives her father to think she is returning to school. The inevitable happens. Eleanor is deserted and sends for Ida, who still keeps her secret, and cares for Eleanor and her child until Eleanor dies. Hugh finds a letter written by Paul to Eleanor which seems to account for Ida's disappearance, and Hugh and Hardy are forced to the conclusion that she has betrayed and disgraced the home. A letter addressed to Eleanor at school is returned and unclaimed, and Hugh finds that she did not return to school.

Paul is on the down grade and returns to get hush money from Hardy, threatening to tell things which will discredit his daughter. Hugh silences him and getting a clue to Ida's connection with Eleanor's tragedy, goes to search for her. Ida, struggling to care for the baby and herself, is surprised and taken home again to comfort Hardy and be protected by Hugh's love.

PATHE EXCHANGE, INC.

PATHE NEWS NO. 53 (July 1).

New York City.—Mayor Mitchel opens the sluice gate of the huge cofferdam in the heart of the city, which now makes possible the construction of 1,000-foot piers.

Peekskill, N. Y.—The first volunteer armored motor battery in the United States is also mobilized as a part of the National Guard for service in Mexico.

New York City.—A risky business this, but advancing civilization decrees it and so the Central Park Zoo is converted into a manicuring shop for leopards, etc.

Vincennes, France.—General Lubail reviews the members of the classes 1917, 18 and 19 who are already organized and trained to answer the call of their country. Subtitle. 1. The reviewing staff then watches some calisthenic drills of the young troopers.

Aldershot, Eng.—King George makes a tour of inspection through Britain's largest military camp.

Washington, D. C.—President and Mrs. Wilson attend Memorial Service at Continental Hall in honor of the late President of China, Yuan-Shih-Kai.

Somewhere In Mexico.—Extra heavy guard accompanies the continuous stream of supply wagons to the American base at Namiquipa in case of threatened attacks on the line of communications. Subtitles: 1—A short rest on the desert. 2—The movement of National Guard to the border now permits the dispatch of more regulars to reinforce Pershing's forces.

Pana, Ill.—Skillful canoeists engage in vigorous "bayonet" combat in their frail shells until the vanquished doth rock the boat and capsize.

New York City.—The Health Department is in full earnest to exterminate the mosquito plague and employs marvelous new machines to drain the swampy meadows. Subtitle: 1—The machine can ditch 1,000 feet every hour.

San Antonio, Tex.—Thousands of horses are being gathered at the Army Remount Depot in Fort Sam Houston to meet any emergency demands for the American Troops. Subtitle: 1—The wild horses from the Western prairies are broken in with difficulty and then branded.

San Francisco, Cal.—Western athletes compete in a real Marathon race up and down the steep and rocky sides of Mt. Tamalpias. Subtitle: 1—Walter Jones is the first to reach the goal.

Seattle, Wash.—A monster fourteen-inch gun is loaded at the Bremerton Navy Yard for shipment to the Philippine Coast Forts.

PATHE NEWS NO. 54 (July 5).

Eastbourne, Eng.—Men of the Royal Naval Service pull the carriage of Flight Commander Shephard and his bride from the church.

San Francisco, Cal.—The City Treasurer keeps a watchful eye as his purse of eighteen million dollars is moved to the new Town Hall.

El Paso, Texas.—Mexicans pack their luggage in preparation for flight back to their own country in case hostilities open. Subtitles: 1—A few leave already over the International Bridge. 2—A bird's-eye view of El Paso.

Burlington, Iowa.—Scores of Indians from Western Reservations gather to celebrate the Fort Armstrong Centennial. Subtitles: 1—Smoking the "Pipe of Peace." 2—An Indian religious ceremony.

Bridgehampton, N. Y.—Ex-President Taft visits the Republican nominee, Charles E. Hughes, to pledge him his full support in the coming campaign for the Presidency. Subtitle: 1—

Judge Hughes surrounded by his family.

Summer Fashions.—(Courtesy of Madame Frances, Broadway, New York). Subtitles: 1—Two afternoon gowns; one of gabardine tan, and a suspender model of blue gabardine. 2—A mushroom shaped black velvet hat with white ivory trimmings. 3—A tan sailor hat with black velvet stripes. 4—A neat summer suit of white cricoteen with embroidered belt.

New York City.—Mr. and Mrs. Vincent Astor attend the launching of the new hydro-aeroplane presented by him to the New York Naval Militia. Subtitle: 1—Mrs. Astor christens the boat, and her husband, in officer's uniform, directs the launching.

Boston, Mass.—Medical authorities put into commission a large children's floating hospital to take care of the infants during the hot weather.

Allied War Front.—The boys of Kitchener's Army, five million strong, who, after two years of weary preparation, have immediately won ground in a strong attack on the Kaiser's legions.

On the Atlantic.—The mobilization of troops increases preparations for coast defense and the Connecticut Artillery learn to operate Uncle Sam's big mortars and guns. Subtitle: 1—The men have developed remarkable accuracy, and at a distance of six miles they hit a target moving eight miles an hour.

New York City.—Regiments of National Guard have begun an active recruiting campaign to enlist enough men up to their required strength. Subtitles: 1—Signing their oath. 2—Illinois Militia pledge allegiance to their country at Springfield. 3—On their way——

Miscellaneous Subjects

METRO PICTURES CORP.

A VIRGINIA ROMANCE (Quality Pictures Corporation—Two Parts—July 3).—The cast: Ralph Everly (Francis X. Bushman); Georgia Daniels (Beverly Bayne); Harry Daniels (Lester Cuneo); Mrs. Daniels (Helen Dunbar). Written by Charles A. Taylor. Directed by Charles Belmore.

The University of Virginia is a-tingle with excitement, just before the great football game between Virginia and Hillside University. Ralph Everly and Harry Daniels are valued members of the team. Ralph is in love with Georgia, Harry's sister, and has urged her to give him her answer. She tells him he shall have it after the game.

Harry has been consorting with gamblers, and they urge him to throw the game, as they are putting up money on the side of the opponents, and the betting is heavy on the home team. Just as the game begins, they send a note to Harry, on the field, offering him a thousand dollars to throw the game. By a mistake Ralph gets the note, but does not read it, as the whistle is sounded for the game to begin. The first half is played, and Virginia is victorious, the score being 3 to 0. Between the halves Harry managed to get the note from Ralph's helmet. He makes a fumble at a critical moment, and Virginia loses the game, the final score standing 7 to 3. The bystanders accuse Harry, but Ralph, for the sake of Georgia, takes the blame on his own shoulders, and says the note was sent to him. Harry is too weak to tell the truth and accept the scorn he deserves.

Ralph, thinking that Georgia will believe in him, goes for her answer, but it is a scathing "No!" He continues his senior year and graduates with the undeserved contempt of all his classmates.

Ralph goes to New York and becomes a member of the bar. His legal triumphs excite so much attention that he is invited by the District Attorney of his home town to be his assistant. His first case turns out to be the prosecution of Harry Daniels, who has never forsaken his dishonest ways and associates, and has stolen from the bank in which he is employed. Ralph proves him guilty, and Harry serves a sentence in prison.

Coming out, he is determined to be revenged on Ralph. Georgia discovers his intention, and goes to warn Ralph. It is the first time the two have met face to face since the day of the game. Even while she is warning him, Harry comes to attempt his life, and Ralph denounces him, for the first time telling Georgia the truth about the football game. He shows his magnanimity by giving Harry a chance to redeem himself. Young Daniels leaves to begin life over again under happier conditions, and Ralph and Georgia take up their Virginia romance where they had left it so long ago.

BLUEBIRD PHOTOPLAYS, INC.

THE GRASP OF GREED (Five Parts—July 17).—The cast: John Meeson (C. N. Hammond); Eustace, his Nephew (Jay Belasco); Alice Gordon (Louise Lovely); Lady Holmhurst (Gretchen Lederer); Jimmie (Lon Chaney). Written by Ida May Park. Directed by Joseph De Grasse.

Alice Gordon, a rising young authoress, has sold to the firm of Meeson & Co. the rights to her works. The contract is made before one of her books has reached such great popularity that her reputation is made and her fortune assured. Alice has an invalid sister dependent upon her for support and when a sudden change comes in the sick girl's condition, it is necessary for Alice to raise money immediately.

Going to John Meeson, she is gruffly told by the old miser that her contract clearly stipulates under what terms she could get money and how much she could get. Meeson has a nephew, his only heir. The young man enters the office while Alice is discussing money matters with the miserly old publisher.

When Alice has departed, the nephew engages his uncle in an exciting argument, and finally the boy tears up the contract which Alice has made with Meeson & Co., because it was so unjust to the girl. This incident so embitters the miserly old Meeson that he draws a new will, leaving his entire fortune to his partners in business.

Meeson's nephew has been rather smitten with Alice and spends his time trying to find the girl at her home address. When he finally manages to see her and explains what he has done, she expresses her sincere gratitude. Alice tells him that she will go to Australia, where a rival publishing concern has made her a tempting offer for her future literary efforts.

Meanwhile the invalid sister has died and Alice sails for Australia. Meeson learns of the offer and sails on the same ship with the intention of buying out the Australian publishing house. The ship bearing Alice and old Meeson is wrecked. Old Meeson, in an attempt to save his skin, when he is not allowed to take his place in the first boats among the women and children, jumps overboard. Alice prevails upon the sailors who man the boat she is in to haul the old miser aboard.

The party is finally cast away on a desert island. Old age and the severity of his experience brings Meeson close to death, and his conscience smites him. He would now gladly change his will, but there is no parchment or writing materials with which he may record his last testament. One of the sailors is an experienced tattoo artist and a plan is finally devised that the will of Meeson shall be tattooed with a sharp fish bone upon the back of a little boy who is among the castaways. The black fluid contained in the sack of a cuttle fish is to supply the ink.

When it comes to the actual performance of tattooing, the girl objects to the little boy being made the victim and renders her own back as the parchment upon which the will shall be written. Eventually the castaways are rescued. Alice and the little boy are safely returned to London, where they arrive at about the time Meeson's will is being probated in favor of his business partners.

Alice enters court at a critical moment and offers Meeson's last will in evidence. The dignified judges examine the document and pass the will around the court room for scrutiny. They finally admit that the strange documents is the last valid and legal will of the late John Meeson. The happy ending is inevitable, Meeson's nephew marrying both the will and the girl, thus keeping them in the family.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 33 (July 1).

War Section.—British trench guns fire shells which explode in spectacular manner over the Bulgarian lines. Pictures by Ariel L. Varges, staff camera man with the British forces at Salonika.

New York.—Dick, the pet leopard of the Central Park Zoo, submits to a manicuring operation after he has been tied securely with heavy ropes.

London.—Sir Roger Casement, Irish leader, is sentenced to die for high treason in connection with the recent Irish uprising in Dublin, photographed on the occasion of an interview with Franz Krebs.

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New York.—Mayor Mitchel turns a large crank and water is admitted into the cofferdam surrounding the new one million dollar ocean liner pier at West 46th street.

Fashion Section.—The latest styles for indoor and outdoor wear are pictured in the most fitting surroundings.

Los Angeles. — Englewood Commandery, Knights Templar of Chicago, present a beautiful spectacle as they march before a large crowd at the conclave here.

Bridgehampton, N. Y.—Charles Evans Hughes, Republican nominee for the Presidency, entertains William H. Taft, former President, at his country home here.

Pemberton, Mass.—Motion picture exhibitors of New England, hold an outing here in which the fat men's race is a feature of the outdoor games.

Philadelphia, Pa.—President Wilson addresses an enthusiastic audience of advertising men in Independence Hall, and Mrs. Wilson is one of the audience.

Armored motor cars are made ready for service on the Mexican border at New York. Massachusetts National Guardsmen depart for Texas. Recruiting is stimulated in Chicago by the imminence of war with Mexico.

El Paso, Texas.—Troopers of the Tenth Cavalry wounded in the battle of Carrizal, Mexico, between American and Carranza soldiers, are brought to El Paso and removed to the base hospital at Fort Bliss in ambulances.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 54 (July 7).

Philadelphia, Pa.—Victory over the eastern clubs, in the annual People's Regatta over the beautiful Schuylkill course, is won by the Detroit Club.

Bridgehampton, L. I.—Charles E. Hughes, Republican Presidential nominee, spends his pre-campaign time with his wife and daughter at his summer home. Mr. Hughes and his family pose for the Hearst-International News Pictorial, the first moving pictures that have been made of the family group.

Salonika, Greece.—Re-organized after the terrible punishment it received at the hands of the Austro-Germans, the gallant little Serbian army joins the Allies at the very moment when the great Allies' offensive is commencing on all fronts.

Brooklyn, N. Y.—Mrs. Vincent Astor christens the hydro-aeroplane recently presented to the Second Battalion Naval Militia as it is launched upon its initial flight. Vincent Astor attends, wearing his uniform as a member of the Battalion.

Fashion Section.—Dame Fashion's latest decrees in fashionable afternoon gowns and outdoor costumes are shown.

New York City.—Vance McCormick, campaign manager for President Wilson in the coming Presidential election, and William E. Wilcox, who will handle the political affairs of Charles E. Hughes, pose for the Hearst-International News Pictorial.

Washington, D. C.—President Wilson, Samuel Gompers and Secretary of Labor Wilson, attend the dedication of the new American Federation of Labor Building.

Los Angeles, Cal.—Mrs. Josiah Cowles, new president of the Federation of Women's Clubs, representing more than ten million club-women, is received here with enthusiasm, and flowers are scattered in her path.

Portland, Ore.—The burning of a mansion threatens the destruction of a fashionable suburban colony.

Garden City, N. Y.—National Guardsmen organize an aviation camp, where they engage in practice pending a call to service on the Mexican border.

Washington, D. C.—Major Douglass MacArthur, U. S. A., is the man who will tell you what you can read in the way of Mexican war news. He has been appointed official censor.

Galveston, Texas.—American refugees fleeing Mexico, reach safety at last under the American flag. Men, women and children who, fearing hostilities, fled from Mexico soil, are landed from the S. S. Dixie.

El Paso, Texas.—Negro troopers of the Tenth U. S. Cavalry captured by Mexicans at the battle of Carrizal, are delivered to American army officers on the International Bridge.

V-L-S-E, INC.

THE TARANTULA (Vitagraph—Five Parts—July 17).—The cast: Chonita Alvarado (Edith Storey); Pedro Mendoza (Antonio Moreno); Donna Luz (Eulalie Jensen); Senor Alvarado (L. Rogers Lytton); Van Allen (Charles Kent); Teddy Steele (Harry Hollingsworth); "Beauty" Smythe (Emmanuel A. Turner); Saunders (Raymond Walburn); Brokaw (Harold Foshay); Stuyvesant (Gordon Gray); Fernandez (Templar Saxe).

"Beauty Smythe is at his old tricks again. Look at the raving beauty he's got on the string now." This was Manning's contribution to the discussion, which was taking place in one of New York's most exclusive clubs. All seemed to take a jolly view of the matter, except Van Allen, who, the others noticed, looked with disapproval on the flirtation. They could not understand his mood, and prodded him for his prudishness. When Smythe joined them, Van Allen called him over and asked him to listen to the story he was about to tell—the story of one man who paid for his loose habits.

First, he drew from his pocket, a picture of a young man, about Smythe's age. "My sister's only boy," he said. "Two years ago he was leading the kind of life you are now, Smythe. He came down to Mexico to visit me and met Chonita, a pretty Mexican girl. He immediately became infatuated with her, to the consternation of Pedro, another of her lovers, who soon saw that Teddy held a higher place in her heart than he. When her father heard of the affair, he sent her away to their summer hacienda, hoping that she would forget Teddy. Then Ted received an invitation from a friend to spend the summer with him, and accepted. Out hunting one day, he met Chonita and both were happy at the reunion. He told her of his love for her—and she believed him. Of course he promised to marry her.

"One day, while walking through the forest, Ted just missed stepping on a tarantula, and shrinking from the hideous thing, told Chonita that he feared those terrible spiders worse than anything on earth. Some time later, Ted received a note from her telling him to meet her at the usual place, and from the tone of the note he knew what had happened. She came, and brought a minister with her; but Teddy was married, and had two children, so even if he had wanted to, he could not have married her. Before word got back to the hacienda, Ted had hopped on a horse and started at a mad gallop for the railroad station, to avoid the wrath of her father and Pedro.

"Back in New York once more, he felt secure. Chonita meanwhile was thrown out of her father's house, and her child was born in an abandoned cabin. It lived but a few hours. Then Chonita got a position as dancer in a cheap music hall and became popular immediately. The proprietor of a New York cafe, seeing her perform, asked her to come to the city and dance for him. When she remembered that her betrayer was also in the city, she accepted. Hearing of her proposed trip, her father sent her a dagger, so that she might first kill Teddy and then herself, but she returned it, telling him that she would choose her own method of death for both of them.

"In the city she met Teddy once more. She responded to all his advances and finally induced him to invite her to his apartment. Here she presented him with an elaborate jewel case, which, she said, contained a gift. When his anxious hands opened the case, a giant tarantula crawled out. Need I tell you that he died a terrible death?"

In a meditative mood, Beauty Smythe sat in his room and reflected on what he had heard. Then the moral hit home, and the letter he had intended sending to his latest "sweetheart" never went further than the trash basket.

KERNEL NUTT AND PRINCE TANGO (Vitagraph—July 17).—The cast: Kernul Nutt (Frank Daniels); Mrs. Nutt (Mrs. Anderson); Prince Tango (Nathaniel Griswold); Maid (Olive Trevor). Written by Ross D. Whytock. Directed by Charles Dickson.

Kernel Nutt, a seafaring man, has the misfortune to possess a wife who believes in the uplifting of humanity. When the uplift society, of which she is a member, decides on Prince Tango, son of a Zulu chief as their protege, and plan to hold a reception in his honor in the Nutt home, Kernel Nutt sees that something will have to be done. He has the Zulu kidnapped and, dressed as a man eating cannibal himself, he enters the room where the uplifters are anxiously awaiting Prince Tango. Nutt gives them a wonderful exhibition of cannibalistic tendencies and convinces the society that they better abandon their uplifting. Meanwhile, Tango has managed to break away from his kidnappers and rushes into the room which he just left in proxy. He clears the matter up and when a bit of burnt cork is found on Nutt the fireworks start in earnest.

TRIANGLE FILM CORP.

THE LITTLE SCHOOL MA'AM (Fine Arts—Five Parts—July 16).—This picture is released in place of "Devil's Needle," which was announced in last week's issue as being released on July 16.

The little school ma'am has gone out to a western town from her home back in Virginia. The townspeople just can't help making life miserable for the little school teacher, and when a young playwright, who happens to be from Virginia himself, arrives in the town and meets the lonely little teacher, old Mrs. Grundy just runs riot. To make matters worse, the young people go off for a ride and when they wander off to a spring to get a drink, the horse runs away and they have to, perforce, stay out in the woods all night. Then there is a crash, and the school teacher is summarily dismissed from her position.

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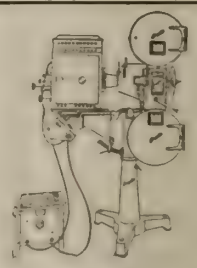

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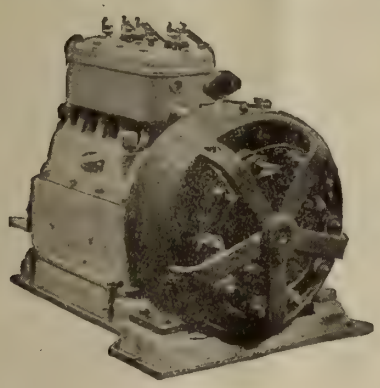

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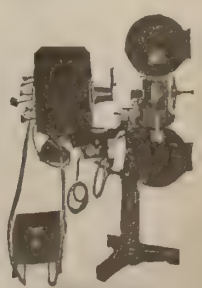

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 676, 678.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

June 28—A Fair Rebel (Three parts—Drama) (Biograph Reissue No. 59).
July 3—The Blue or the Gray (Drama) (Biograph Reissue No. 60).
July 4—His Trust and His Trust Fulfilled (Two parts—Drama (Biograph Reissue No. 61).
July 10—The Squaw's Love (Drama) (Biograph—Reissue No. 62).
July 12—Men and Women (Three parts—Dr.). (Biograph—Reissue No. 63).
July 17—The Informer (Drama) (Biograph—Reissue No. 64).
July 18—By Man's Law (Two parts—Drama) (Biogoraph—Reissue No. 65).
July 24—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66).
July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.).

EDISON.

June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

June 20—The Girl at the Curtain (Two parts—Drama) (Reissue).
June 21—The Fable of "The Undecided Brunette" (Comedy).
June 24—A Traitor to Art (Three parts—Dr.).
June 27—The Voice in the Wilderness (Two parts—Drama) (Reissue).
June 28—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon—Comedy).
—A scenic subject on the same reel.
July 1—The Regeneration of Margaret (Three parts—Drama).
July 4—The Fable of "The Fearsome Feud Between the First Families" (Two parts—Comedy).
July 5—Canimated Nooz Pictorial, No. 12 (Cartoon).
—A scenic subject on the same reel.
July 8—Power (Three parts—Drama).
July 11—The Private Officer (Two parts—Dr.). (Reissue).
July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy).
—A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).

KALEM.

June 24—The Mysterious Cipher (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
June 26—The Music Swindlers (No. 14 of the "Social Pirates"—Two parts—Dr.).
June 27—The Explorer (Comedy).
June 28—The Lotus Woman (Five parts—Dr.).
June 28—When Opportunity Knocked (Com.).
June 30—Setting the Fashion (Comedy).
July 1—The Engineer's Honor (No. 86 of the "Hazards of Helen" Railroad Series—Drama).
July 3—Black Magic (No. 15 of the "Social Pirates"—Two parts—Drama—Last number).
July 4—The Peach Pickers (Comedy).
July 5—Notch Number Nine (Drama).
July 7—The Psychic Phenomenon Comedy).
July 6—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).
July 11—The Baggage Smashers (Comedy).
July 12—The Quack Quakers (Comedy).
July 14—The Wishing Ring (Comedy).
July 15—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series (Drama).
July 18—The Great Detective (Comedy).
July 19—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

June 19—Otto's Legacy (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).
June 26—No Place Like Jail (Comedy).
June 27—Out of the Flotsam (Two parts—Dr.).
June 29—The Return of John Boston (Three parts—Drama).
July 1—Edison Bugg's Invention (Comedy).
—Under a Barrel (Comedy).
July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
July 10—Otto, the Sleuth (Comedy).
July 11—The Half Wit (Two parts—Drama).
July 13—Expiation (Three parts—Drama).
July 15—Hang on Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).

SELIG.

June 24—Taking a Chance (Drama).
June 26—The Sacrifice (Three parts—Drama).
June 26—Selig-Tribune, No. 51, 1916 (Topical).
June 29—Selig-Tribune, No. 52, 1916 (Topical).
July 1—The Girl of Gold Gulch (Western—Drama).
July 3—The Return (Three parts—Drama).
July 3—The Selig-Tribune No. 53, 1916 (Top.).
July 6—The Selig-Tribune No. 54, 1916 (Top.).
July 8—Some Duel (Western—Comedy).
July 10—A Milk White Flag (Three parts—Comedy).
July 10—The Selig-Tribune, No. 55, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).
July 17—Selig-Tribune, No. 57, 1916 (Topical).
July 17—The Private Banker (Two parts—Dr.).
July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).

VIM FEATURE COMEDY.

July 5—Housekeeping (Comedy).
July 12—A Spring Cleaning (Comedy).
July 19—The Connecting Bath (Comedy).
July 26—Will a Woman Tell? (Comedy).

VIM.

June 30—For Value Received (Comedy).
July 6—A Day at School (Comedy).
July 7—Furnished Rooms (Comedy).
July 13—Spaghetti (Comedy).
July 14—The Great Safe Tangle (Comedy).
July 20—Aunt Bill (Comedy).
July 21—Help! Help! (Comedy).
July 27—The Hero (Comedy).
July 28—What'll You Have? (Comedy).

VITAGRAPH.

June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy).
—The Head Waters of the Dalalven (Scenic).
July 21—The Fur Coat (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

June 9—The Stained Pearl (Three parts—Dr.).
June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 676, 678.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 28—Number 26 (Topical).
July 5—Number 27 (Topical).
July 12—Number 28 (Topical).
July 19—Number 29 (Topical).
July 26—Number 30 (Topical).

BIG U.

June 28—God and the Baby (Drama).
June 29—Twice at Once (Comedy).
July 6—The Wishing Lamp (Juvenile-Drama).
July 13—The Three Brave Hunters (Comedy)
July 20—His Own Story (Drama).
July 27—Priscilla's Prisoner (Two parts—Dr.).
July 28—A Great Love (Drama).

BISON.

June 24—The Ghost of the Jungle (Two parts—Drama).
July 1—The Money Lenders (Two parts—Dr.).
July 8—The Committee on Credentials (Three parts—Drama).
July 15—The Human Pendulum (3 parts—Drama).
July 22—A Midwinter Madness (Two parts—Drama).
July 29—For the Love of a Girl (Two parts—Drama).

GOLD SEAL.

June 27—Jackals of a Great City (Two parts—Drama).
July 4—They Wouldn't Take Him Seriously (Two parts—Comedy-Drama).
July 11—Nature Incorporated (Two parts—Comedy-Drama).
July 18—The Crystal's Warning (Three parts—Drama).
July 26—A Splash of Local Color (Two parts—Drama).

IMP.

June 27—Peggy and the Law (Drama).
June 30—Blind Man's Bluff (Two parts—Comedy—Drama).
July 4—The Clever Mrs. Carter (Comedy).
July 6—The Man Across the Street (Two parts—Drama).
July 7—The River Goddess (Comedy-Drama).
July 11—A Stranger in His Own Home (Com.).
July 14—The Little Gray Mouse (Two parts—Drama).
July 16—Two Seats At the Opera (Comedy).
July 21—Lee Blount Goes Home (Two parts—Drama).
July 23—No release this day.
July 27—Won by Valor (Drama).
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama).

JOKER.

June 24—The Fall of Deacon Stillwaters (Comedy).
July 1—Bashful Charley's Proposal (Comedy).
July 8—An All-Around Cure (Comedy).
July 15—The Harem Scarem Deacon (Com.).
July 22—She Was Some Vampire (Comedy).
July 29—I've Got Yer Number (Comedy).

LAEMMLE.

June 25—The Rogue With a Heart (Drama).
June 29—The Human Cactus (Two parts—Dr.).
July 2—Baseball Bill No. 1 (Comedy).
July 9—No release this week.
July 13—No. 16 Martin St. (Two parts—Dr.).
July 16—Baseball Bill, No. 2, "Flirting with Marriage" (Comedy).
July 19—The Garden of Shadows (Two parts—Drama).
July 22—A Social Slave (Drama).
July 29—The Mask of Fortune (Drama).

L-KO.

June 25—Dirty Work in a Beanery (Comedy).
June 28—Pirates of the Air (Two parts—Com.).
July 2—No release this day.
July 5—A Gambler's Gambol (Comedy).
July 9—Getting the Goods on Gertie (Comedy).
July 12—Ignatz's Icy Injury (Two parts—Comedy).
July 19—A Bold Bad Breeze (Comedy).
July 23—Spring Fever (Comedy).
July 25—Lizzie's Lingering Love (Three parts—Comedy).
July 30—No release this day.

NESTOR.

June 26—The Browns See the Fair (Comedy).
July 3—No release this week.
July 7—Double-Crossing the Dean (Two parts—Comedy).
July 10—Henry's Little Kid (Comedy).
July 14—No release this day.
July 17—Kill the Umpire (Comedy).
July 21—The Come-On (Comedy).
July 24—Art for Art's Sake (Comedy).
July 28—The Unexpected Scoop (Comedy).

POWERS.

June 24—No release this day.
June 29—Sammy Johnsin, Magician (Comedy—Cartoon).
—The Children's Paradise (Educa.).
June 30—Such Is Life in China—Hy Mayer Travelaugh (Comedy).
July 6—The Janitor (Comedy).
July 8—"Sports of the Rajah in Mysterious India," as revealed by the Famous Dr. Dorsey Expedition (Educational).
July 13—Sammy Johnsin Gets a Job (Com—Cartoon).
—Mexican National History (Ditmars Educational).
July 15—No release this day.
July 20—The Devil Dancers of India (As seen by Dr. Dorsey) (Educational).
July 27—Jitney Jack and Gasolena (Comedy—Cartoon).
—Creating Life from a Dead Leaf (Educational).

RED FEATHER PHOTOPLAYS.

June 26—It Happened in Honolulu (Five parts—Drama).
July 3—The Way of the World (Five parts—Drama).
July 10—The Heart of a Child (Five parts—Drama).
July 17—The Seekers (Five parts—Drama).
July 24—Temptation and the Man (Five parts—Drama).

REX.

June 18—The Finer Metal (Two parts—Dr.).
June 23—The Rosary (Drama).
June 25—The Fool (Two parts—Drama).
June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).

VICTOR.

July 7—Any Youth (Drama).
July 12—A Conflicting Conscience (Drama).
July 14—Little Boy Blue (Drama).
July 18—The Gentle Art of Burglary (Com.).
July 20—The Belle and the Bell Hop (Two parts—Comedy).
July 26—Just a Few Little Things (Comedy).
July 30—The Latest in Vampires (Two parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

June 26—The Adventures of Peg o' the Ring No. 9, "The Leap" (Two parts—Drama).
July 3—The Adventures of Peg o' the Ring No. 10, "In the Hands of the Enemy" (Two parts—Drama).
July 10—The Adventures of Peg o' the Ring, No. 11, "The Stampede" (Two parts—Drama).
July 17—The Adventures of Peg o' the Ring, No. 12, "On the High Seas" (Two parts—Drama).
July 24—The Adventures of Peg o' the Ring, No. 13 (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama)
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

June 19—The Gentle Conspiracy (Two parts—Drama).
June 26—The Fate of the Dolphin (Two parts—Drama).
June 29—Tangled Skeins (Three parts—Dr.).
July 3—Killed by Whom? (Two parts—Dr.).
July 10—Love's Bitter Strength (Two parts—Drama).
July 13—Quicksands of Deceit (Three parts—Drama).
July 17—The Dancer (Two parts—Drama).

BEAUTY.

June 18—Pedigrees, Pups and Pussies (Com.).
June 21—The House on Hokum Hill (Com.).
June 25—The Day's Work (Comedy).
June 28—When Adam Had 'Em (Comedy).
July 2—The Gink from Kankakee (Comedy).
July 5—Billy Van Deusen Masquerader (Com.).
July 9—The Gink Lands Again (Comedy).
July 12—Two Slips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).

CENTAUR.

June 17—The Star of India (Two parts—Dr.).
June 24—A Siren of the Jungle (Two parts—Drama).
July 1—A King o' Make Believe (Two parts—Drama).
July 8—The Good-for-Nothing Brat (Two part—Drama).
July 15—The Fool's Game (Two parts—Dr.).
July 22—The Ostrich Tip (Two parts—Drama).

CUB.

June 23—Jerry's Elopement (Comedy).
June 30—Jerry's Big Haul (Comedy).
July 7—A Merry Mix-up (Comedy).
July 14—The Heir of the E. Z. Ranch (Com.)
July 21—Jerry's Stratagem (Comedy).

GAUMONT.

June 21—See America First No. 41, "Birmingham, Ala." (Scenic).
—The Bell of the Village Green (Shadowgraph.)
June 22—The Criminal's Thumb (Three parts—Drama).
June 28—See America First No. 42, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 2—Reel Life (Mutual Magazine).
July 5—See America First, No. 43, "Mobile, Ala." (Scenic).
—Kartoon Komics (Cartoon).
July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life (Mutual Film Magazine).
July 12—See America First, No. 44, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 16—Reel Life (Mutual Film Magazine).
July 19—See America First No. 45, "New Orleans, La." (Scenic).
—Kartoon Komics (Cartoon).
July 20—Gates of Divorce (Three parts—Dr.).
July 23—Reel Life (Mutual Film Magazine).

MUSTANG.

June 16—The Sheriff of Plumas (Western—Drama).
June 23—A Modern Knight (Two parts—Dr.).
June 30—The Demon of Fear (Two parts—Drama).
July 7—The Taming of Wild Bill (Two parts—Drama)
July 14—Diamond Jim's Pardner (Two parts—Drama).
July 21—The Dyseptic (Two parts—Drama).

MUTUAL WEEKLY.

June 21—Number 77 (Topical).
June 28—Number 78 (Topical).
July 5—Number 79 (Topical).
July 12—Number 80 (Topical).
July 19—Number 81 (Topical).

THANHOUSER.

June 13—Brothers Equal (Two parts—Drama).
June 15—The Window of Dreams (Three parts—Drama).

(*Mutual Releases continued on page 700.*)

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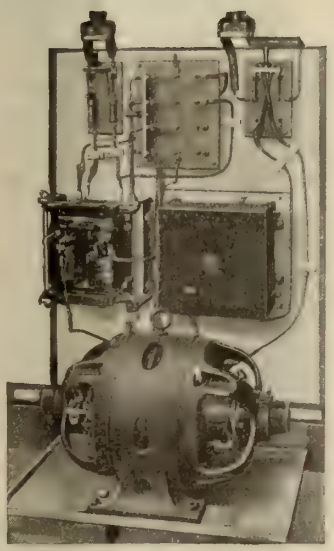

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Regent Theatre, Kearney, N. J.
Goodwin Theatre, Newark, N. J.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 676, 678.)

(*Mutual Releases continued from page 698.*)

MUTUAL MASTERPICTURES DE LUXE.

June 26—The Sign of the Spade (American—Five parts—Drama) (No. 113).
June 29—The Decoy (Five parts—Drama) (No. 114).
July 10—Dust (American—Five parts—Dr.) (No. 117).
July 13—Her American Prince (Five parts—Drama) (No. 118).

MUTUAL SPECIAL FEATURE.

July 3—The Secret of the Submarine, No. 7 (Two parts—Drama).
July 10—The Secret of the Submarine, No. 8 (Two parts—Drama).
July 17—The Secret of the Submarine, No. 9 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 6—The Highest Bid (American—Five parts—Drama) (No. 116).
July 20—Doorsteps (Turner—Five parts—Dr.) (No. 120).

VOGUE.

July 9—Hired and Fired (Comedy).
July 11—Stung by Gum (Comedy).
July 16—A Deep Sea Liar (Comedy).
July 18—No release this day.
July 23—For Ten Thousand Bucks (Two parts—Comedy).

Pathe Exchange, Inc.

ARROW.

July 3—Who's Guilty? No. 9, "The Weaker Strain" (Two parts—Drama).
July 10—Who's Guilty? No. 10, "A Trial of Souls" (Two parts—Drama).
July 17—Who's Guilty? No. 11, "The Lost Paradise (Two parts—Drama).
July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).

BALBOA.

July 17—The Grip of Evil, No. 1, "Fate" (Two parts—Drama).
July 24—The Grip of Evil, No. 2, "The Underworld" (Two parts—Drama).

FEATURE.

July 3—The Iron Claw, No. 19, "The Cave of Despair" (Two parts—Drama).
July 10—The Iron Claw, No. 20, "The Triumph of the Laughing Mask" (Two parts—Drama).

GOLD ROOSTER PLAYS.

June 19—A Matrimonial Martyr (Five parts—Drama).
July 17—The Shadow of Her Past (Five parts—Drama).

PATHE.

July 3—Nutty News (Cartoon).
—The Porcupine (Educational).
July 3—Across the Malay Archipelago (Scenic).
—The Kinksjou (Educational).
July 10—The Bang Miu Gold Mines (Industrial).
—Some Ports in Catalonia (Scenic).
July 17—Unfriendly Fruit (Comedy).
July 17—Home Sweet Home (Cartoon).
—The Caterpillar (Educational) (Colored).
July 24—Paper Parasols (Industrial).
—Ornate Pagodas (Picturesque China) (Scenic).

PATHE NEWS.

July 5—Number 54, 1916 (Topical).
July 8—Number 55, 1916 (Topical).
July 12—Number 56, 1916 (Topical).
July 15—Number 57, 1916 (Topical).
July 19—Number 58, 1916 (Topical).
July 22—Number 59, 1916 (Topical).
July 26—Number 60, 1916 (Topical).
July 29—Number 61, 1916 (Topical).

ROLIN.

July 3—Luke's Washful Waiting (Comedy).
July 10—Luke Rides Roughshod (Comedy).
July 24—Luke Crystal Gazer (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

July 10—The Love Girl (Five parts—Drama).
July 17—The Grasp of Greed (Five parts—Drama).
July 24—The Silent Battle (Five parts—Dr.).
July 31—The Secret of the Swamp (Five parts—Drama).

EMERALD M. P. CO.

June 26—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

June 19—A Woman's Honor (Five parts—Dr.).
June 26—The Man from Bitter Roots (Five parts—Drama).
July 3—Ambition (Five parts—Drama).
July 10—A Tortured Heart (Five parts—Dr.).
July 17—Caprice of the Mountains (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

June 27—Hearst-International News Pictorial, No. 51, 1916 (Topical).
June 30—Hearst-International News Pictorial, No. 52, 1916 (Topical).
July 3—The Mysteries of Myra, No. 11, "The Fire-Elemental" (Two parts—Dr.).
July 4—Hearst-International News Pictorial, No. 53, 1916 (Topical).
July 7—Hearst-International News Pictorial, No. 54, 1916 (Topical).
July 10—The Mysteries of Myra, No. 12 (Two parts—Drama).
July 11—Hearst-International News Pictorial, No. 55, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).
July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).

METRO PICTURES CORPORATION.

June 26—The Flower of No Man's Land (Columbia—Five parts—Drama).
June 26—The Grand Canyon (Scenic).
—The Indian Silversmith (Educational).
June 26—Bathing Babies at Zero.
—Babies War Dance.
July 3—The Eternal Question (Popular Plays & Players—Five parts—Drama).
July 3—A Virginia Romance (Quality—Two parts—Drama) (Special release).
July 3—Love Me, Love My Dog (Rolma—Comedy).
July 10—The Quitter (Rolfe—Five parts—Drama).
July 10—Taking a Rest (Comedy).
July 17—The River of Romance (York—Five parts—Drama).
July 17—His Birthday Gift (Rolma—Comedy).
July 24—The Child of Destiny (Columbia—Five parts—Drama).
July 24—His First Tooth (Comedy).

PARAMOUNT PICTURES CORPORATION.

July 10—The Selfish Woman (Lasky—Five parts—Drama).
July 13—Davy Crockett (Pallas—Five parts—Drama).
July 17—The Dream Girl (Lasky—Five parts—Drama).
July 20—Under Cover (Famous Players—Five parts—Drama).
July 24—An International Marriage (Morosco Five parts—Drama).
July 27—Common Ground (Lasky—Five parts—Drama).
July 31—Hula, of Holland (Famous Players—Five parts—Drama).
Aug. 3—Little Lady Eileen (Famous Players—Five parts—Drama).
Aug. 7—A Woman in the Case (Famous Players—Five parts—Drama).
Aug. 10—The House of the Golden Windows (Lasky—Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

June 22—Colonel Heeza Liar and the Bandits (Cartoon—Comedy).
June 29—Bobby Bumps Fly Swatter (Cartoon—Comedy).
July 6—Farmer Alfalfa's Watermelon Patch (Cartoon).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

July 10—Beautiful Bavaria (Scenic).
July 17—Down the Danube to Vienna (Scenic).
July 24—The Real Bohemia (Scenic).
July 31—Picturesque Prague (Scenic).
Aug. 7—From Carlsbad to Moravia (Scenic).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy at the Bat (Comedy).
June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE FROHMAN AMUSEMENT CORPORATION.

July 15—Jaffery (Drama).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

July 12—Casey the Detective (Comedy).
July 19—Casey the Wizard (Comedy).
July 26—Casey's Servants (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of July 16:
The Little School Ma'am (Fine Arts—Five parts—Drama).
The Eye of the Night (Ince—Five parts—Drama).
Releases for week of July 23:
Stranded (Fine Arts—Five parts—Drama).
The Captive God (Ince—Five parts—Dr.).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Eleventh Week.*)

July 3—The Wisdom of the White Man (Hiawatha—Drama).
July 3—The Closed Door (Jockey—Comedy).
July 3—The Blindness of Jealousy (Dily—Drama).
July 4—A Cowboy's Love (Utah—Drama).
July 4—The Missing Bracelet (Sunset—Dr.).
July 4—Family Troubles (Judy—Comedy).
July 5—The Rise of a Nation (Puritan—Two parts—Drama).
July 5—A Vacation Romance (Jockey—Com.).
July 6—The Prairie Flower (Utah—Drama).
July 6—His Brother's Redemption (Lily—Drama).
July 6—Foxy Cupid (Hippo—Comedy).
July 7—The Double Penalty (Buffalo—Two parts—Drama).
July 7—The Little Heroine (Supreme—Dr.).
July 8—Little Joe's Daddy (Puritan—Two parts—Drama).
July 8—Caught in the Movies (Judy—Com.).
—Eastern China.
July 9—The Indian Warpath (Buffalo—Two parts—Drama).
July 9—The Cashier's Ordeal (Supreme—Dr.).

(*Releases for the Twelfth Week.*)

July 10—The Mohawk's Treasure (Hiawatha—Drama).
July 10—Love and Carnations (Hippo—Com.).
July 10—Mother (Sunset—Drama).
July 11—For the Papoose (Utah—Drama).
July 11—The Triumph of Right (Lily—Dr.).
July 11—A Gay Deceiver (Cockey—Comedy).
July 12—The Heart of an Indian (Buffalo—Two parts—Drama).
July 12—Threads of Fate (Supreme—Drama).
July 13—The Outlaw Colony (Rancho—Drama).
July 13—The Torn Note (Lily—Drama).
July 13—A Telephone Entanglement (Judy—Comedy).
July 14—The Temple of Mammon (Puritan—Two parts—Drama).
July 14—Daddy Puts One Over (Gayety—Comedy).
July 15—His Promise (Utah—Two parts—Dr.).
July 15—Loved and Lost (Puritan—Drama).
July 16—When Love Is Law (Puritan—Two parts—Drama).
July 16—Romantic Miss Fortune (Hippo—Comedy).

WORLD-EQUITABLE.

July 10—The Story of Susan (Five Parts—Dr.).
July 17—Friday the 13th (Five parts—Dr.).
July 24—The Weakness of Man (Five parts—Drama).
July 31—The Velvet Paw (Five parts—Dr.).
Aug. 7—Mary Quite Contrary (Five parts—Drama).

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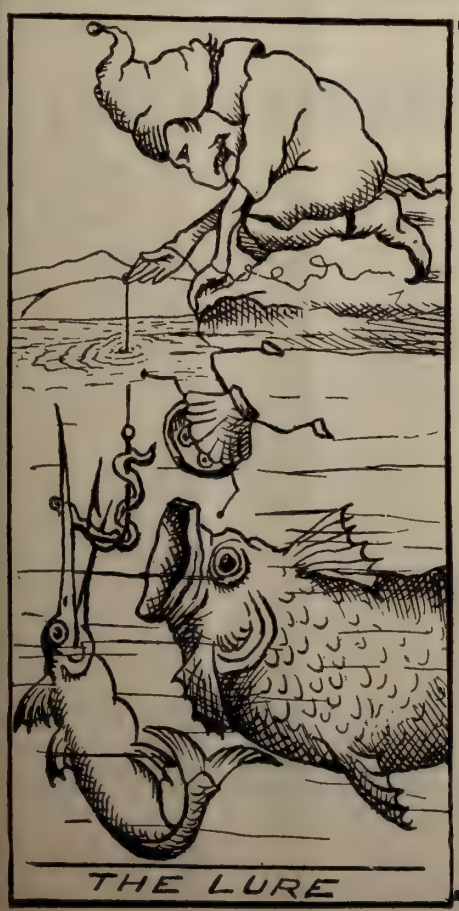

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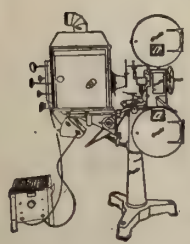

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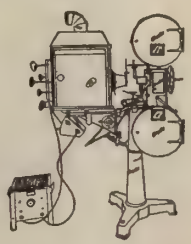

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 676, 678.)

(*Continued from page* 700.)

V-L-S-E, INC.

July 3—The Conflict (Vitagraph—Five parts—Drama).
July 3—Kernel Knutt and High Shoes (Vitagraph—Comedy).
July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).
July 10—Kernel Knutt, the Piano Tuner (Vitagraph-Comedy).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Dear Percy (Vitagraph—Comedy).

GEORGE KLEINE.

June 19—Gloria's Romance, No. 5, "The Gathering Storm (Drama).
June 21—The Mishaps of Musty Suffer (Series 2, No. 1—"Blow Your Horn" (Comedy).
June 26—Gloria's Romance, No. 6, Hidden Fires" (Drama).
July 3—Gloria's Romance, No. 7, "The Harvest of Sin" (Two parts—Drama).
July 10—Gloria's Romance, No. 8 (Two parts—Drama).
July 17—Gloria's Romance, No. 9 (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical)

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

RAVER FILM CO.

Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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Bolivia*	35,000	172	398	792,000	805,876	962,459
Brazil	120,099,305	95,000,622	100,947,735	84,888,540	28,276,994	89,901,209
Chili	37,284,043	24,238,713	29,553,823	17,800,611	13,627,618	16,616,912
Colombia*	19,615,000	17,647,987	15,714,447	17,213,000	5,784,276	7,647,163
Ecuador*	5,290,000	3,355,916	3,462,567	3,277,000	2,504,014	2,821,640
Guiana British*	260,000	222,989	98,045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	820,000	1,034,508	818,325	594,000	655,244	731,508
Guiana, French*	49,000	.....	31,821	558,000	282,430	318,793
Paraguay*	63,000	61,198	67,220	61,000	88,596	215,058
Peru*	15,455,000	11,269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	8,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10,916,934	9,308,761	7,398,000	5,023,552	5,462,441
Total	$322,282,189	$229,520,375	$198,259,005	$145,338,862	$91,013,389	$146,514,689

*December, 1915, estimated.

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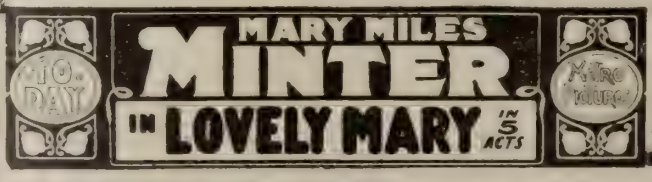

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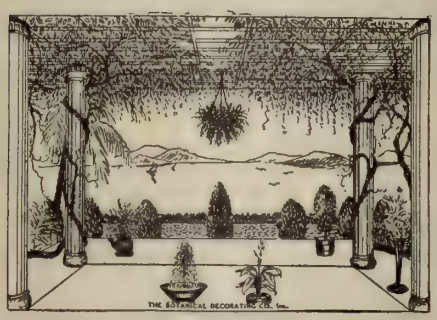

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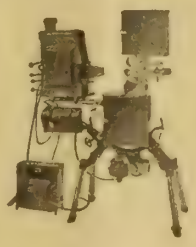

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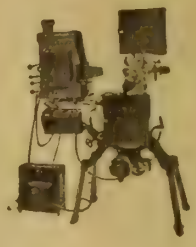

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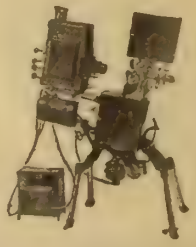

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MOVING PICTURE WORLD

THE FILM INDEX

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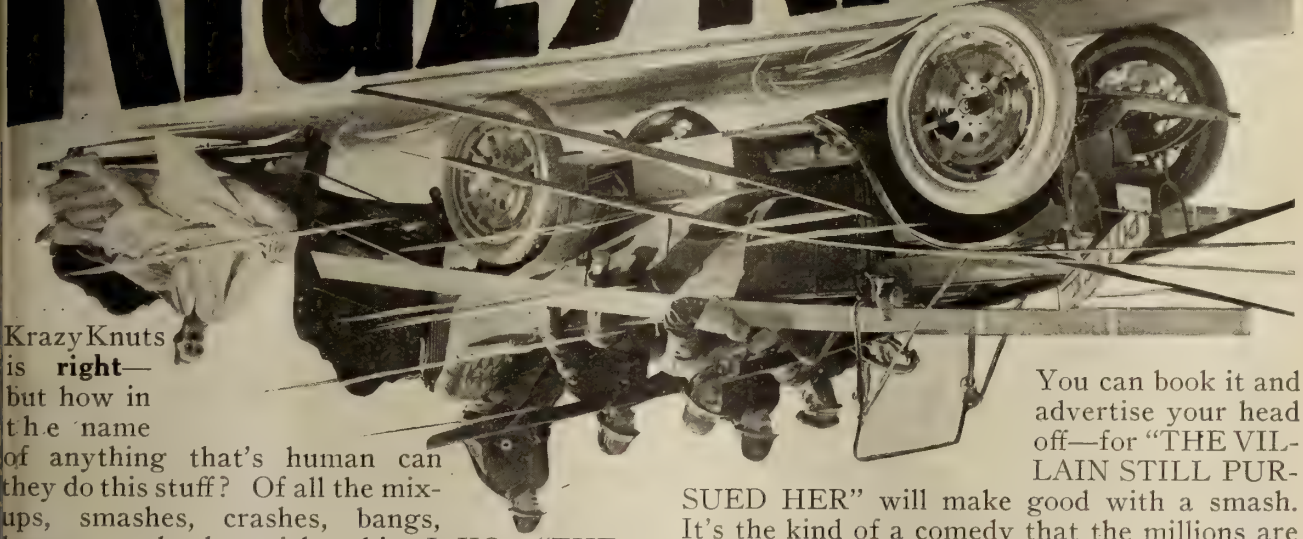

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SHELDON LEWIS
LINDA A. GRIFFITH

WILL APPEAR SOON IN A
TIMELY FEATURE OF INTENSE
DRAMATIC STRENGTH AND
HEART APPEAL
UNDER THE PERSONAL
DIRECTION OF
FRANK POWELL

TERRITORIAL RIGHTS ONLY

FRANK POWELL
PRODUCTIONS
INCORPORATED
TIMES BUILDING, NEW YORK

BLUE BIRD PHOTOPLAYS (INC)

PERHAPS the most tangible result of the announced BLUEBIRD policy of "The Play's the Thing" is the wider latitude it opens to both producer and moving picture patron.

Where, under the star system, plays must always be selected with deference to the star's "type," the new era has made available as photoplay material the best plays and books the world has known.

The BLUEBIRD policy in the hands of its capable directors is responsible for the marvelous "art that conceals art," which makes BLUEBIRD Photoplays so delightfully realistic.

These facts are being presented each week to some 10,000,000 readers of the Saturday Evening Post, through the medium of advertisements now appearing and to appear for 52 weeks. Increased attendance in all BLUEBIRD theatres indicate the Exhibitor's share in this unprecedented co-operation.

Book through your local BLUEBIRD offices or through the Executive Office of

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PHOTOPLAYS (Inc.)

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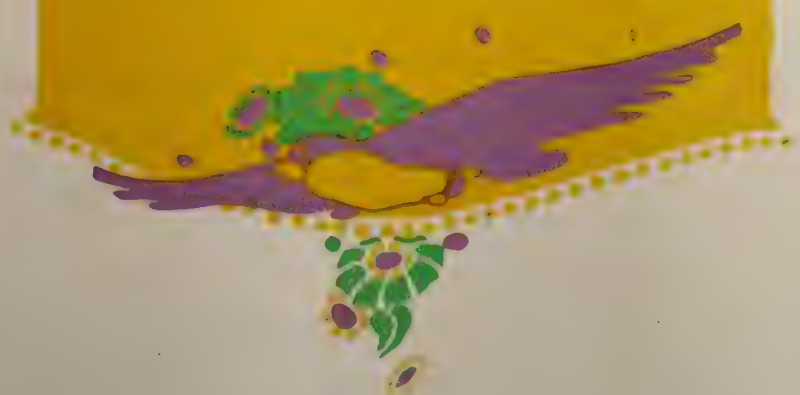

Burton Rice
BLUEBIRD PHOTOPLAYS, INC., PRESENT
"THE SECRET OF THE SWAMP"
WITH MYRTLE GONZALEZ
VAL PAUL & GEO. HERNANDEZ
WRITTEN AND PRODUCED
BY LYN REYNOLDS

A LETTER FROM LILIAN BELL

The Eminent Chicago Novelist

LILIAN BELL
1024 EAST 46TH STREET
CHICAGO

July 4, 1916.

My dear Mr. Dixon:

I enjoyed myself rarely last night at THE FALL OF A NATION. It is dramatic photography raised to the *n*th power, enhanced a hundred fold by Victor Herbert's descriptive music. I never have seen anything like it--probably because there IS nothing like it. The finish of this triumph of photography makes other productions seem crude. I shall go again and again and tell my friends to go. I had a distinguished party with me last night, all of whom were both thrilled and delighted. We hardly breathed!

Faithfully yours Lilian Bell

The tribute printed above is just an example of hundreds and hundreds received from prominent people by the NATIONAL DRAMA CORPORATION, 1465 Broadway, New York. The Dixon-Herbert spectacle has the quality of world-wide appeal. Exhibitors in all parts of the country and abroad are anxious to secure

THE FALL OF A NATION

PARAMOUNT PROGRAM

Famous Players-Lasky

Combined To Make

Bigger and Better Productions for the Paramount Program

FAMOUS PLAYERS —
485 FIFTH AVENUE

ADOLPH ZUKOR
PRESIDENT

JESSE L. LASKY
VICE-PRESIDENT

PARAMOUNT PROGRAM

JESSE L. LASKY Presents

MARIE DORO

(Star of "Morals of Marcus," "The White Pearl," "Diplomacy" and "The Heart of Nora Flynn")

in

"COMMON GROUND"

BY MARION FAIRFAX.

RELEASED ON THE *Paramount Program*
THURSDAY, JULY 27TH

DANIEL FROHMAN PRESENTS

HAZEL DAWN and OWEN MOORE IN "UNDER COVER"

An Extraordinary picturization of Roi Cooper Megrue's Melodrama which ran two years in New York.

A FAMOUS PLAYERS PRODUCTION

RELEASED ON THE *Paramount Program*
THURSDAY, JULY 20TH

LASKY CORPORATION

NEW YORK CITY

SAMUEL GOLDFISH, CHAIRMAN, BOARD OF DIRECTORS

DANIEL FROHMAN, CECIL B. DEMILLE } PRODUCING MANAGERS

Paramount Pictures

are

Famous Players, Lasky, Morosco, and Pallas Productions

Consistently Great

because each producer is a great producer, a big producer, made constantly bigger by the competition of its associated producers, of which each seeks always to be the best.

Ask Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

5418

Paramount Pictures

are

Famous Players, Lasky, Morosco and Pallas Productions

The Strand Theatre in New York, opened April 9, 1914. In two years and three months, it has featured but one non-Paramount picture—and that was before Paramount was formed.

The Stanley Theatre in Philadelphia, has featured Paramount Pictures exclusively since the day it opened.

The Coliseum in Seattle, opened with a Paramount picture and has shown Paramount all week and every week since.

Paramount has played a tremendous part in the success of theatres like these.

PARAMOUNT CAN DO THE SAME FOR YOU.

Ask our exchange to-day.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Oliver Morosco

PRESENTS

RITA JOLIVET

IN

"AN INTERNATIONAL MARRIAGE"

BY GEORGE BROADHURST

RELEASED JULY 24TH

PRODUCED BY

The Oliver Morosco Photoplay Co.

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

PARAMOUNT PICTURES

Paramount Pictures

PARAMOUNT
Short Subjects
Weekly Releases

PARAMOUNT PICTOGRAPHS

PARAMOUNT—BURTON HOLMES TRAVEL PICTURES

PARAMOUNT—BRAY ANIMATED CARTOONS

PARAMOUNT PICTOGRAPHS

(The Magazine-on-the-Screen)

Did you ever see a police dog go up to the second story of a house after a thief? Our camera man did. And he got a picture we can talk about.

Over in Jersey when we took the "Hazards of a War Bride," we almost lost two valuable men in a nitric acid fire. But you should see that picture!

And here we are telling you about them! We don't need to talk about Better Babies nor about those new articles showing American business efficiency, and the great outdoor stuff that is coming our way.

Ask our exchange today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

German Submarine Deutschland at Baltimore

Scores Another Beat!

Again HEARST INTERNATIONAL NEWS PICTORIAL—the newspaper of the films—has beaten every other news reel to a frazzle. This time its exclusive pictures of the submarine Deutschland are the sensation of the hour.

Hearst International
News Pictorial

Within fifteen hours after this amazing submarine was sighted in American waters, HEARST INTERNATIONAL NEWS PICTORIAL had it on the screen in thirty-five theatres.

That is the kind of enterprise the public appreciates. Put on this news reel, Mr. Exhibitor, and make a hit.

International Film Service, Inc.

Branches:
NEW YORK—7th Avenue at 49th Street
CHICAGO—207 So. Wabash Ave.
BOSTON—69 Carver Street
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LOS ANGELES—912 So. Olive Street
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WASHINGTON—712 11th Street, N. W.
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The GRIP OF EVIL
PATHÉ

IS HUMANITY IN THE GRIP OF EVIL?

¶ That question has interested the nation's brainiest men—Governors, Senators, Congressmen. It will interest YOUR audiences.

¶ With the above title Pathe has had produced by Balboa a master plot in 14 chapters, featuring the popular and talented

JACKIE SAUNDERS AND ROLAND BOTTOMLEY

¶ You know Pathe Serials are more than a name—they are a guarantee for BIG money.

¶ Get YOUR share by booking this great production, backed by a $100,000 advertising campaign that is reaching millions.

PATHE'

"PATHE'S WHO'S GUILTY?

PICTURES ARE A KNOCK-OUT"
Pittsburg (Pa.) Press.

¶ The Newburg (N.Y.) Times says: "Who's Guilty" is the finest production we have ever seen in Newburg."
¶ San Bernardino (Cal.) Sun says: "Who's Guilty" is the most interesting series of stories yet conceived and produced in pictures."
¶ Scores of newspapers have spoken in a similar vein of this great series.

If you are'nt showing it get it NOW!

PRODUCED BY ARROW

The PATHÉ EXCHANGE Inc.
EXECUTIVE OFFICES
25 WEST 45th ST NEW YORK

ANNOUNCEMENT
THANHOUSER
Beginning
Will Release Through

THANHOUSER will release two 5-reel features each month on PATHE'S Greater Program of GOLD ROOSTER PLAYS.

For a time THANHOUSER produced about 40 reels per week. Some time ago they adopted the new policy of one-fourth the number of reels and four times the quality. We have seen the first six of these master features. They are great!

Edwin W. Thanhouser, genius of production,

W. E. Shallenberger, one of the creative minds of the industry,

Crawford Livingston, the famous banker, who has made possible some of the greatest achievements of the industry,—

These three men guarantee the super-excellence of THANHOUSER productions.

With the unrivalled facilities of their New Rochelle and Jacksonville studios, and their great financial resources, THANHOUSER is now making features as great as it is possible to make them.

TO EXHIBITORS!

FILM CORPORATION

August

The PATHÉ EXCHANGE inc.

PATHE'S traditional policies of QUALITY PICTURES and CO-OPERATION WITH EXHIBITORS, assure the best possible service—that's why this alliance was formed.

With ARROW, ASTRA, BALBOA, BLACHE and THANHOUSER—with contracts for picture rights to the stage successes of AL H. WOODS and HENRY W. SAVAGE, and with a staff which includes some of America's best playwrights, we guarantee future releases up to the standard of "At Bay," "Via Wireless," "Madame X.," "The Woman's Law," and "New York," which rank among the greatest ever produced.

PATHE feature releases compare with PATHE Serials and PATHE NEWS, which all admit are in a class by themselves.

Ask our nearest exchange to screen them for you.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ presents the beautiful favorite of two continents

LINA CAVALIERI
with
L. MURATORE

in the five part Gold Rooster Play

THE SHADOW OF HER PAST

Released July 17th

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ

They all want to see GOLDBERG animated cartoons!

Show them in your theatre and you'll find there are more hearty laughers in your community than you ever dreamed of!

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Bessie Barriscale
in THE PAYMENT

TRIANGLE PLAYS

A modern drama of the highest type and by far one of the best in which Bessie Barriscale has starred, "The Payment" released July 30th will receive more than a passing welcome.

YES

I SHALL FORM A NUMBER OF ADDITIONAL COMPANIES HEADED BY STARS OF DISTINGUISHED MERIT AND ESTABLISHED BOX-OFFICE POWER.

LEWIS J. SELZNICK

Released on the Metro Program July 17.

YORKE FILM CORPORATION PRESENTS

HAROLD LOCKWOOD

AND

MAY ALLISON

IN THE SUPREME METRO WONDERPLAY

THE RIVER OF ROMANCE

From E. J. Rath's Novel in
Five Fascinating Acts.
Directed by Henry Otto

Released
on the
METRO
Program
JULY
24.
METRO
PICTURES
COLUMBIA
Pictures Corporation
presents
The supreme Star
IRENE
FENWICK
in
THE CHILD OF
DESTINY
A METRO wonderplay
in Five Superb Acts,
Directed by William Nigh

MUTUAL CHAPLIN SPECIALS

The Greatest Attraction

At this particular season of the year, during the torrid days of summer, the strongest possible attractions are needed to hold up patronage.

CHARLIE CHAPLIN

in the series of Mutual Chaplin Specials is the surest and greatest attraction you can book. **Remember, a Chaplin Mutual has never failed to fill any house!**

His latest subjects, "The Floorwalker," "The Fireman," and "The Vagabond" are drawing record breaking business everywhere and leave such a delightful impression that everyone is eagerly following his Mutual Chaplin releases.

Book the entire series of Mutual Chaplin Specials at any one of the 68 Mutual exchanges.

WILLIAM RUSSELL SERIES

The value of any production to an exhibitor is gauged by the number of dollars it brings into the box office and the amount of satisfaction it gives the box office patrons.

The William Russell series is bringing big returns to exhibitors because of the popularity of the star and the mouth-to-mouth advertising each subject receives after its showing. It is giving satisfaction everywhere because each picture is of the most popular type.

Eight productions, each a separate and distinct subject in five reels, comprise the series.

Released June 8
SOUL MATES

Released July 6
THE HIGHEST BID

Released Aug. 3
THE GUIDE

Released Aug. 31
THE MAN WHO WOULD NOT DIE

Released Sept. 28
THE TORCH BEARER

With three other pictures to be released Oct. 26, Nov. 23, and Dec. 21, respectively.

Book the entire series at any one of the 68 Mutual exchanges. It's one of the solidest successes of the year.

Produced by American Film Co., Inc.
S. S. Hutchinson, Pres.

MUTUAL STAR PRODUCTIONS

5 BIG PRODUCTIONS IN THE HELEN HOLMES SERIES

It Answers Your Needs

The Helen Holmes Series is not a continued story but a **series** of five tense dramatic productions, each in five reels and each a separate and distinct subject, featuring

HELEN HOLMES

It has all the essentials an exhibitor wishes in an attraction—namely, that unbeatable combination of a splendid star with an established following and the highest quality of entertainment.

Released June 5
WHISPERING SMITH

Released July 3
MEDICINE BEND

Released July 31
JUDITH OF THE CUMBERLANDS

Released Aug. 28
THE MANAGER OF THE B & A

Released Sept. 25
THE DIAMOND RUNNERS

The entire series booked on a special plan. Apply at any one of the 68 Mutual exchanges for information.

Produced by Signal
Directed by J. P. McGowan

MUTUAL SI
Every
Attacked by the Conspirators
(Extract from Chapter 10)
With a smothered groan, the young officer sank to the ground. All this Cleo saw, but not until Mahlin started toward her did she realize that she was powerless to aid her friends and that her own life was in imminent peril. Then, with Mahlin barely a score of yards behind, she turned and ran like a frightened deer. Satsuma stopped only long enough to rifle Hope's pockets, taking from them his pocketbook, his papers, and the piece of the book-cover containing the key to the code.
Thos. Chatterton

AL FEATURE

Scene Thrills!

The intense, compelling thrills of this patriotic story are bringing thousands each week to theatres where "The Secret of the Submarine" is shown.

Over 1000 Newspapers Publish the Story

A chapter of the novelization of this powerful photoplay is read every week by hordes of American citizens who insist on seeing the pictures. *You* can make capital out of this vast popularity—attract the crowds to *your* theatre on these hot nights.

Read What This Exhibitor Says —

"'The Secret of the Submarine' is one of the best serials I ever had in my house."

[Signed] D. H. THOMPSON,
The Muse-Us Theatre,
Dayton, Ohio.

Book This Proved Success Today

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Co., Inc.
SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL PICTURES

That Gal of Burke's

A virile "Mustang" two-part drama, featuring Anna Little and Frank Borzage in the important roles—an unusual story of mountain life.

Directed by Frank Borzage. Released July 28th.

Pastures Green

Vivian Rich, Alfred Vosburgh and George Periolat in a refreshing two-reel "Flying A" love story. Superb pastoral scenes and a clean plot well acted.

Directed by Carl M. LeViness. Released July 24th.

Gamblers in Greenbacks

A one-reel "Beauty" comedy, chock full of unique comics—with Carol Halloway and John Sheehan.

Directed by Archer MacMackin. Released July 26th.

Out of the Rainbow

This three-reel "Flying A" drama is a gripping film adaptation of a romance, threaded with intrigue. Edward Coxen and Lizette Thorne are shown to advantage in the principal parts.

Directed by Thos. Ricketts. Released July 27th.

A Germ Gem

Orral Humphrey is shown as a crank on the subject of disinfectants in this comical one-reel "Beauty."

Directed by Orral Humphrey. Released July 30th.

"Flying A," "Mustang" and "Beauty" film subjects represent the pinnacle of achievement in story, action, personnel and photography.

Book These for Sure Success!

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President

Chicago, Ill.

MUTUAL PICTURES

Your Patrons Learn
About Their Own Country
And Laugh Heartily at
their Own Countrymen

When you show

"SEE AMERICA FIRST"

Scenic—with U. S. Government National Park Pictures

with

GAUMONT'S KARTOON KOMICS

By Harry Palmer, on the Same Reel

Other Great Gaumont Single Reels

"REEL LIFE"—The Mutual Magazine in Film. July 23—"A Day in the World's School House"; "Preparing Anthracite Coal for Market," and "Sea Gulls."

THE MUTUAL WEEKLY — First news from the front. Let your patrons follow friends and relatives on the border in this Reel of Scoops.

Here is the Biggest and Best 3-Act Photodrama of the Month

GERTRUDE McCOY *in* "GATES OF DIVORCE"

Released July 20

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

The Faded Flower

A modern Society Photo-Drama in 6 Acts, written and directed by Ivan Abramson

Read what the critics say in the current issue of the trade papers of this first all-star cast, 100% story Ivan production — then book "The Faded Flower" from your Ivan Exchange.

IVAN FILM PRODUCTIONS

126 West 46th Street NEW YORK CITY

Sauce for the Goose is Sauce for the Gander

THE public buys its entertainment on the open market plan.

It shops from one theatre to another—for **the best.**

It will not **contract** with the exhibitor to patronize his theatre at any particular time, nor to see any certain company's features.

To cater successfully to this public, the wise exhibitor will follow its policy in booking his attractions.

V. L. S. E. Inc.

"The Daring of Diana"

A Vitagraph Blue Ribbon Play
in Five Parts

Featuring
The Well-Loved Favorite

Anita Stewart

Matching her courage against her captor's cunning—facing the vengeance of a desperate impostor and the power of an unscrupulous political "ring"—Diana Pearson, a girl reporter on the Daily Argus, effects her escape and brings the band and its leaders to earth. Though she fought in the face of death itself, her loyalty to the paper and to its young chief made it a work of love.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Orrin Johnson

Is Presented In

"THE LIGHT AT DUSK"

A Lubin Sovereign Play in 7 Parts

By

Anthony P. Kelly

Directed by

Edgar Lewis

A powerful picture of the misuse of money and position.

Other Lubin "Sure-Fire" Offerings

"The Great Divide"
House Peters and Ethel Clayton

"The Nation's Peril"
Earl Metcalf and Ormi Hawley

"Dollars and the Woman"
Ethel Clayton and Tom Moore

"Souls in Bondage"
Nance O'Neil

"Love's Toll"
Rosetta Brice and Richard Buhler

Coming

"The Barrier"
By Rex Beach

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"The Valiants of Virginia"

Hallie Erminie Rives' romance of Old Virginia, featuring KATHLYN WILLIAMS, supported by a carefully selected company of artists, is packing 'em into every up-to-date theatre!

Plays With A Pull

"The Rosary"
"Thou Shalt Not Covet"
"No Greater Love"
"At Piney Ridge"
"The Carpet From Bagdad"
"Unto Those Who Sin"
"Into The Primitive"
"House of A Thousand Candles"
"The Cycle of Fate"
"The Millionaire Baby"

Selig Red Seal Plays are the Best in the World!

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U.S. PAT OFF.

Lewis S. Stone

Supported by

Marguerite Clayton

E. H. Calvert

And

Sydney Ainsworth

Is presented in

"According to the Code"

In 5 acts

Written by

Charles Michelson

Directed by

E. H. Calvert

Essanay Features

"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT

Released through V. L. S. E. Inc.

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811 E Street N W

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142 Baronne St

Syracuse
117 Walton St

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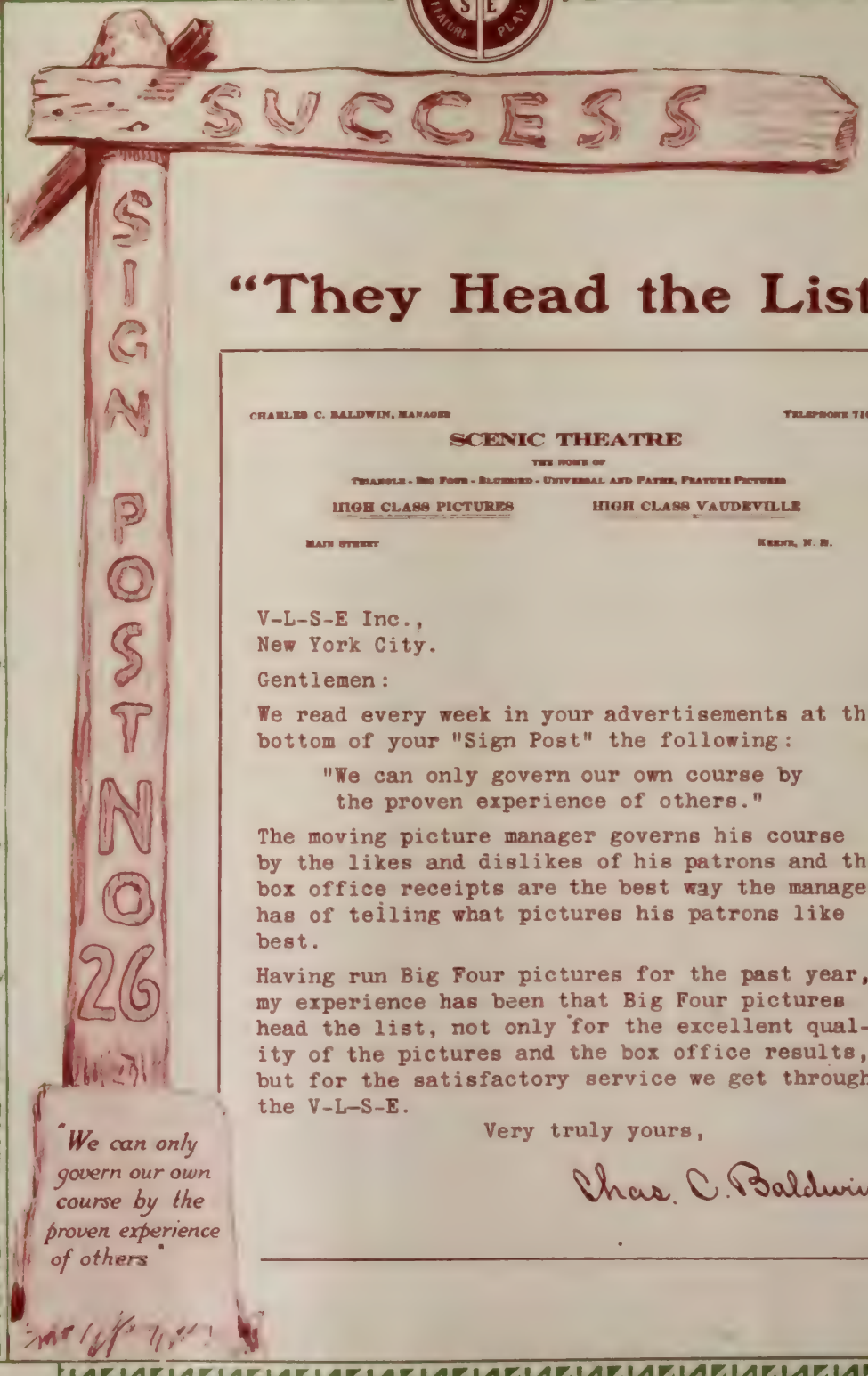
Montreal
19 St Catherine St W



"They Head the List"

CHARLES C. BALDWIN, MANAGER — TELEPHONE 716-W

SCENIC THEATRE

THE HOME OF

TRIANGLE - BIG FOUR - BLUEBIRD - UNIVERSAL AND PATHE, FEATURE PICTURES

HIGH CLASS PICTURES — HIGH CLASS VAUDEVILLE

MAIN STREET — KEENE, N. H.

V-L-S-E Inc.,
New York City.

Gentlemen:

We read every week in your advertisements at the bottom of your "Sign Post" the following:

"We can only govern our own course by the proven experience of others."

The moving picture manager governs his course by the likes and dislikes of his patrons and the box office receipts are the best way the manager has of telling what pictures his patrons like best.

Having run Big Four pictures for the past year, my experience has been that Big Four pictures head the list, not only for the excellent quality of the pictures and the box office results, but for the satisfactory service we get through the V-L-S-E.

Very truly yours,

Chas. C. Baldwin

V.L.S.E. Inc.

The

ESSANAY-CHAPLIN

comedy

"POLICE"

has broken box office records in more than 5,000 theatres. Have you got your share in the cutting of this gigantic melon?

GENERAL FILM SERVICE

FEET--LAUGHS RESULTS

It's not the feet of film you should worry about.

It's the number of laughs in the number of feet

ESSANAY-CHAPLIN'S

BURLESQUE ON

"CARMEN"

has a "laugh in every foot." That's the real reason this feature is such a big attraction and coin bringer whenever and wherever played.

Book it through

V. L. S. E., Inc.

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR..PRESIDENT

1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY V L S E

Book These for Your Variety Program

Essanay made—That's your guarantee for as perfect photoplays as human agency can produce

JOHN LORENZ and ANNE LEIGH

are presented in

"Repentance"

3 act drama - - - - July 29

FRANCIS X. BUSHMAN

is presented in

"A Brother's Loyalty"

2 act drama - - Reissued July 25

"CANIMATED NOOZ PICTORIAL No. 13"

By Wallace A. Carlson

1 reel cartoon and scenic - - July 26

TRADEMARK
Reg. U. S. Pat. 1907

GENERAL FILM SERVICE

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

UNICORN FILM SERVICE CORPORATION

Every Day a Winner for You

A pretty strong statement*—but one that will be vouched for by every exhibitor using *Unicorn Service. **We receive request upon request for an increase of program—a sure sign that exhibitors, all over the country, are strong for *Unicorn Service.***

The maintenance of our high standard of releases is indicated in the three subjects following, which show the wide range, the strength and the quality of *Unicorn Films.*

THE LOVE DOCTOR

With Mack Sennett

1 Reel Comedy

Cast: **Mack Sennett, George Nicholls, Eddie Dillon, Florence Barker**

M. T. Hedd, M.D., was a doctor whose pet hobby was to disinfect everything for fear of lurking germs. Even with this to draw him back he got along fairly well in the world. Finally, he decided to make love. Strangely enough, he was making considerable progress in this direction, when his foot slipped. He disinfected his lady love's lips before he kissed her. He hasn't stopped running yet. *Released July 17th.*

A NOBLE SACRIFICE

With Mary Pickford

1 Reel Drama

Cast: **Mary Pickford, Arthur Johnson, Florence Lawrence, Mack Sennett, Flora Finch, James Kirkwood**

That the maxim "Beauty is only skin deep" is a true one, is the point brought out in this film in a superb manner. The sacrifice of the love of a girl whose beauty had been marred by an unfortunate accident furnishes the central theme of this inspiring masterpiece. An unusual number of stars are presented to bring out the wonderful portrayals of character. *Released July 19th.*

WHOM GOD HATH JOINED—*with Barbara Tennant*

2 Reel Drama

Cast: **Barbara Tennant, O. A. C. Lund, J. W. Johnson, Alec B. Francis, Guy Hedlund, Julia Stuart**

Polka Holla Camp never encountered a worse criminal than Steve Stone. And yet this same Stone won a woman as his wife thru the uncertain medium of a pair of dice. A child was about to be born to the wife and it was at this point in his life that Steve became a real man, offering his life for that of the mother. Her noble soul saved him from the noose, thus fulfilling the almost divine injunction—"Whom God hath joined, let no man part asunder."

This film is a strong, virile study of every conceivable human emotion in the melting pot of caste and race, the Northwest. Exteriors showing miles of "God's own country" rival the faithful reproductions of true-to-life western mountain homes in this wonder-picture. *Released Friday, July 21st.*

***Unicorn Film Service* will prove a winner for you; remember these points:**

Twenty-one reels weekly of the best one and two reel subjects ever produced—
Stars of national reputation in every cast—
Clean and clear new film—
Prices lower than you are now paying for poor subjects and worn-out film—
Posters distinctive in design and compelling in character.

USE UNICORN SERVICE AND MAKE MONEY

Communicate with the Exchange in your district, *now.* Don't allow your competitor to beat you to it. If you do not know where the nearest Exchange is located, write direct to the New York Office.

UNICORN FILM SERVICE CORPORATION

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

THE most powerful and exciting serial ever attempted :: IN 16 STARTLING EPISODES.

Directed by T. Hayes Hunter

FEATURING

The Master Star

MAURICE COSTELLO

and beautiful

ETHEL GRANDIN.

To be released through METRO EXCHANGES

First release

AUGUST 21

ARRANGE YOUR BOOKINGS NOW

THE CRIMSON ST

Produced by th

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Saturday, July 29, 1916

Facts and Comments

THE MOVING PICTURE WORLD sincerely appreciates the action of the National Convention in recognizing its services to the cause of the organized exhibitor. We believe that no advance can be made in this industry without taking the exhibitor into the councils of the industry, we have always believed, and believe now, that for fighting the common enemy the exhibitor constitutes the infantry, cavalry and artillery. In the last analysis the moving picture depends for popular favor and prosperity on the man who shows the pictures to the public. The public will judge him as well as the pictures. If he has a just conception of the value and responsibility of his work, he will be the industry's great bulwark against ignorance, predjudice and fanaticism. We believe that the exhibitor can do more for himself and the industry at large by being properly organized. Such has been the signet of our policy ever since its birth. THE MOVING PICTURE WORLD does not look upon this great question as a question of expediency. We do not question and abuse the exhibitor in the early part of the week and load him down with flattery in the latter part of the week. Possessing a conviction we have never been under the necessity of constantly jumping from one side of the fence to the other. Editorial acrobatics may be interesting and as a spectacle even diverting, but there is no sense in it nor any usefulness.

* * *

THE hottest fight in the convention was precipitated by the discussion on the advanced deposits. On no subject which came before it did the convention show such vehemence and such unanimity. It seemed to be the consensus of opinion that exhibitors ought to be entitled to the same credit which is extended in other lines of business. Several of the delegates in the course of the debate declared that the deposit system was helping some of the companies to keep alive. In fact it was broadly intimated that some of them did business with the exhibitors' money. Even those who believed that a modified deposit system might be put into effect were emphatic in their opinion that the exhibitors should be allowed interest on their money.

* * *

"KEEPING high-priced reels on my shelves in order to give my patrons variety is a pretty expensive proceeding," said one exhibitor in the course of an informal discussion in one of the corridors of a Chicago hotel. His experience is by no means exceptional. At the present time some of the exhibitors following this practice manage to make money in spite of the handicap. It is not, however, a healthy condition by any means and again emphasizes the need of sensible internal regulations. The day is not far distant when such a handicap will be fatal to any exhibitor who attempts to carry it.

* * *

AMONG the minor resolutions adopted by the convention was one asking the exchanges not to furnish service to churches, etc., when such service might result in injury to an exhibitor. We do not know how such a rule could be enforced, but even if it could be enforced we seriously doubt its wisdom. Except in rare instances, such competition is negligible. The whole question presented by this resolution will solve itself in the near future when a special educational service will be furnished to churches and schools, which cannot come into conflict with the regular motion picture entertainment. Those of our readers who have followed the plans and suggestions outlined in the "Moving Picture Educator" in this paper will know exactly what we mean. The complete separation between the educational screen and the entertainment screen is one of the few certainties of the future of the motion picture industry.

* * *

ON ONE question there is a most emphatic agreement between producers and exhibitors. We are overdoing the star business and advertising third and fourth rate talent into stardom at our expense and to our detriment. This tendency to make stars out of unsuitable material is draining the coffers of the producer and is forcing high rentals on the exhibitors. We fail to see where this system is of any benefit to the public.

Perpetual Aspiration

By Louis Reeves Harrison

BY perpetual aspiration, by ardent desire for the promotion of knowledge for the building of character, for the advancement of human welfare are we able to accelerate the progress of this new art entrusted to our care. It will not do for us to stand still and absorb the benefits it is giving with a free hand. As authors, as critics, as supervisers of artistic treatment, as interpreters of thought and feeling, as contributors to scientific development, as developers of business system, we must have one steady aim, whether individual or collective, and that is for continued improvement.

This new art grew out of a combination of scientific knowledge and mechanical ability not created by any one inventor but through an evolution to which ingenuity of many contributed, here a little and there a little, until it became one of the wonders of the world, a rival to the typographic art as a means of teaching man what he was, what he is and what he may come to be, but the creative genius which built up the means of communication is of a kind distinct from that best calculated to use the means for ends of artistic achievement.

It is to be expected that capitalists *outside* the business will give initial consideration to the means. Their first idea is to get some sort of an organization in shape, an office, a studio, a director and a company. With scientific work well taken care of by specialists and distribution practically assured for any meritorious line of visualizations, attention becomes very naturally concentrated upon visualization itself, upon reaching some sort of an arrangement for the artistic picturing of this or that superior story in action.

A capitalist on the *outside* can be excused for thinking that he has mastered the art of producing moving pictures when he has acquired the means of visualization, but is it particularly intelligent on the part of those *inside*, who have fully acquired the *means* of visualization, and some experience besides, not to give due consideration to the *ends* in view? If the chief end of production is dependent upon having something worth while to produce, how many among those who have the artistic means well in hand are giving first consideration to the ultimate purpose?

The dynamo of electric thought and feeling to be distributed is a form of creative genius found in the human mind, one as yet faintly called upon. It is as though we had laid a very complete system of wires, capable of conveying tremendous power, and turned on a feeble current. Now that we have the means of transmitting energy and light and realize fairly well how it can be generally distributed at small cost, is it not time that some attention be given to the dynamo?

There is in existence today a series of effective organizations for the making, distribution and exhibition of moving pictures—moving pictures of what? We have *reflected* in new form a very large part of what has been done in the older arts, but our race keeps moving along, continually building a new world. The whole idea of civilization is contained in the elevation of our social and individual lives, in the advancement of the arts and learning. The answer will probably be found in the profession of letters, where men learn to build bridges of enlightenment between the past and the future, men with souls big enough not to use a process merely for profit, but for some splendid purpose besides.

The profession of letters is very deceiving in some respects. The fact that it is an intellectual calling has a peculiar effect upon some people. They imagine that a man of ideas, who has acquired a knowledge of how to express and preserve them in language, is one who inclines to make a dry and disagreeable display of what he has learned, a sort of talkative schoolmaster. In truth, when he is gifted with imagination, both creative and constructive, he adopts the entertaining medium of a life story and embodies his thoughts in fiction or in the drama.

The subtle simplicity of Mark Twain, as we are just beginning to find out, was but the mask for an unsuspected Shakespeare in our midst. He was addressing a people sick to death of the gloom and hypocrisy of Puritanism and suited his method to his audience. He so completely won our hearts in advance that we were unaware of his lecture until it had taken effect. Very largely unsuspected of being a man of letters, he was in reality a master of that most seductive and deceiving of all professions. Akin to this misconception is one more stupid, that superior fiction belongs to an inferior department of literature.

Few of us read the essay. Its terms are too concentrated to deeply impress any but logical minds. But let the idea it embodies be put in terms which profoundly affect the emotions, as in superior fiction, written or visualized, and we have a result easily recognized as a work of genius. The ultimate purpose of effective organizations for the making, distribution and exhibition of moving pictures is to widen the vision of our people through the great human story told in superior fiction and as wrought by the skill of those who have mastered the craftsmanship of this new and wonderful medium.

If a producer needs a clue as to what constitutes superior fiction, it is not reasonable to expect that he will ordinarily recognize it when it is brought to his attention, but there is suggestion for him in the idea to be conveyed. Is that idea in accord with the most advanced knowledge of our times, or does it depend upon some old idea, like the inheritance of disease, long proven false? The false should never be sent broadcast among millions of people. Make sure that the author knows what he is talking about and that he is not trying to further the interests of some fad or foolish faith. If he is not in touch with scientific discovery he is behind the times, and his story may be an instrument of evil instead of good.

We are less interested in what we were than in what we are, and less in what we are than in what we are to become. If the author's theme is not in accord with intelligence of today, it is not worth visualizing. *Theme*: He may develop it in time and place according to his own best judgment. Scrutinize the *theme* more sharply than structure and structure more closely than treatment. It is of high merit when it adequately presents an idea well thought and well wrought which may contribute to the elevation of our individual and social lives.

The way to pay our debt to great thinkers of yesterday and today, those who have contributed heavily toward making life more beautiful for us, is to enter bravely and unselfishly into the spreading of enlightenment through this wondrous new medium, that we may make life for others more beautiful today and tomorrow. Ours to perpetuate the light of intelligence and to kindle anew every day a desire for improvement, an aspiration perpetual.

INTERNATIONAL HAS NEW PRESS AGENT.

The International Film Service, Inc., has appointed Theodore C. Deitrich publicity and promotion representative. Mr. Deitrich has long been connected with the editorial department of the New York American.

The Best Convention Ever Held

By W. Stephen Bush.

WE ARE used to speaking of changes and movements in the motion picture industry as rapid, and in a general way this is quite true. Indeed some of the changes and movements in this industry have been altogether too rapid. In watching the heart-breaking pace at which the industry has moved along, we have come to adopt an unnatural, and I must add, an unhealthy standard of speed. We have lost sight of the fact that all growth must be slow in order to be permanent. Pretty nearly everybody in the industry has sought to apply our usual swift pace to the National League of Exhibitors. Because the organized exhibitor was slow in realizing his needs, because he frequently proved to be indifferent to the cause of organization, because he too frequently disparaged himself and his organization, many men with a contracted vision have been unable to realize the strength and power of the organized exhibitor until the convention just ended in Chicago has come upon them as a revelation.

The time for an unqualified eulogy of the organized exhibitor and of the work done at the Chicago Convention has not arrived as yet. Indeed, to a critical mind, its imperfections are quite apparent; to an impartial observer the work of the convention frequently looked like a pathetic struggle for articulate utterance. The proceedings not only moved slowly, but at times, irregularly and aimlessly. However, no discouraging conclusion can be drawn from these facts. On the contrary, when one considers the earnestness and enthusiasm of the men, their former lack of opportunity, the hard struggle they made in the face of extraordinary handicaps, one cannot help entertaining good hopes for the future. Compared with previous conventions, the Chicago Convention has been a convention of achievement. It has made important and much needed changes in its constitution and by-laws. It has considered, with great attention, and in an admirable spirit of co-operation, the proposals that have been made to it on behalf of the manufacturing interest. It goes without saying that the first steps of a movement toward a re-adjustment of the relations between producer and exhibitor are necessarily slow. Nothing could be more ill-advised than haste, nothing more calculated to excite suspicion at a time and place when every trace of suspicion must be banished.

Not the least significant feature of the Convention, the proceedings of which have been reported by The Moving Picture World with its usual thoroughness and accuracy, is its representative candidate, both in a personal and geographical sense of the word. Many states, formerly unheard of at National Conventions, have been represented at Chicago. The older organizations have been greatly strengthened as is shown by their larger representation. As now constituted the National League covers more than 50 per cent of the populous states in the Union. Thus more than a mere nucleus or skeleton of an organization exists to-day. The example of strong organization in the big states of the Union is bound to have a wholesome effect on the further development of the organization.

For the first time in the history of the Exhibitors' organization, the great majority of the delegates represent large and substantial investments in the industry. The theaters owned by the delegates at Chicago represent investments of many millions of dollars. At the same time, there is a generous sprinkling of the owners of smaller theaters whose aid and co-operation is as necessary as that of the big owner.

The most encouraging feature of the Convention has been its splendid spirit. There was no wrangling, no personalities were indulged in, and all its movements, though at times awkward, never lacked a certain dignity, the dignity which we always find associated with sincerity of motives.

At this writing it seems highly probable that the proposals of the Delmonico Conference will be accepted by the convention. No better evidence could be asked than the spirit of conciliation which has dominated the convention from the very beginning.

The New President

By W. Stephen Bush.

THE MOVING PICTURE WORLD congratulates the National League of Motion Picture Exhibitors of America upon the election of Lee A. Ochs as President for the ensuing year. Mr. Ochs possesses the one quality which at this time, above all others, is greatly needed in the chief executive—the quality of energy. He is in the full flush of youth, and whatever success has come to him in life has been due to his strict integrity, to his constructive mind, and to his consistent hard work.

He has been connected with the cause of organization for about three years, and the present splendid state of the league in New York is largely due to his untiring activity.

He is the first president under the new dispensation, which provides for co-operation between producer and exhibitor. Everybody knows that he possesses, in an unusual degree, the qualifications which make success in the office a moral certainty. He has won the respect and confidence of the exhibitors. If he can likewise secure the respect and confidence of the producers he will undoubtedly accomplish a great thing for the cause of the organized exhibitor. The complexion of his mind is essentially practical. He is thoroughly familiar with the needs of the exhibitor, and no one knows the conditions of the industry better than he does.

We hope for a splendid record of achievement from President Lee A. Ochs.

No small credit is due to the retiring President, Frederick J. Herrington, who has labored strenuously and many times without the co-operation he should have received.

KANSAS CONVENTION BREWING.

Christ. Glamann, of Wellington, Kan., president of the Kansas branch of the Exhibitors' League, was in Kansas City on his way to the National. He had a long conference with E. R. Pearson and Charles W. Hardin, directors of the Amusement Association of Kansas, over plans for the joint convention at Topeka which will be called soon, and over the work which will be done in Kansas this fall. Some definite outlines of work were tentatively decided upon—and it can be said now that there will be "something doing." Mr. Glamann visited the various exchanges while in Kansas City.

PLANNING A CONVENTION IN OHIO.

Plans for the proposed convention of moving picture exhibitors of Ohio who are members of the several existing organizations in the state are assuming definite shape, after correspondence on the part of the Cincinnati Motion Picture Exhibitors' League extending over several months. Assurances have been received from the heads of the two state organizations that they favor participation on the part of their members, and indications are that the convention will have an attendance of more than 500 exhibitors. It will be held in September or October, and the principal object will be the organization of a single strong body of exhibitors in Ohio.

Sixth Exhibitors' Convention

National League Holds Successful Meeting in Chicago---Earnestness of Purpose Makes Up for Lack of Numbers and Much Constructive Work is Believed to Have Been Done---New York Man Honored With Office of President---W. A. Brady Makes a Speech---Plenty of Entertainment Provided for Overworked Delegates. Exposition at Coliseum a Huge and Interesting Spectacle

THE Sixth National Convention of the Motion Picture Exhibitors' League of America was opened in convention hall, in the Hotel Sherman, on Monday, July 10, at 11.30 o'clock, by National President F. J. Herrington. Supporting him on the platform were Peter J. Jeup, national treasurer; James Delves, national secretary; A. P. Tugwell, member of the national executive board, and Samuel L. Trigger, of New York.

M. A. Corey of San Francisco, first national vice president; Marion S. Pearce of Baltimore, member of the National Executive Board, and S. H. Brophy of Oklahoma, second national vice president, were absent. Mr. Pearce was detained by serious illness, but Mr. Brophy was expected to arrive in time for Tuesday's opening session.

The following states were represented at the first session: New York, Ohio, Indiana, Michigan, Pennsylvania, California, Tennessee, Alabama, Iowa, Wisconsin, Virginia, Kansas, Utah and Illinois. Expected on Tuesday are the delegations from Minnesota, Missouri, Mississippi, Kentucky and Louisiana. Thomas Furniss of Duluth and James Gilosky of St. Paul came on ahead of the Minnesota main delegation, which will number about eighteen members.

Governor Dunne, of Illinois, accompanied by Secretary of State Louis Stevenson, son of the late Adlai Stevenson, one time vice president of the United States, arrived promptly at the time of opening and the Governor was received with an enthusiastic demonstration that lasted for several minutes. He was introduced by the chairman in a brief speech in which he contrasted the condition of the moving picture industry as it is today with what it was four years ago, when the second national convention was held in this city, at the Hotel La Salle. The progress had been remarkable in all branches of the business, the speaker declared.

"In a little backwoods town in Pennsylvania, not long ago, the exhibitors held a meeting at which the chief subject of discussion was the selection of a fitting emblem for the moving picture," said Mr. Herrington. "After many suggestions one of the members referred to the wonderful popularity of moving pictures and to their dominance of the entire country.

"'There is only one emblem that can fill the bill,' said the man, 'and that is the Stars and Stripes.'"

Governor Dunne, who was formerly a judge of the Superior Court, of Chicago, and afterwards Mayor, enthused the delegates by a speech that paid high honor to moving pictures from an entertaining and an educational viewpoint. The speech, in part, is here given:

"On behalf of the State of Illinois I greet you and extend to you a hearty welcome while within our gates. The industry in which you are interested, and which you represent in this convention, is one of recent development, but it has become of far-reaching importance among the great industries of the country.

"The agricultural implement industry reaches the farmer, and the automobile industry reaches the people in comfortable circumstances, but the moving picture reaches every man, woman and child, because the mothers bring even their babies. In this respect the newspapers cannot be placed in the company of pictures.

"Because of the universality and widespread character of the moving picture, it is every citizen's concern that it be conducted honestly, decently and economically.

"In some respects it imparts information that cannot be given by the newspapers. No written description can give the accurate and thorough information of events taking place in this country and throughout the world that the moving pictures do.

"The moving picture, therefore, can become a mighty power for good, or it may become a power for evil. If conducted by evil men with evil objects, it might disseminate poison instead of profitable, instructive and intelligent information.

"The question has been frequently raised as to whether it is necessary for the state officially to censor its motion picture exhibitions. Many cities have already adopted boards of censorship and some states have created boards of censorship.

"As to whether this movement, in the direction of official interference with the industry, shall be extended or be abandoned depends largely upon the character of the men that operate the industry, and on the character of the exhibitions shown to the public.

"The people want what is just and fair. The less laws against legitimate business, legally conducted, the better.

"If the industry is conducted upon lines of decency and propriety, the demand for censorship will not prevail. If, on the other hand, vicious men, uncontrolled by public law, should exhibit vicious pictures which demoralize the young, then the demand for censorship will be insistent.

"Private enterprises should not be interfered with by restrictive legislation, unless in the legitimate exercise of the police power for the public good. If, however, the morals of the public are being lowered by purient and indecent exhibitions, that moment the state has the right to step in and prevent such injury to public morals.

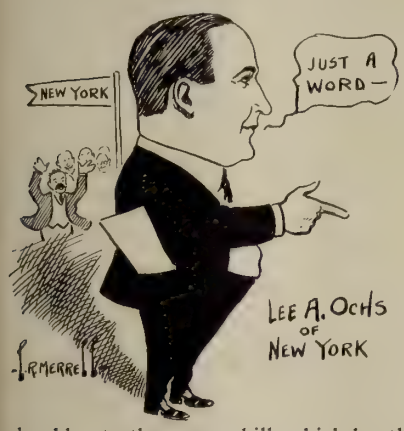
"These considerations had great weight with me recently when there was presented to me for my signature, as Governor, a law creating a board of censorship for the State of Illinois. I made careful inquiry at the time as to the need and necessity of such a law. I found that the city of Chicago had established such a board of censorship, and that motion pictures shown in that great city were censored by this board.

"I was informed that most of the pictures so censored in Chicago were exhibited throughout the State, and upon inquiry I found throughout the State no serious complaint against the moving picture men in reference to the pictures exhibited by them. I found no serious demand for the creation of the board of censorship and such being the situation I vetoed the bill creating such a board.

"I vetoed the bill because I was convinced that exhibitors in Illinois were conducting their business on clean, respectable lines. Conduct your business as conducted in the State of Illinois and you will have no censorship.

"I congratulate you men in the moving picture industry in this state upon having so managed your business as to justify me in my veto of the censorship bill. I hope and trust that the moving picture business will always be so conducted in this state as to make unnecessary the passage of any further censorship bills."

At the close of Governor Dunne's address it was moved by Benjamin Zerr, of Reading, Pa., that he be given honorary membership in the M. P. E. L. of America. The motion was seconded and carried by a rising vote, which was succeeded by a burst of cheering that lasted several minutes.



Secretary of State Stevenson followed the Governor in a short address, in which he informed the convention why he had recommended that Governor Dunne should veto the censor bill, which he, the Secretary, had been instrumental in passing through both houses of the Legislature. He declared that within ten days after the bill had passed his office had been deluged by applications, to the number of 200, while there were only three positions to be filled. He had carefully studied the fitness of these applicants eager to become censors of the people's chief amusement, and concluded that not one of them had the qualifications necessary.

"If the matter of State censorship should ever come up again I will oppose it, as the men who came forward then were so utterly unequal to the task," said the State Secretary.

Judge A. P. Tugwell of Los Angeles, being next called on by the chair, made a witty and eloquent short speech, in which he expressed the wish that he might be an Illinoisian—until after the election, in which Governor Dunne seeks to succeed himself. He closed by enjoining every exhibitor in Illinois to work, tooth and nail, and vote for the re-election of Governor Dunne.

Through the courtesy of the Monarch Film Co., of Chicago, Gene Greene then sang a number of ragtime comedy songs, to the great glee of the convention, which adjourned at 1 o'clock P. M., until 10 o'clock A. M., Tuesday, after the chair announced a meeting of the national executive board, at 8 o'clock Monday morning.

Meeting of National Executive Committee.

The session was held on the Mezzanine floor of the Hotel Sherman. Chairman Herrington announced that the meeting would be an open one and the proceedings informal, and that any delegate would be given an opportunity to speak on any subject for the general welfare of the industry.

Copies of the proposed by-laws of the new general organization had been freely distributed among the delegates. The copies contained a good many thousand words, and the exhibitors, being very busy, had had but little time to make themselves acquainted with the text.

W. Stephen Bush was called upon to say a few words upon the subject of the by-laws of the new organization. He called the attention of the meeting to the fact that the new organization was waiting upon the approval and co-operation of the national league. He said the subject was one of great importance and would require the deep and earnest consideration of the delegates. Some of the provisions might be found objectionable. Others, no doubt, would be considered with favor. He pointed out that with the growth of their organization, new power had come into the hands of the exhibitors and that it behooves them to exercise this power with a full sense of their responsibility. He said that the manufacturers, or at least those manufacturers affiliated with the board of trade, had come to recognize the importance of the exhibitor in any thorough representative film parliament.

Judge Tugwell interrupted the speaker to point out that the rules of the new organization were more liberal to the exhibitor than had been the constitution of the board of trade. The latter organization had given the exhibitor about one-fifth of the representation on the board of directors, while the new organization gave him one-third. Judge Tugwell thought that even that proportion was not commensurate with the influence and the numbers of the exhibitors.

Other delegates present criticised the entries first proposed by the new organization as inequitable and disproportionate.

Mr. Bush was followed by Frank J. Rembusch of Indiana, one of the candidates for the office of president. Mr. Rembusch complained of poor business, citing some of his experiences when he was in the business of making and selling mirrors. He thought there was too much competition in the exhibiting ranks.

"The moving picture business," he continued, "has reached that state when it is incapable of further expansion. This crisis comes about in every industry and it has now come about in the moving picture industry. We have really done nothing in the past to show our power as an organization."

Mr. Choynski expressed the opinion that the two organizations should exist separately, and each independent of the other; but that in all matters touching the common interests of the industry there should be intelligent and sympathetic co-operation between producer and exhibitor. Mr. Choynski imparted a strong flavor of humor to his remarks, dealing in a witty fashion on his personal experiences as an exhibitor in various parts of the country.

There was some more informal discussion, after which the meeting adjourned.

Among those present at the meeting were: A. P. Tugwell, Benjamin Zerr, M. A. Choynski, Frank J. Rembusch, Thomas Furniss, William J. Sweeney, James Delves and W. Stephen Bush.

Tuesday's Events, July 11.

Tuesday's session was called to order by President Herrington at 10.30 o'clock. In a few well chosen words he enjoined on delegates the high importance of peace and harmony throughout their deliberations. He then named the following committee on credentials: Thomas Furniss, Duluth, chairman; Wm. Slimm, Cleveland; S. H. Jones, Oklahoma; A. J. Moellar, Howell, Mich., and George Henry, Chicago.

The committee spent most of the day on their work, so as to be in readiness to make their report at the opening session Wednesday morning.

Benjamin Zerr, of Pittsburgh, then moved that the privilege of the floor be extended to W. Stephen Bush of the Moving Picture World, at all times during the convention. The motion was seconded and carried unanimously.

It was also carried that the representatives of the trade papers be permitted to be present on the convention floor during the proceedings.

W. E. Johnston of the Motion Picture News was then given the privilege of the floor to speak on the subject of the charter and by-laws of the National Association of the moving picture industry, which had been submitted July 6 to the committee-at-large on organization. Mr. Johnston stated that he preferred to yield the floor to hear W. Stephen Bush speak on the question. Mr. Bush replied that since there was so much urgent and important business to attend to mere speech making seemed to him a waste of time. He thanked the convention for the very generous reception which had been given him and on behalf of the Moving Picture World thanked the delegates sincerely. He then spoke as follows:

"There is just one thing that I want to point out to you. It has been said that we must forget the past and that yesterday has passed into oblivion forever. That may be true, but it must also be recognized that the past is the parent of the present and future, and if there is any way of progressing except through studying the lessons of the past, I have been unable to discover it. You cannot separate the past from the present. I advise you to study the processes by which the power in this industry has gradually passed into the hands of the exhibitor. Partly it has been due to your own efforts, which you have continued steadfastly in spite of much discouragement, and in spite of the neglect and indifference which are too often found in your own ranks. Partly this change in the situation has been due to other causes quite beyond your control.

"I will only touch upon these matters briefly now, for the one thing I desire to impress upon you this morning is the fact that with the acquisition of new powers you must be prepared to face new responsibilities. There are grave problems to be solved in the industry—problems that are not only grave, but that press for the earliest possible solution. These problems cannot be solved except by your acting for the benefit not only of yourselves, but of the entire industry. You must consent to accept the new responsibility and to discharge it to the best of your ability.

"I need not assure you that the Moving Picture World is anxious to serve you in this matter. The Moving Picture World believes that no advance can be made in this industry without the active support of the exhibitor. They are in close touch with the people. No business is more directly subject to the will of the people than your business. No industry depends more than ours on the good will and the confidence of the public. To gain that good will, to secure that confidence, the exhibitor is indispensable.

CREDENTIALS COMMITTEE
FLORIDA!
I'M FROM KANSAS
JAS. DELVES PITTSBURG
ONE OF SAM TRIGGER'S CIGARS — THEY'RE ALWAYS GOOD!
OH! DEAR! I WISH I COULD SEE THE ACTRESSES
NO GWENDOLYN! THE ACTRESSES ARE NOT AT THE SHERMAN HOTEL CONVENTION
PETER J. JEUP DETROIT NAT'L TREAS.
HELLO SAM!
GREETINGS BOYS!
JAMES GILOSKY ST. PAUL
SAM L. TRIGGER

"It is the same with the material prosperity of the motion picture. Here, too, no satisfactory progress can be made unless the prosperity of the exhibitor is assured by intelligent work on his part and by intelligent co-operation from every other branch of the industry. Our conviction is that the progress and prosperity of the motion picture depends, to a very large extent, upon the quality and the character of the men who constitute the exhibiting body. I urge you to use the power which has come to you with great caution and deliberation.

"When the time comes and the occasion calls, you must be prepared unhesitatingly to place this power at the disposal of the entire industry. The time may come when other branches of the industry may ask you to share this power with them. In that case, I advise you to be prudent and circumspect, not to part with it lightly, and, above all things, to maintain the separate entity and the full integrity of your own exhibitors' organization."

Sam Spedon, publicity manager of the Vitagraph, was next called upon. He declared that the producer was looking to the convention to do many essential things that he would like to do himself in the interests of the business. The producer would rather have the exhibitors take up the task themselves. Producers had found that they could not do the right things without the co-operation of exhibitors.

The exhibitors must settle many of the questions that arise in the business for the producer. He objected to the use of the word "power" by Mr. Bush in his speech and advocated that instead of exercising "power" the exhibitors should consider it a "trust" that has been placed in their hands for settlement. This trust must be exercised to the benefit of the business generally, and he hoped that the convention would be able to handle the question wisely so that the result of their deliberations would result in the welfare of all the branches of the industry.

P. A. Powers, treasurer of Universal, was the next speaker named by the chair. Mr. Powers said that he agreed with all

that Mr. Spedon said. He was much interested in what exhibitors would do, and not in dictating what they should do.

Producers are now suffering from the increased competition and the enormous salaries paid to artists. He charged that the demands of exhibitors had created this increase of salaries, which he considered a great detriment to the business.

"A few artists get all the money in the business, so far as profits are concerned," Mr. Powers said. "They will receive more during the coming year than is made by the entire industry."

It had been the experience of Mr. Powers that there is no easy road in the moving picture business. At first things looked roseate and he had expected a home by the shore in summer and a house in town during the winter, and other things, but that they had not come in yet.

He looked upon the competition of Wall Street as a great menace, as it meant that men of money are induced to put amount after amount of large sums of money in production in the hope of big gains. This abuse must be remedied in order that the business is placed on a sound basis. He believed that the exhibitors and producers can help to protect the business by hearty co-operation.

Al Reichman of the World Film Corporation, Paul Cromlein of Cosmofoto Film, and Bennie Zeidman, of the Fine Arts studio, Los Angeles, representative of D. W. Griffith, next in order, made a few remarks on the question.

In answer to a question put by F. J. Rembusch concerning admission to the meetings of the convention, President Herrington ruled that exhibitors were welcome at all meetings, whether members of the League or not, but that the sergeant at arms should first ascertain whether they were exhibitors or not before admitting them.

Adolph Zukor, president of the Famous Players-Lasky Corporation, arrived at this time and was invited to address the convention. He remarked that he had some times heard people say that the interests of the producing, distributing and the exhibiting branches of the business are not identical, but he believed that all were in the same boat. Each one must do its best. He had formerly been an exhibitor and realized early that the public is very discriminating. He had always been proud of being in the moving picture business. He declared that Paramount will do its best to cooperate with the exhibitor, and will work hand in hand with him for the betterment of the business. He closed by drawing attention to the fact that Paramount Day at the exposition would be made prominent by the presence of Mary Pickford and Pauline Frederick.

Judge Tugwell then moved adjournment until Wednesday morning at 10 o'clock, and it was so ordered.

The influx of delegates Monday evening and Tuesday morning was quite noticeable in the large crowd at the Hotel Sherman. Minnesota came in strong, and the contingents from Missouri and Mississippi arrived. S. H. Brophy of Oklahoma City also came in Tuesday morning. The delegation from Iowa is very strong, and includes many exhibitors who are not members of the League. A strong delegation has been promised from Wisconsin Wednesday morning. Charles Philips of Milwaukee, who came on in advance, asked the chair to see that at least two rows were reserved for the Wisconsin delegation.

Reception at Essanay Plant.

Delegates and their families, nearly all of them from out-of-town cities throughout the country, to the number of 650 by actual count, paid a visit to the Essanay plant Tuesday afternoon.

The party went out on three special trains, on the Northwestern Elevated Railroad, in charge of Ben Bedell, a representative of Essanay. They arrived at 2 o'clock and many of them waited until 5, seeing the sights and witnessing the production of two big pictures.

On the arrival at the plant the party marched two abreast past a moving picture camera, and the pictures resulting were produced in the theater, in the Coliseum Annex, Wednesday evening, the opening night of the exposition.

The exhibitors then assembled in front of a large platform, on which there appeared, in order, a large number of the Essanay stars, chief among whom were Henry Walthall, Bryant Washburn, Edward Arnold, Earnest Maupain, John Cossar, Thomas Commerford, Warda Howard, Nell Craig, Anna Kirke, etc.

V. R. Day of Essanay had general charge of the arrangements and of the reception, which will be long remembered by the visitors.

Before leaving most of the visitors were given tickets to "Ramona" at the Auditorium, which had been secured by the members of the Chicago local from the "Ramona" management.

Wednesday's Events, July 12.

The inevitable "lull in the proceedings" which comes in the work of every convention characterized the third day of the convention. The day started off briskly enough and the forenoon saw a good deal of important work accomplished. The session was called to order promptly at 10 o'clock A. M. at the Hotel Sherman, and the first order of business was the report of the Committee on Credentials.

This report had been awaited with great interest and some anxiety. When it was read to the convention by the chairman, Thomas Furniss of Minnesota, it was found altogether acceptable. Mr. Furniss reported that all credentials and all claims to representation on the floor of the convention had been carefully examined into and passed upon by the committee with the result that one hundred and twenty-seven delegates had been found eligible to take part in the deliberations and in the voting of the convention.

The following states were represented: New York, Massachusetts, Pennsylvania, Illinois, New Jersey, Iowa, Indiana, Missouri, Mississippi, Florida, Oklahoma, Michigan, Minnesota, Wisconsin, California, Ohio, Kansas and Louisiana.

President Herrington appointed the following committees: Ways and Means—Charles Megown, Ohio; Samuel Trigger, New York; L. H. Frank, Illinois; H. A. Barthell, Pennsylvania, and Louis Blumenthal, New York.

Committee on Resolutions—Samuel Bullock, Ohio; A. P. Tugwell, California; Dr. J. M. Rhodes, Indiana; Alfred Hamburger, Illinois, and Louis Blumenthal, New York.

Committee on Constitution and By-Laws.—Charles H. Phillips, Wisconsin, Frank J. Rembusch, Indiana, Charles Megown, Ohio, and M. A. Choynski, Illinois.

Committee on the Press.—Benjamin Zerr, Pennsylvania; J. J. O'Donnell, New York, and Benjamin Lang, Illinois.

The appointment of the committees was well received and seemed to please everybody. Ernest Horstman of Massachusetts asked that a rising vote of thanks be given to Granville S. McFarland, editor of the Boston-American, for his splendid and unselfish services on behalf of the motion picture industry. Mr. Horstman declared that the House Committee on Education had absolutely decided to stand by its original favorable report on the Smith-Hughes film. All efforts to induce this committe to reconsider their action and grant a new hearing to the moving picture men had failed. It was at this critical moment when Mr. McFarland stepped into the breach. He enlisted the aid of Congressman Frank W. Dallinger, a member of the committee, and through Mr.

Delegates Being Introduced to Stars at Essanay Plant.

Delegates to Sixth Annual Convention of Motion Picture Exhibitors' League of America in Session at Hotel Sherman, Chicago, July 10 to 15, 1916.

Dallinger's energetic work a rehearing was granted. The resolution of Mr. Horstman was warmly supported by W. Stephen Bush and Wm. M. Seabury. The resolution was carried unanimously.

Another resolution endorsing Wm. Randolph Hearst and his newspapers for their stand on the censorship question met a less kindly fate. It was freely acknowledged by all who spoke on the proposed resolution that Mr. Hearst had rendered valuable services to the motion picture interests, but it was pointed out that other journals had also gallantly championed the motion picture interests and that it would be invidious to single out any special publication. A motion to lay this resolution on the table was carried by a substantial majority.

It was about this time that a certain restlessness began to show itself on the floor. It may have been due to the heat or it may have been due to some other cause, but one after another of the delegates arose and complained about the slowness of the proceedings. A motion was made and carried limiting each speaker to five minutes, unless his time was extended by unanimous consent. Complaint was also made that the convention on Monday and Tuesday had adjourned too early and a resolution was passed that morning sessions hereafter were to last from 10 A. M. to 12.30 P. M.

The committees appointed as mentioned above retired to their rooms and at once entered upon their work. This meant a thinning of the first ranks and the subsequent lull and tendency to drift no doubt were caused by this circumstance.

A resolution commending the Universal Film Manufacturing Company for its fight against the Motion Picture Patents Company was offered by John Manheimer of New York. It was tabled after some lively debate.

Another resolution called upon exchanges to refuse service to churches, schools, civic and social institutions, etc., if the church or school were located in the immediate neighborhood of a motion picture theater. Mr. Blumenthal of New York moved to amend this by allowing the exchanges to give such service provided that the exhibitor likely to be affected by the entertainment in his neighborhood had been consulted and his consent obtained.

This resolution precipitated a hot discussion. Most of the delegates spoke in favor of its adoption with the New York amendment. It was pointed out that in many cases churches had pleaded poverty with an exchange and had obtained reels at an absurdly low figure, much below the amount charged to the exhibitor. Judge Tugwell caused a burst of applause mixed with quite a little laughter when he said that churches and other institutions wishing to compete with motion picture exhibitors should "pay a license and hire a hall."

Another resolution called upon the studios not to admit the public indiscriminately because it had a tendency "to destroy the illusion and diminish the interest." The morning session adjourned about half past 12, until 2 o'clock.

Wednesday Afternoon Session.

In the afternoon the "lull in the proceedings" was very pronounced. Sometimes "trifles light as air" occupied the time of the convention; at other times the informal way of procedure and the lack of parliamentary knowledge became responsible for some snarls and tangles, and needless controversy.

It was asked when the election of officers would take place, and where the next convention would be held. The chairman replied that that would be the last business of the convention. Not having more business on their hands, two delegates were sent down to the room where the committee on resolutions were conducting their work. That committee, however, had nothing to feed into the yawning hopper upstairs and there ensued some more unmelodious grinding. Later it was announced that the committee on credentials would continue in session during the convention.

A motion was then made and carried to make W. Stephen Bush of The Moving Picture World an honorary member of the National League. An adjournment was then taken until 10 a. m., Thursday, July 13.

Chairman Herrington gave a warning to the effect that he would open the proceedings promptly at 10 o'clock and that he would send the sergeant at arms after all belated members.

(Continued on page 795.)

Exhibitors' Trade Exposition at Chicago

Big Show Opens at the Coliseum on July 12 and Does a Turn-away Business.

THE sixth annual exposition of the Motion Picture Exhibitors' League of America was opened at the Coliseum, Chicago, at 7 o'clock p. m., July 12, according to the program; but it was not until one hour and a half later that it was formally declared open by Henry Miller, Mayor Thompson's candidate for district attorney in the approaching election, who had been appointed proxy for the occasion.

Mr. Miller was introduced by M. A. Choynski, and his remarks were confined to an expression of good will toward exhibitors and good wishes for the success of the exposition, as the din of musical instruments and the deadening volume of sound from many thousands of throats made it impossible for any single voice to combat them.

The scene inside the Coliseum was marked by bewildering light effects and a veritable sea of changing colors. The writer had seen many expositions in the great building, but none that equaled this in artistic beauty; nor had he ever before encountered on the floor such almost impassable surges of people. It was really a great physical feat to make headway against the human streams that flowed slowly but irresistibly in the direction in mind.

The tally at the doors showed that the 10,000 figure was passed at nine o'clock, and this soon reached the 12,000 mark, after which the fire authorities refused further admission until the crowd had thinned out.

Essanay's Night at the Exposition.

The balconies, especially on the centers east and west, were crowded. Mothers with their children and others, who feared the strenuous task engaged in by those on the floor, looked down on the scene surrounding the Essanay booth, where the stars of that company were being favored with the honors of the evening. It was Essanay's night, and the home fans, as well as many visitors from surrounding towns, vied with each other to get within looking distance.

Among the Essanay stars in the attractive group who appeared in the booth were Henry Walthal, Miss Edna Mayo, Richard C. Travers, Miss Marguerite Clayton, Bryant Washburn, Misses Anna Kirke, Warda Howard, Nell Craig and Lillian Drew, and Edward Arnold, John Lorenz, Earnest Maupain, Thomas Commerford and Sidney Ainsworth.

The Universal Film Manufacturing Co. made the most spectacular and attractive entrance on the scene during the evening. Headed by the Universal band of 25 pieces, Carl Laemmle, P. A. Powers, Joe Brandt and a large following of leading members of their New York and Chicago staffs entered the doors shortly after 9 o'clock, the band playing vigorously. The band continued to play after it had reached its position until the close of the exposition that evening. The exposition management had overlooked to provide a band for the occasion, and so Universal came to the rescue and added to the pleasure of the thousands of visitors.

A walk over the floor of the Coliseum revealed a series of booths that for decorative display and color tone it would be hard to excel. All the big film companies seemed to have tried to make their booths give an expression of their attempts in the production of moving pictures. Metro had its distinctive type of booth, which is altogether different from that of Paramount, and this again from that of the General Film Co., and that again from Mutual, Universal, Pathe Exchange, Inc., and so on. A description of these booths will be given later.

The manufacturers of machines, supplies and accessories were beautifully housed. Chief among these may be mentioned the Nicholas Power Co., the Precision Machine Co., Enterprise Optical Co., Kleine Optical Co., Westinghouse Electric Mfg. Co., J. P. Seeburg Piano Co., American Photoplayer Co., Bartola Musical Instrument Co., Decorators' Supply Co., E. E. Fulton Co., Mid-West Theater Supply Co., Amusement Supply Co., etc. All these will be described in detail later on.

Clara Kimball Young's Day.

Thursday, July 13, was devoted to Clara Kimball Young at the exposition, and all day long her admirers lingered in front of the Central Film Corporation's booth, at the north end of the building.

The pleasing smile and winning manner of this popular star seemed impervious to the fatigue of standing on a chair for hours at a time, and the sound advice she gave hundreds of girls, who seek fame in front of the camera, should bear fruit in disillusionizing many who were hitherto ignorant of the work and the talent and the other attainments required.

In the booth were Lewis J. Selznick, Aaron J. Jones, Nathan Ascher, H. A. Spanuth, Ralph T. Kettering and a number of women relatives and a few favored visitors.

The noted star put up at the Blackstone Hotel, and even there her ardent admirers tried to disturb her peace and quietude by their solicitous requests for an audience.

She arrived Wednesday, July 12, and spent a very busy day in delivering addresses at several of the Ascher houses, and after a day at the exposition again resumed these pleasing little addresses at the remaining Ascher houses, and in others where the films in which she appears will be shown.

Miss Young was the recipient of an unusual honor on Friday, July 14, when she attended a luncheon at the select Hamilton Club, at 12:30 p. m. She is the first moving picture star who has ever received an invitation from this exclusive body.

On Thursday night Miss Young's party, occupying fifteen autos, on its way to the exposition from the Blackstone Hotel, was headed by the celebrated Chicago Newsboy Band. Miss Young left for New York Saturday afternoon, July 15, accompanied by Mr. Selznick.

On Thursday, July 13, Rose Tapley, the well known star, shared honors with Miss Clara Kimball Young at the Vitagraph booth and in the Annex, where she delighted and amused a great many visitors.

The attendance for the day, while it did not reach the mark set on the opening night, was another convincing evidence of the intense popularity of the moving picture and of its tremendous hold on the minds of the great masses of the people.

Metro Day at the Exposition.

Through some strange misunderstanding or mishap, the day set apart for Metro stars, Friday, July 14, at the exposition, brought some disappointment to expectant fans. The Metro stars were not forthcoming.

It appears, from what can be gleaned about the arrangement, that the head officers of the Metro were not directly approached by the exposition committee, but only through their representatives in the Chicago office.

The exposition committee, however, made the best of a difficult position, and called on Essanay for help, which was gladly extended. Miss Nell Craig, Bryant Washburn, Harry Dunkinson and others appeared in the Essanay booth to welcome the moving picture fans.

As good luck would have it, Miss Pauline Frederick also arrived the same day, in advance of the day set for the Paramount Co., and Miss Alice Brady stopped over in this city on her way from New York to Milwaukee, where she had thought of speaking to moving picture enthusiasts there. Miss Brady was induced by the members of the exposition committee to postpone her visit to the Cream City, in order to help them out, which she did very gracefully and popularly at the Chicago Herald booth.

Miss Rose Tapley, who has been a veritable busy bee every day thus far at the exposition, at the Vitagraph booth, also contributed her popular entertainment to the crowd in attendance.

Miss Dolores Cassinelli, of the Emerald Motion Picture Co., Chicago, also acceded to the request of the committee and joined with other stars in entertaining the exposition throngs.

The attendance, notwithstanding the extremely sultry weather, was quite worthy of the occasion.

READY FOR NORTH CAROLINA CONVENTION.

The plans for the summer convention of the North Carolina Motion Picture Exhibitors' League have about been completed. The convention will open at the Hotel Malbourne, Durham, N. C., on July 19, and last through the next day. Percy W. Wells, of Wilmington, president, and H. B. Varner, of Lexington, secretary-treasurer, have held a number of conferences and it is predicted that this will be the most successful affair of its kind ever held in the State.

Among the guests invited to attend the convention are Thos. Dixon, who, by the way, is a North Carolinian, having lived in Shelby, Cleveland County, and P. D. Gold, of High Point, who is financially interested in "The Fall of a Nation." The exhibitions by the motion picture exchanges of Washington and Atlanta, and of the supply houses, it is expected, will exceed previous affairs.

Universalites Give Ball to Exhibitors

Big U Folk Entertain Delegates and Friends at Hotel Sherman—Big Event of the Convention.

ONE of the most important of the entertainment events during "Moving Picture Week" was the big Universal Moving Picture Ball, which was held in the Louis XVI. Rooms of the Hotel Sherman, Thursday evening, July 13.

The place was handsomely decorated for the occasion, and many of the leading lights of filmdom were present to prove that they can forget business, conventions, expositions and everything in connection with elections, when the orchestra strikes up a fox trot. The ball was an invitation affair and the Universal officials sent out over 1,500 invitations, which were distributed to the exhibitors and manufacturers in town. These invitations permitted the bearer to bring as many friends as he cared to, with the result that over 2,000 people were in attendance.

The ball took place after the exposition in the Coliseum was closed for the day, and by midnight the big dance room was filled to overflowing with people, every one of whom was connected, in various capacities, with the business. An orchestra of fifteen pieces furnished the music, and as soon as the first number was started everybody was on the floor. Despite the intense heat, the eager crowd of dancers continued their evolutions until the small hours of the morning.

In two large rooms adjoining the dance parlors, refreshments were served between dances. A number of high-class entertainers filled in the gaps between the dance numbers, among them being Gross and Craft, professional dancers, and the cabaret performers from the Planters Hotel. In addition, the entire principals and chorus of "A World of Pleasure" company, which is now playing at the Palace, mingled with the guests and appeared in their specialties. Ted Barron's popular hit, "Liberty," which was donated by the writer to the Universal's forthcoming serial, "Liberty," proved one of the big musical attractions of the evening, and it was played and sung until everybody began humming and whistling the catchy air.

The newspaper dailies were represented in force, among the prominent writers being Kitty Kelly of the Tribune, Louella O. Parsons of the Herald, Florence Patton of the American, Mildred Novak of the Examiner, and others.

The Chicago Reel Fellows Club closed their quarters for the evening, and the members attended in full force.

Among the prominent moving picture people in attendance were: Carl Laemmle, P. A. Powers, Louis Laemmle, Maurice Fleckles, Joe Brandt, H. H. Van Loan, M. H. Hoffman, Manny Goldstein, Adolph Zukor, Lewis J. Selznick, Claude Plough, Frank Flaherty, Bryant Washburn, Richard C. Travers, Edna Mayo, Nell Craig, Henry Walthall, Harry Reichenbach, Darwin Karr, Mary McLaren, Walter Irwin, Lee Ochs, Sam Trigger, Al. Lichman, I. Van Ronkel, Sam Van Ronkel, E. Van Ronkel, G. M. Luttrell, W. Stephen Bush, James S. McQuade, Paul C. Hinz, William A. Johnston, F. C. Cropper, Harry Nolan, F. Van Husan, Clara Kimball Young, J. J. Garrity, John Flynn, Benjamin Schuleberg, W. Masters, Sam Spedon, Rose Tapley, Watterson R. Rothacker, Charles Stine, L. Lesserman, F. Weeks, etc.

NICHOLAS POWER LEAVES NEW YORK.

Nicholas Power, famous inventor of Power's Cameragraph and president of the projection machine company which bears his name, left New York on Monday, July 10, for the balance of the summer and will reside at his summer home on Lake Bomoseen, Vermont.

J. F. Skerrett, general manager of the Nicholas Power Company, has returned to the city after an absence of a month. Will C. Smith, assistant general manager, was in Chicago last week attending the exhibitors' convention in charge of the Nicholas Power Company display at the exposition there.

MOROSCO AGAIN ENLARGES PLANT.

Working facilities of the Oliver Morosco Photoplay Company and Pallas Pictures are again being increased through enlargement of the plant. The outdoor stage across the street from the main building containing the glass canopied stage is being enlarged so that it will occupy double the original space. This stage is also being re-equipped with a new system of light diffusing and is being rapidly utilized for additional sets that have overflowed from the other stages.

The latest acquisition to the Morosco roster is Harold Holland, whose most recent work on the screen has been evidenced in Chaplin comedies including "The Bank," and "Shanghied."

Universal Moving Picture Ball at Hotel Sherman.

Pathe Exchange Gets the Thanhouser Product

New Rochelle Producer Says Pathe Facilities Appeal to Him—Will Contribute Two Subjects Each Month

THE Thanhouser Film Corporation, one of the pioneers of the motion picture industry, announces that arrangements have been made with Pathe for the release of two five-reel features per month, on Pathe's greater program of Gold Rooster plays, beginning in August. The contract was signed Wednesday, July 12, by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Edwin Thanhouser, president of the Thanhouser Film Corporation.

This announcement sets at rest many rumors which have been circulated since Thanhouser withdrew from the Mutual program. It was reported that there would be an alliance between Paramount and Thanhouser, and that Pathe had secured the pictures of this great producing company came as a distinct surprise.

"I take great pleasure in announcing an alliance with Pathe," Mr. Thanhouser said to an interviewer in his home in New Rochelle. "Our decision was based on a careful investigation of the motion picture field. One of the most important factors that led to our conclusion to release through Pathe was the fact that Mr. Berst is now general manager of that company.

"I consider Mr. Berst one of the most important factors in the motion picture industry today. Through his long years of association with exhibitors and manufacturers, he has a deep insight into all of the details of the motion picture business.

"I am familiar with his plans for the expansion of Pathe's activities in America and I am glad that we have been able to make arrangements to release our output through a concern with such an enviable reputation."

It is known that another important factor in Mr. Thanhouser's decision was the Pathe accounting system. The accounting system makes impossible much of the waste and inefficiency so common in many companies.

It is known that Mr. Thanhouser was also influenced by the fact that every exhibitor in the United States is visited at least once a month by a salesman from one of the thirty Pathe exchanges.

"It is because of all these things that Pathe has been able to build up one of the most successful organizations in the industry," Mr. Thanhouser said. "Pathe knows how to market high-class features, as well as serials, and I know that the class of pictures we will bring to their program will assure even greater success.

"With our splendid facilities in our New Rochelle and Jacksonville studios, we could turn out eight features a month. Instead we will concentrate on two productions every month. Three of these features have already been made. We have under contract excellent stars, authors and directors."

Thanhouser's new policy will be one-fourth the number of reels and four times the quality. Thanhouser has the resources and the ability to carry out these plans. Edwin Thanhouser is a producing genius; W. E. Shallenberger is one of the creative minds of the industry; Crawford Livingston is the well-known banker to whom is due credit for some of the greatest developments in the motion picture industry.

Mr. Berst was equally enthusiastic about having gained the Thanhouser product for the Pathe program. Mr. Berst made the following statement:

"Thanhouser pictures have been known and admired by exhibitors and public alike for years. The Thanhouser Film Corporation achieved success in the early days of the industry. Each year it has made its success still greater. The company is very strong financially; its stock pays large dividends. The Thanhouser people know the picture business from the ground up. The first features they have made for release through Pathe are excellent. Mr. Thanhouser and his associates are broad-minded and able men, with whom it is a pleasure to be associated in a business way.

"Our combination with Thanhouser gives us more productions for Greater Pathe program. With Arrow, Astra, Balboa, Blache and Thanhouser; with contracts for picture rights to the stage successes of Al. H. Woods and Henry W. Savage, and with a staff which includes some of America's best playwrights, we guarantee future releases up to the standard of 'At Bay,' 'Via Wireless,' 'Madame X,' 'The Woman's Law' and 'New York,' which rank among the greatest features ever produced. Pathe feature releases compare with Pathe serials and Pathe news, which all admit are in a class by themselves."

Negotiations looking toward the alliance between Thanhouser and Pathe were begun some time ago between Mr. Berst and Mr. Shallenberger, president of the Arrow Film Corporation which releases its features and "Who's Guilty?" series through Pathe. Mr. Shallenberger is the largest individual stockholder in the Thanhouser Film Corporation.

With preliminary negotiations opened between Mr. Berst and Mr. Shallenberger, the matter was placed before the executive committee of the Thanhouser Film Corporation consisting of Mr. Livingston, chairman; Mr. Thanhouser and Mr. Shallenberger. At Mr. Shallenberger's suggestion, it was decided that Mr. Thanhouser should conduct the negotiations with Mr. Berst, and the highly satisfactory agreements that have now been entered into by the two companies are splendid tribute to the business ability of these two men.

It is rumored that certain other well-known producing companies are negotiating with regard to an alliance with Pathe because of the unusual advantages which that company offers as a distributing agency.

Clara Kimball Young in Dixon's "The Foolish Virgin."

Picture Rights to Famous Novelist's Popular Story Acquired for Film Star's Second Offering.

TRUE to its stated policy of presenting only filmed versions of popular novels by the greatest modern writers, the Clara Kimball Young Film Corporation this week announces as the subject for its second feature picture "The Foolish Virgin," by Thomas Dixon, author of "The Birth of a Nation."

Miss Young, who is already at work upon the screen adaptation of Robert W. Chambers' widely read novel, "The Common Law," will begin the presentation of the Dixon novel within a week or two. This will be in accordance with the system devised by Albert Capellani, director-general of the corporation, under which Miss Young will be able to work in two productions simultaneously and the schedule of one release a month can be adhered to.

"The Foolish Virgin" is the first of Mr. Dixon's famous novels that he has been willing to sell to a film producing company. With the exception of "The Birth of a Nation," which he wrote from his book "The Clansman," Mr. Dixon has been unwilling to see any of his stories adapted for the screen. His works have been among the most sought-after of any American novelist, but until he decided to permit Miss Young to play the heroine in "The Foolish Virgin" the noted novelist of Dixieland had been deaf to all offers.

"I have sold the right to 'The Foolish Virgin' only because I feel that Miss Clara Kimball Young is best fitted to present my book in screen form," said Mr. Dixon after he had completed the business details with Lewis J. Selznick, president of the corporation.

"I have been a great admirer of Miss Young's work for several years. I am confident that her portrayal of the heroine in my novel will add not only to her reputation as an artist but to my own prestige as well."

"The Foolish Virgin" was first produced as a serial story in the Green Book Magazine. It attracted tremendous attention and when subsequently issued in book form sold by hundreds of thousands. The story is peculiarly suited to the screen, having a powerful dramatic theme and being replete with action.

The main thesis advanced in this work of Mr. Dixon's is that the lust for gold inevitably creates a lust to kill; that any man or woman to whom gain becomes an obsession will commit murder if necessary to achieve the desired end.

The heroine of the story is a young girl who is imbued with the belief that marriage is a woman's safeguard. She resists all the temptations thrown in the path of a girl seeking to earn her living in a big city, waiting the first chance that offers with a wedding ring attached. Her disillusionment and struggle to keep from sinking to the level of the man she marries forms the main thread of the story.

Herbert Brenon to Produce Independently

Director of "Neptune's Daughter" and Other Features Has Faith in "Open Market"—To Make Spectacle With Mary Garden

HERBERT BRENON, the well-known producer who has just completed "The Daughter of the Gods" for William Fox, announces his intention to enter the producing field on his own account. For the past two years Mr. Brenon has been one of the most successful producers on the Fox program. Concerning his new venture Mr. Brenon makes the following statements:

"I have decided to enter the producing field on my own account because I firmly believe that the present system of feature production cannot last. Three years ago I left the cast and technical forces and became a free lance director. At that time the feature was more prevalent than it is now. Companies were more stereotyped, many of them releasing but one picture a month. There were only a few companies releasing multi-reel films and practically everything was moving slowly. Into the same conditions exist to-day. Producers in the progressive vicinity have an interest in a short reel program field. The outstanding feature of many of the most successful companies is their reels.

"I don't say that the tendency has gone away on the one-reel, the comedy should and will remain but we have reached the time in the evolution where the manufacturer who releases more than an eight reel picture a year cannot hope to satisfy the public demands in the open market. A manufacturer can't afford to withhold having fresh stock on hand every a couple of days. Of them are there and the rest of them have to [illegible]. It seems to me that we are going to an unbalanced state altogether if they are not legislated for. We can do away with them.

"Exactly the same conditions obtains in the musical picture industry. There has been found about the terror of the exhibitor oriental and expensive the entire week's cost. The number of road theatres being only accounted for the number of good theatres that can be kept accommodated may have on the road.

"It will be remembered two years ago that I made the first seven-reel feature, 'Neptune's Daughter,' with Annette Kellermann as the star. I left the Fox company and produced 'The Birth of a Nation' that held the record for any long-time run-made production. It ran not months in a New York seven-week period in Chicago and over three months in Detroit. The public liked my handling about the beauty thing they liked in and went to see it. There was never seen 'The Birth of a Nation.' Did the public care about the length of that production? They flocked to see it, didn't they? Well, Belasco is also a wonderful entertainment. I appreciate that any producer who can release at more-than-a-dollar engage, to achieve what he intends, he can secure a profit to any exhibitor in the center of the most region and in the province himself. The regular program feature manufacturers realize very well that. Fine and well, the exhibitor gradually realizes the situation, and the manufacturer must forever respect the exhibitor who wishes to have a profit to any producer will succeed in long a several years.

"Believing that these conditions exist, I have decided to [illegible] from existing producing [illegible] manufacturers [illegible] producing on their screen to build the public. Lots of men have entered the manufacturing field with capital to open production, but the most vital thing they overlooked was that they could not find a market therefor. I can picture me my own showing of selected features, one to the right week, and one release every fortnight, with about a four-reader program to alternate with them. I am not thinking any more than I do believe that I know what the exhibitor wants, and I am going to keep faith with him, whether as I shall never experience a production. Where a feature is released with the name of Brenon as a trade-mark, I want the exhibitor to believe until I create that each time I shall have a remarkable production every time of it. I have the exhibitors' confidence, I am getting the goods. I ask them to remember what results they obtained with 'Neptune's Daughter,' 'The Battle of Gettysburg,' 'The Inventor Scheme,' 'The Unpardonable Sin' and 'The Two Orphans.' It was this last picture that the Fox selected for the opening of the Hippodrome policy.

"I shall make these pictures with various stars only because I believe the public prefers to see them on the screen. I shall make at least four or five productions before next March, using Mary Garden as the star. Between now and then I shall be out here on the coast. However, any and this time I shall be out here on the coast. However, any and this time I shall be out here on the coast. However, any and this time

Mack Sennett in the East

By George Blaisdell

Famous Keystone Producer, on His Annual Visit to New York, Says, "Things Look Great"

MACK SENNETT, champion funmaker of the films, is on his annual pilgrimage to New York. Mr. Sennett arrived in the big town on Tuesday, July 11, and he says he expects to remain several weeks. His visit is a busy one, being marked by many conferences with the officials of the New York Motion Picture Corporation and by interviews with writers on trade and other magazines and on the daily newspapers. As to the conferences, they are the usual things—taking up of contracts and the many details that enter into the grinding out of pictures that make the millions laugh. The interviews, singly and en bloc, indicate the growing recognition of Mr. Sennett's unique position in the moving picture world—and that is, of course, especially in the case of Keystone, the whole world.

Mack Sennett.

Mr. Sennett is in the pink of physical condition. To maintain just that most desirable attribute the producer gives more than a few minutes of his strenuous day. He does not say so, but it is not likely he will deny that a strong man with a sound body, one who looks upon the world at large through rose-colored glasses, is the one who is best fitted to see the humorous side of every-day life, to extract from the foibles of the ordinary human being material for Keystone comedies. Mr. Sennett brings with him his trainer, and he will tell you confidentially that his athletic preceptor knows a lot more about building muscle than he does about the English language and the niceties of diplomacy, especially when answering a telephone call in his chief's room. But that's another story.

"How do things look?" said Mr. Sennett in reply to a question. "Why, great! The people want to laugh, you know, and we are trying to keep them laughing. The Keystone situation looks better every day. No, we are not thinking about increasing our output. It's a hard thing to increase output and at the same time increase quality. We are trying to increase the quality, and if to do that it be necessary to reduce production why—we'll reduce, that's all. We are now making two reels a week. If we can't make two a week of the sort we want, we'll cut to one.

"Do you know it is getting to be mighty difficult to get funny plots, funny plays? It is not now as it was in other days. Then we could start out in the morning with a cameraman and a director and a funny fellow—oh, yes, with a girl and another man—and a few properties. We might have in mind nothing in particular, but we would look for a location, knowing we had with us the hero, the girl and the villain. We might also have along some robbers, and when we found the landscape that suggested something we would start—'writing' the story and making it, winding up with a few laughs at the end. It was a case of 'Leave it to us'—full of confidence, you know. But those are not pictures any more.

"Yes, it is different now. If every circumstance favors, we may make a subject in a few days or two weeks, or conceivably we may require very much more time. Take our two-reel release of 'The Snow Cure.' That required time for the making. Some of the scenes were photographed in Los Angeles and some in Truckee, 500 miles away. You remember in that picture we had a four-hundred-pound bear. There was one scene we photographed forty times to get that fellow to do what we wanted him to do, and he was not particularly sweet-tempered, either."

Someone remarked that Mr. Sennett had the reputation of not caring who made the picture so long as he had the privilege of cutting it or maybe it was that he was reputed to take more satisfaction in cutting a subject than in making it. The producer smiled.

"I guess that is right," he said. "Really, I think I am Mr. Eastman's best friend. I certainly get a lot of fun out of a pair of scissors. How do we work? Well, after a picture is finished it is assembled in the rough and I sit in with the director and watch it put on the screen. When he is through, I begin. Sometimes there is a noise approximating a groan when I cut out three or four hundred feet in one piece—all the 'fine stuff,' as the director describes it—and in its stead insert one sub-title. It is not so much a question of how much you cut out as it is how little you leave in. I am a believer in the policy of making pictures by elimination. These excisions are frequently occasions for studio sadness, but they are essential for the good of the picture and for contributing to the mirth of those who are going to see it on the screen."

The World man reverted to "Tillie's Punctured Romance," the first print of which Mr. Sennett had brought to New York on his visit of two years ago. The producer was asked if there was anything doing in the feature line.

"There surely is," he said. "Mabel Normand is working on a picture now for which we have hopes. While it is of Keystone origin, it contains no stunts, no tricks, no gags. Well, yes, dramatic comedy is a good description of it. It is serious, in spots. But just when it gets to the point where according to our views a picture lags something breaks. The story is built up steadily, progressively; something along the lines of 'Tillie's Romance,' yet really very much different. We don't know how long the subject will be. It may be released in three or four reels, possibly two; but we hope to have it six or seven. It will be a 'natural length,' anyway. Yes, it will be a special, you may be sure, for a lot of money has gone into the making."

Asked about his producing activities, Mr. Sennett confided that he did not think Keystone would maintain any more companies in the East. There had been some large extensions to the Keystone Western studios. One stage has a floor area of 250 by 125 feet. The roof is 45 feet high, and by the use of steel trusses the whole space is free of posts. Mr. Sennett said he believed his company now possessed one of the largest studios in the world, there being stage accommodations for seventy-five sets at one time. A director has 300 complete sets to choose from, and the company is building others all the time.

HAMILTON MAKING "INHERITED PASSION."

Gilbert P. Hamilton, managing director of the Century Film Corporation with headquarters and studios at Roundup, Mont., is making a seven-reel feature entitled "Inherited Passions," from a newspaper story by Jack Wolf, the scenario being by Dorothy Farley, who also takes the woman lead. Opposite her is William Conklin and in a large and strong cast are George H. Kern, business manager and assistant to Mr. Hamilton; Frank Newburg, Millard Wilson, Mrs. Alma Farley, Charles Mulhall, Beatrice Van and Mrs. Hutchinson. The feature is western and two of the reels are being made at Roundup, while the other five are being produced in Los Angeles.

The company is occupying a stage at the Al E. Christie comedy studios at Hollywood, Cal., and also has stage room at the Pacific studios. The players expect to return to Montana in a few weeks.

"PEG O' THE RING" TO CLOSE.

Notwithstanding the many requests the Universal has received for an extension of "Peg o' the Ring," it has been decided not to continue the serial after the fifteenth episode. "Liberty," the new Universal serial featuring Marie Walcamp, will immediately follow "Peg o' the Ring." "Liberty" is an up-to-the-minute military thriller of the Mexican border. Great bodies of troops take part in the night attacks against barbed wire entanglements and the clash of real Mexicans with real United States troopers is depicted in the serial.

"Girl from Frisco" Ready August 9

Kalem Series Featuring Marin Sais and True Boardman—Will Be Released in Regular Service

WEDNESDAY, August 9, has been definitely decided on as the date of release for the first episode of "The Girl from Frisco," Kalem's big new series of the West with Marin Sais and True Boardman in the leading roles. On that day "The Fighting Heiress," the initial episode of

Scene from "The Fighting Heiress" (Kalem).

the series, will be issued. A two-reel episode will then follow every Wednesday until the fifteen week period is completed.

Kalem has decided on a radical step in the booking of "The Girl from Frisco," and will place this series by Robert Welles Ritchie through the regular service of the General Film Company. Exhibitors will thus be able to book the western series without any extra charge, in their regular program releases. "The Girl from Frisco" will be the only series on the market thus issued.

In announcing Kalem's decision to book the new series without extra rental, Mr. Wright, of that company, said it took considerable courage to take this stand for "The Girl from Frisco" is being staged at unusual cost and is certain to be one of the costliest series productions ever made. "There would have been every justification for seeking to recover the heavy expenditures by charging an extra rental," Mr. Wright explained, "but we feel that our confidence and faith in the regular program and something more than an 'even break' for the exhibitor will be repaid. Now that so many manufacturers are rallying to the cause of the short picture and the regular program, you will perhaps remember that Kalem has been backing up its words week after week with never a let-up by keeping popular stars in regular program. Now we are going a step further by putting out a feature series of fifteen week length in the same manner."

The stories of the first four episodes of "The Girl from Frisco" appear in the August issue of Short Stories Magazine. That of "The Fighting Heiress," the initial release, will give an idea of the theme underlying the series of the west. Marin Sais, as Barbara Brent, takes up her father's battle against powerful enemies when he is laid low by an assassin's bullet. In the course of the action that follows she leads the cattle rangers in a spirited battle with the sheep herders, captures her father's assailant after a pursuit on horseback that calls for some daring riding, and rescues her admirer, Wallace, from a spectacular prairie fire.

The cast of the first release carries names that make it of all-star proportions. Included among the players are Marin Sais, True Boardman, E. Forrest Taylor, Ronald Bradbury, Frank Jonasson, Edward Clisbee, B. Furey and Rupert Dell. Miss Sais, Boardman and Taylor are three of the players who have been individual stars in strongly advertised series and feature productions.

Director James W. Horne has his hands full in staging the new series, as Kalem has made a flat rule that the exact locations called for in Robert Welles Ritchie's stories must be secured for the pictures. A two hundred mile journey to the sheep country was necessary for "The Fighting Heiress," while other long trips planned for the early episodes are to Randsburg, on the edge of the desert, to the Bakersfield oil district and the mining section. Thus readers of the stories that will appear in Short Stories Magazine will experience the novelty of seeing the exact towns and spots named in the stories when they view the screen productions.

An Evil That Will Cure Itself

The Double Bill "Evil" Is Bound to Disappear, Says Berst of Pathe, Inc.

THE exhibitor who runs two five-reel features besides two or three short reels in one show is educating his patrons to demand long bills and sooner or later it will cause him to face the necessity of paying prices that he cannot afford for his service is the opinion of J. A. Berst of Pathe.

"There will come a time," he continued, "when the motion picture business will be largely controlled by three or four large companies and because the cost of production will be so great that rentals will correspondingly increase the exhibitor who has thus educated his patrons to see double bills in the hope of stifling competition will find that he has cut his own throat.

"The double bill was first tried out, so far as I know, by the Tivoli theater, San Francisco, which discontinued it soon after because the management found it bad business. Boston at this time is running double bills quite largely.

"Many believe that this is a crying evil and that something must be done about it. I agree that these methods are unwise, but I think that the matter will adjust itself with time. The few exhibitors who have employed this means of gaining temporary patronage will soon find that they were wrong and the many experienced, successful show men who foresaw which way the wind was blowing will continue the policy of a good show, not too long, and not too short, with good music, courteous attendants and all the equipment of a fine theatrical entertainment.

SLADDIN WITH CONSOLIDATED.

S. G. Sladdin, whose publicity work for "Cabiria" and other Broadway feature productions is well remembered, has been appointed Director of Publicity for the Consolidated Film Corporation. This company is producing "The Crimson Stain Mystery," a startling sixteen episode serial, and is preparing to launch one of the greatest national advertising campaigns yet attempted for a serial. Mr. Sladdin has been engaged to take charge of all the publicity. Mr. Sladdin's knowledge of the country through his several years of travel in promoting big propositions in the picture world has ably fitted him to conduct the campaign that the Consolidated is now mapping out.

GEORGE BEBAN LEAVES FOR MAINE WOODS.

George Beban, whose latest photoplay, "Pasquale," has already registered one of the greatest hits ever released by the Oliver Morosco Photoplay Co., has forsaken both the photoplay and the drama for the time being and has left for a few months vacation in the Maine woods. The popular characterizer of Italian roles has polished up his fishing tackle and expects to score as big a success in the matter of catching "big ones" up in the Maine lakes and streams as he evidenced in "Pasquale."

Adaptation of Two Successes Completed

Famous Players Produce Fitch's "The Woman in the Case" and Roi Cooper Megrue's "Under Cover"

THE adaptation of two of the five big stage successes the acquisition of which was announced by the Famous Players Film Company immediately after the formation of the new Famous Players-Lasky Corporation has just been completed. They are Clyde Fitch's great drama, "The Woman in the Case," with Pauline Frederick as the star, and Roi Cooper Megrue's celebrated comedy-melodrama, "Under Cover."

"Under Cover" marks Mr. Moore's return to the Famous Players after a long absence and is his first appearance with Hazel Dawn. It is one of Mr. Megrue's most brilliant successes and has attained a great reputation as a play of action and mystery on the stage. It is therefore particularly well suited to motion picture adaptation and has been admirably directed by Robert G. Vignola.

It will be remembered that the story deals with the efforts of Stephen Denby, a young man of apparent wealth but no visible means of support, to smuggle a $200,000 necklace into the United States. In the cast of "Under Cover," which is released on the Paramount program July 20, there appear Frank Losee, William Courtleigh, Jr., Ethel Fleming and other well-known players in support of Miss Dawn and Mr. Moore.

Pauline Frederick has upset theatrical tradition and all the rules of stardom in "The Woman in the Case," by deciding that she would rather play the less conspicuous role of Margaret Rolfe, the self-sacrificing wife, instead of playing the title role of Claire Foster, which is the part in which Blanche Walsh scored a great hit on the stage.

This powerful drama centers about the vindictive effort of a woman of the world to convict her former lover of murder when he robs her of another victim.

"The Woman in the Case" is one of Clyde Fitch's most successful dramas and contains in great abundance the elements necessary to success on the screen—quick action, suspense and great dramatic force. In the cast which appears in support of Miss Frederick there are several players of international reputation, including Marie Chambers in the

Scene from "The Woman in the Case" (Famous Players).

role of Claire Foster; Clarence Handysides, Alan Hale and Paul Gordon. It will be released August 7.

"Under Fire," "Nearly Married" and "Rolling Stones," the other plays which were acquired at the same time as these, will be released on the Paramount Program at dates to be determined later.

Selig's V-L-S-E Subject of Unusual Character

"Prince Chap" With a Notable Cast to Be Released July 24

AN UNUSUAL and noteworthy film production in every sense of the word is promised by the Selig Polyscope Company when "The Prince Chap" is released through V-L-S-E, Inc., on Monday, July 24. First, one of the most

Scene from "The Prince Chap" (Selig).

notable casts of motion picture players is presented. These stars include Marshall Neilan, who enacts the title role; Bessie Eyton, Mary Charleson and George Fawcett. Each and every one of these stars has achieved success and earned wide popularity.

"The Prince Chap" is from the pen of Edward Pepel and is a story of love and adventure in New York City and London, England. The production is crowded with wonderful scenic effects and is marked with unusual photography. Marshall Neilan directed the production, which is in five reels.

Mary Carleson was engaged especially for "The Prince Chap," coming directly from New York with the Selig stock company which filmed scenes in Gotham. She has gone to the Pacific Coast to appear in other Selig productions. Marshall Neilan, Bessie Eyton and George Fawcett completed their work in "The Crisis" just in time to engage in the production of "The Prince Chap." The lighting effects in "The Prince Chap," according to the Selig Company, sets a new pace in filmland.

DUSTIN FARNUM'S ROUTE.

"Dusty" Farnum, the popular Pallas Pictures star, has worn out the index finger of his right hand figuring out his course for the cross-country auto trip which he will shortly make in his new touring car. "Dusty" contemplates using the following route: First stop, Oakland, Cal., then in the order named, Stockton, Sacramento, Placerville, Carson City, Reno, Fallon Austin, Shelburne Pass, Fish Springs, Salt Lake City, Ogden, Evanston, Fort Bridger, Rock Springs, Rawlins, Laramie, Cheyenne, Chappell, North Platte, Kearney, Central City, Fremont, Omaha, Des Moines, Iowa City, Davenport, Tri-City, Joliet, Chicago, La Porte, South Bend, Fort Wayne, Lima, Columbus, Mansfield, Washington, Pittsburgh, Bedford, York, Philadelphia, Trenton, Elizabeth, Jersey City, New York City, Bridgeport, New Haven, Providence and Boston. The film hero will make the trip at easy stages, stopping occasionally to fish and camp. Paramount exhibitors and exchanges are planning receptions for him all along the line.

Brady Inaugurates All-Star Policy

Three Releases Featuring Well-Known Players Starts the New Order of Things on World Film Program

FOR the balance of July, World Film will release three personally supervised William A. Brady pictures of unusual interest, with such stars as Alice Brady, Carlyle Blackwell, Gail Kane, Muriel Ostriche, Arthur Ashley, Johnny Hines, Gladden James and June Elvidge appearing in the casts.

These three releases will mark the inauguration of Mr. Brady's policy of all-star casts in support of the individual star in each forthcoming production. Judging from all present indications, this system will prove quite an innovation for World Films. The first of these releases will be "Paying the Price," which is the release of July 17, being a naval story taken from Burton E. Stevenson's story, "Reparation," scenarioized by Gardner Hunting and directed by Frank Crane. In this picture, the World Film Corporation had the hearty co-operation of the United States Government and by special permission from Secretary of the Navy Josephus E. Daniels, the U. S. Torpedo Boat No. 60, the "Wadsworth," was used to film several scenes, also for the discharge of several torpedoes, one against Clarges Rock in the Potomac River and one against the old ferryboat, the "Bronx," which was blown to smithereens for realistic effect in this picture. Each of the torpedoes exploded cost in excess of $4,500, which speaks in no uncertain terms of Mr. Brady's honest endeavors to give his "New-day" pictures the necessary atmosphere to make each story letter-perfect in every detail. In "Paying the Price" Gail Kane is starred, supported by an ideal cast, including Gladden James, June Elvidge, George Relph, Robert Cummings and Lydia Knott.

Carlyle Blackwell, the universal favorite of the World staff of stars, will be co-starred with Muriel Ostriche in "Sally in Our Alley," the release of July 24. This marks Mr. Blackwell's first appearance since he was seen with Ethel Clayton in "His Brother's Wife," while Miss Ostriche's last picture was "By Whose Hand?" "Sally in Our Alley" has a touch of melodramatic incidents, human interest and pathos combined. It is one of those "a sob, a tear and a smile" pictures that always goes big all over the country, and under Travers Vale's direction, this story of lower East Side life, with its sweatshop scenes taken in an East Side factory, and society scenes taken at the Schwab residence, is replete with heart interest material, and with Carlyle Blackwell taking the initiative in the romantic side of the picture, there is nothing left to be desired. Besides these two stars, Mr. and Mrs. Pat Foy and Jean Shelby are seen to good advantage.

"Miss Petticoats," with Alice Brady in the star role, will be the last release of the month. This picture play is from the book by Dwight Tilton and the scenario of Harley Knoles, who also directed the piece. "Miss Petticoats," it will be remembered, attained widespread attention a few years ago, especially in the New England states, as a stage production and also as a book. The play was on the road for several years, playing long runs in Boston, Providence and New Bedford, Mass., where the scenic plot of the story is laid.

Alice Brady is admirably well cast as "Miss Petticoats," and she is favored with an unusually strong cast headed by Arthur Ashley and Johnny Hines. Others in the supporting cast include Alec B. Francis, Isabel Berwin, Ed. M. Kimball, Louis Grisel, Lila Chester and Robert Elliott. It was directed by Harley Knoles and the principal scenes of New Bedford life were taken at that city, where a company of eighteen players spent over a week in taking those scenes.

Vitagraph Offers Another Anita Stewart Feature

And a Frank Daniels Comedy Make Up the Vitagraph V-L-S-E Program

AS A reporter in "The Daring of Diana," a Vitagraph Blue Ribbon Feature in five parts, Anita Stewart has a role admirably suited to her talent. Miss Stewart is forced to run the gamut of emotions, but whether confined in the cellar of Stange, the villain, not knowing what next to

Scene from "The Daring of Diana" (Vitagraph).

expect, or resting peacefully and contentedly in the arms of her lover, her portrayal is equally convincing.

The direction of the picture for which S. Rankin Drew is responsible is flawless. The scenes which are laid in Paris carry a true French atmosphere, and the photography throughout the production is excellent.

Anders Randolf, Julia Swayne Gordon, Francis Morgan, Donald MacBride, Charles Wellesley and Joseph Donohue render valuable support to Miss Stewart. The picture is from the pen of Charles L. Gaskill, and will be released through V-L-S-E.

Frank Daniels furnishes many hearty laughs in "Movie Money," a single-reel Vitagraph comedy. The action of the picture is fast, and Charles Dickson, the director, succeeded in keeping the interest from lagging. This is a picture which should send an average audience into spasms of hilarity. One of the particularly comical incidents occurs when Daniels, in search of some money he had lost, pulls a jail from its moorings with the aid of a "fliver." The jail, in which two convicts are having a game of pinochle, jolts over a box of dynamite and is shattered by a great explosion. After the smoke has cleared away, the gamblers are still seen playing their hands, unconscious of the disturbance. After a great deal of trouble, Daniels finds his money only to discover that it is confederate or "stage money." C. Graham Baker wrote the story.

ETHEL TEARE WITH "HAM."

In response to an insistent demand from exhibitors and fans following the "Ham" comedies that Ethel Teare be returned to that combination. Kalem last week transferred Ethel Teare to the Hollywood studio and work was started on "Ham's Whirlwind Finish" with the reunited trio in the principal parts. Kalem's decision to make this radical move, in view of the fact that Ethel Teare has been unusually successful as an individual star for a year, was hastened by the realization of the certain popularity that will come to such a three-star combination.

In "Ham's Whirlwind Finish," Ham and Bud are appointed official cooks in the construction camp kitchen, but their life as purveyors of spaghetti and vino is shortlived. Their passing is hastened by a flirtation with Ethel, the sweetheart of the gang's leader. From then on to "the whirlwind finish" life is one exciting thing after another for Ham and Bud, with dynamite the chief ingredient of the plot.

B. S. Moss Enters the Production Field

Proposes to Put Out One Feature a Month—Later Will Increase to One a Week

DURING the past week a new factor has loomed up upon the motion picture horizon in the person of B. S. Moss, who announces that he is about to take an aggressive and active part in the production of motion pictures. Mr. Moss naturally is a keen judge of the money making value of feature pictures, inasmuch as the chain of theaters which he controls will have the first run on all of his productions.

"It stands to reason," said Mr. Moss, in discussing his plans for the future, "that I would not dream of distributing a picture unless I was convinced that it would prove profitable in my own houses. Being myself an exhibitor and having my own interests to conserve, the B. S. Moss pictures naturally will be of a class that will insure showmen the best quality of photo dramas which it is possible to produce.

"The customary transaction of selling a man a picture for a certain territory was to sell him the picture and then forget all about him. We intend to do this differently, and that is the reason we have hit upon the one-a-month proposition.

"As previously stated, we will advertise continually in the trade papers and create a demand for our merchandise, which will be more easily saleable when the state right man comes to the exhibitor for business. It is also our purpose to show at least four of the finished pictures to every customer before he need tie up for the twelve features.

"My debut into the production field has not been made hastily. The pictures which I intend to put before the public are each and everyone of them carefully culled from the best available now upon the market. It has been my aim in selecting these pictures to choose those that offer the widest diversity in the fields of interest.

"For instance, the first picture which we will release is entitled 'In the Hands of the Law,' by the celebrated author, William O. H. Hurst. This picture deals with the much-discussed subject of circumstantial evidence, and before an audience composed of Police Commissioner Woods, Theodore Rosseau, secretary to Mayor Mitchel, and a selected body of legislators, received their strong endorsement as an example of the fact that occasionally the law can err."

The second picture will be "Boots and Saddles," based on Eugene Walter's famous play. The action takes place today on the Mexican border. A great big stirring picture, with great silhouettes of thousands of soldiers in battle, and all the activity of a bustling campaign.

Other productions contemplated are "The Power of Evil," by George Bronson Howard; "The Woman Redeemed," starring Marie Empress; "One Hour," "One Day" and "Rosedale."

It is the intention of the B. S. Moss Motion Picture Corporation, beginning in September, to release a feature each month, each feature to be headed by a noted star. Mr. Moss plans later on to construct a studio and place upon the market multiple-reel features of marked quality on a one-a-week basis.

All productions will be issued on the state right plan.

POWELL MAY VISIT SCREEN CLUBS.

Frank Powell, the noted photoplay director and the president of the film producing company which bears his name, is a charter member of the Screen Club, New York's famous organization of motion picture producers and actors. To Mr. Powell belongs the honor of originating the name of this club and in recognition of this signal service has been one of its board of governors since the inception of the organization.

This club was organized about three years ago with a very small representation among the film actors and has been so successful that under the able management of such men as Mr. Powell and others that today it has a membership exceeding 500 of the best-known artists of the screen.

During the past year numerous other clubs have been formed throughout the country under the same name as the New York organization, and as a great many invitations have been received by Mr. Powell from the presidents of these organizations to visit them, he has decided to devote part of his well-earned vacation in the cities represented by these clubs.

As the original Screen Club has been so successful, Mr. Powell will, no doubt, be called upon to give a number of talks relative to the method of procedure used by his organization and which could be used to advantage by the minor clubs.

YORKE FILM STUDIO OPENED.

The Yorke Film Corporation, producers for the Metro program of Harold Lockwood-May Allison features, has located in the studio and offices at No. 1329 Gordon street, Hollywood, California. The studio, which was obtained by Fred J. Balshofer, president of the Yorke corporation, was formerly occupied by the Nevada Pictures Company.

The company of players had left New York but a few days after Mr. Balshofer, and they were surprised and delighted to find on their arrival that everything was in readiness. Immediately the filming of "Mister 44," a picturization of the novel by E. J. Rath, was begun. Rath is also the author of the book from which "The River of Romance," a new Metro release, was made. The latter production was the first to be directed for Metro by Henry Otto.

The party that traveled from New York to the coast included Mr. Lockwood, Miss Allison, Mrs. Allison, Director Henry Otto and his assistant, Bennett Moulter; Lester Cuneo, heavy leading man; Antonio Gaudio, cameraman; Abraham Cantor, assistant to Mr. Balshofer, and Ben H. Grimm, publicity representative.

COLONIAL EQUIPPED BY P. T. E. CO.

A. C. Lewis, proprietor of the Colonial theater, Seaside Park, New Jersey, turned over his new theater to The Picture Theater Equipment Co., and demanded the best projection results be obtained for him.

They sent one of their projection engineers who went over the theater thoroughly and scientifically and suggested various items.

Mr. Lewis purchased from the Picture Theater Equipment Co. two Powers 6 B machines with Powers Inductor, Minusa Gold Fibre Screen and self stretching frame, and the famous Piteco lenses.

To say Mr. Lewis is satisfied would be putting it in a mild way. The projection is perfect, same having been attended to by the Picture Theater Equipment Company's expert who was on the job.

The theater seats about 500 and was built by Mr. Lewis who is a new exhibitor with the right idea.

CLIFFORD IN NEW HORSLEY COMPANY.

William Clifford, who during the past six months has been seen in Centaur features of the David Horsley productions as co-star with Margaret Gibson, will in the future be starred alone in Horsley-Mutual dramas of the one and two-reel length.

Mr. Clifford is now at work on his first story under the new management and it is of the one-reel length in which a number of the famous Bostock wild pumas will be prominently seen. A new company has been formed to support the star, such well known players as Jessie Burnett, Al D. Blake and Victor Rottman being included.

Alvin J. Neitz, for a long period assistant director of the Gibson-Clifford Company, has been elevated to the directorship of the new company and he is ably assisted by David Allen, one of the screen's most popular character actors, who has been identified with the David Horsley studios for a period extending over more than a year.

BILLY RICE'S WIDOW IN PICTURES.

Mrs. Blanche Rice, the widow of the late Billy Rice, the famous minstrel and comedian, is in "God's Half Acre," the Metro-Rolfe motion picture in which Mabel Taliaferro is the star. In her youth Mrs. Rice was a protege of the famous singer, Parepa Rosa. Mme. Rosa wanted to adopt her and educate her for grand opera, but the girl's marriage to the comedian caused her to give up all thought of a career for twenty-six years.

Eugene Strong

EUGENE STRONG, who is cast as Robert Clayton, the artist, in the forthcoming 16 episodes serial, "The Crimson Stain Mystery." by the Consolidated Film Corporation, is one of the most popular matinee idols of stage or screen. Mr. Strong has an enviable record on the stage, where he became a favorite through the portrayal of juvenile parts. For six years he was in stock in the west, and then appeared for two years in the leading role of "The Virginians."

Eugene Strong.

He appeared in a Paul Armstrong sketch, "To Save One Girl," on a forty-week vaudeville tour, supporting Catherine Calvert, Mr. Armstrong's wife. His first big success in the pictures was in the juvenile lead in "The Man Inside," in which he supported Edwin Stevens.

Mr. Strong is tall, handsome and athletic and a perfect type of matinee idol. In "The Crimson Stain Mystery," as an artist, he will be seen in many exceptionally powerful scenes with Olga Olonova, the latest Russian vampire find, who will appear in connection with her work, as the artist's model.

The studio scenes in "The Crimson Stain Mystery" promise to be the most daring yet attempted on the screen, and they will give Mr. Strong an opportunity to put into full play his magnificent talents as an actor.

EASTERN PLAYERS REACH UNIVERSAL CITY.

Following the announcement made by President Carl Laemmle and Vice-president and General-Manager H. O. Davis of the Universal Film Manufacturing Company the Eastern players and directors of the company are gradually being transferred to the Pacific Coast studios at Universal City. Practically every day sees a new arrival at the film capital, where over thirty companies are now producing photoplays.

One of the first to arrive was Director Stuart Paton, with his leading man, Allen Holubar; the leading lady, Jane Gail; Dorothy Phillips, Wm. DeGrasse, M. F. Murphy, assistant director; Joseph Gerrard and Wm. Welch.

Later arrivals include Director William Garwood, Director David LeBrandt, Ben Wilson, Irene Hunt, Edith Roberts, Howard Crampton, Lillian Concord, Gertrude Cameron and Hobart Henley.

HALE AN AVIATOR.

Creighton Hale, now starring in the feature pictures of the Frank Powell Productions, Inc., is the only actor appearing on the screen or legitimate stage who has qualified and become a member of the Aero Club of America. Mr. Hale addressed the Harlem Board of Trade on the adaptability of the aeroplane in modern warfare and succeeded in arousing their enthusiasm to the extent that it is rumored they contemplate donating to the United States Government a fully-equipped aeroplane to be used at the discretion of its aviation branch.

Mr. Hale has agreed to form an Aviation Corps among his co-workers in the motion picture industry, and in the event of trouble between this country and any foreign nation Mr. Hale assured the Board of Trade that he would be willing to leave for the front at any time.

HARVARD FILM CORPORATION MOVES.

The Harvard Film Corporation has moved from 231-233 Tenth avenue to the new film building at 729 Seventh avenue, where it has installed an up-to-date film and developing plant which is modern in every particular. All the Unity Sales Corporation work will be done by the Harvard, of which J. T. Reardon is president.

GAUMONT ISSUES THREE SINGLE-REELS FOR FIRST WEEK IN AUGUST.

There are no photodramas scheduled for release by Gaumont for the first week in August, that company confining its Mutual pictures to three single-reels. These are "See America First," with the Gaumont Kartoon Komics; "Reel Life," the Mutual Magazine in Film, and the Mutual Weekly. As it is the aim to keep the "Reel Life" subjects up to date, no announcement has yet been made of the features which will enliven this reel when it is released July 30. "Reel Life" bears the same relationship to a magazine that the Mutual Weekly does to a newspaper, and its editor often holds his program until the last minute in order to secure the pick of the market for his spectators.

"See America First" offers an intensely interesting city August 2. This is Philadelphia, rich in Colonial and revolutionary sites, suitable for the screen.

LAEMMLE CONTINUES SALARIES OF SOLDIER EMPLOYEES.

President Carl Laemmle of the Universal Film Mfg. Co. announces that the salaries of two of his factory employees, H. Manhaken and Edward Carey, who went to the front with their regiments, will be paid during their absence to their relatives.

Mr. Manhaken and Mr. Carey were both employed in the laboratories of the Universal at Fort Lee, Mr. Manhaken in the perforating department and Mr. Carey in the negative polishing department. Both Universal employees were members of Company F, Fifth Regiment, New Jersey Infantry, when the mobilization order called them away from their work.

RALPH HERZ PRODUCING ONE REEL COMEDIES FOR METRO.

Ralph Herz, the well known comedian, who recently made his debut on the Metro Program in "The Purple Lady," supported by Irene Howley, has been engaged to appear in one-reel comedies for Metro. They will be produced by the Rolma Film Corporation and one comedy will be released every week. Mr. Herz has already begun work on the first subject which is called "The Lady Killer." It was written by Edward McWade, and is being produced under the direction of "Billy" Quirk, the popular comedian, who recently joined the directing forces.

JEROME BEATTY WITH THANHOUSER.

Jerome Beatty, a newspaper and magazine writer, who has had wide experience in publicity work, has been made director of publicity for the Thanhouser Film Corporation at New Rochelle, N. Y. Mr. Beatty handled the newspaper publicity for Essanay's "The Strange Case of Mary Page." Before that he was a baseball writer on the New York Tribune. Mr. Beatty has had newspaper experience in New York, Washington, Kansas City, New Orleans and Los Angeles.

J. A. BERST VISITS CHICAGO EXPOSITION.

J. A. Berst, vice president and general manager of Pathe, showed his appreciation of the importance of the Chicago exposition by leaving on Saturday night for Chicago, where he spent Monday. In response to the urgent request of the exposition officials and many exhibitors, he took with him Pearl White, the Pathe star, who was at the Pathe exhibit during Monday, and distributed souvenir mirrors and postcards bearing her photograph.

PETE SCHMID TAKES VACATION.

Pete Schmid, the Morosco-Pallas P. A., whispered farewell to Broadway last Friday evening and departed on his annual camping trip. When last seen, Pete was speeding west on Forty-second street with a canoe paddle, fishing tackle and a mass of other vacation material squeezed under each arm. The "Terrible Teuton" expects to spend the next two weeks among the unexplored regions of Lake George and stated that his outfit contained nothing that resembles a razor blade or a stiff collar. He also boasted that he would not look at a newspaper for fourteen days.

LAST PATHE'S "WHO'S GUILTY?" AUGUST 7.

Pathe's "Who's Guilty?" series has proven to be such a strong drawing card that many exhibitors have written expressing their regret that there will be only fourteen episodes. The last one, "The Irony of Justice," will be released on August 7.

Big Theater Deal In Bay State

Lord, Horstmann and Howard Retire from Olympia Corporation—Gordon and Shoolman, President and Treasurer

THE biggest change in management and control of the moving picture business in New England has just been effected through the retirement from the management and control of the Olympia Theaters, Inc., of Arthur E. Lord, of Lynn, as general manager, Ernest H. Horstmann, of Salem, director, and Frank Howard, the New England pioneer. The three have sold their holdings, said to approximate 40 per cent. of the stock of the Olympia Theaters and valued at more than $2,000,000.

The Olympia Theaters, Inc., operate two of the biggest moving picture and vaudeville houses in Boston proper, and one each in Lynn, New Haven, New Bedford, Gloucester and Chelsea. They are all known as the Olympia theaters and are the largest and most luxuriously appointed of the moving picture houses of New England.

The management and control of these theaters now passes into the hands of Nathan T. Gordon, president, and Max Shoolman, treasurer, of the corporation. They own more than 80 per cent. of the stock through the new deal which has just been effected by the parties interested at a meeting of the Olympia Theaters, Inc., at the Olympia Building, 3 Tremont Row.

The new directorate of the corporation is George V. Crocker, Gerald G. E. Street, Attorney General Henry C. Attwill, Hiram E. Miller and Lee M. Friedman.

Dissensions within the past few months are said to have prompted mutual "buy or sell" demands among the former directorate of the Olympia Theaters ownership. Technically, the transferred holdings were acquired by the Puritan Trust Company and the Commonwealth Trust Company, of Boston, partly paid for in cash, the remainder in short-time notes. One note for $238,000, running to Lord, Horstmann and Howard, which has been filed in Salem, affects the theaters in Lynn and Gloucester. The new management is expected to add a new house to its string near Central Square, Cambridge.

Mr. Lord has been the manager of the Olympia theaters for some time, and under his direction they have prospered and become the leading theaters of Boston for combined vaudeville and moving pictures. Mr. Horstmann has been in general charge of the selection of films for the various theaters. Mr. Howard has been a powerful asset of the corporation through his pioneering of the moving picture industry in New England.

The story of Mr. Howard's rise in the moving picture business was told in the Convention Number of the Moving Picture World. Messrs. Lord and Horstmann are also pioneers of the business in this section. They started business in the Penny Arcade filled with coin-in-the-slot machines in Central avenue, Lynn, about ten years ago. They prospered and put in the nickel-in-the-slot moving pictures. About six years ago they got in touch with the Howard and Gordon interests, with the result that a chain of moving picture houses were built up. The two in Boston are the largest houses in the city devoted to vaudeville and moving pictures exclusively and are valued at over $1,000,000 apiece.

The change of interests will have no immediate effect upon the policy and business of the Olympia Theaters, Inc., as they now stand. W. H. F.

More Copyright Legislation Before Congress

New Amendment Provides for Registration of Film by Cuttings—Relief to Manufacturers

THE Senate Committee on Patents now has under consideration an amendment to the Copyright Law providing for the entry and registration of film by sample. The section reads to amend Section 12, of the Act of 1909 to read:

Provided, however, That in the case of any work referred to in this section wherein copyright has been secured by publication of the work with notice of copyright, which by reason of its character, bulk, fragility, or because of dangerous ingredients cannot expediently be filed, the register of copyrights may determine that there shall be deposited, in lieu of two complete copies of such work, such identifying photographs or prints, together with such written or printed descriptions of the work as he shall find sufficient to identify it: *And provided further,* That in the case of motion picture photoplays and motion pictures other than photoplays, whenever deposit has been made as required by the provisions of the act of Congress (Public, No. 303) approved August 24, 1912, and registration has been secured thereunder, such deposit and registration shall hereafter be held to be sufficient, and shall exempt the copyright proprietor from the deposit of two complete copies of such photoplay or motion picture if it is later reproduced in copies for sale, and the provisions of the amendatory act of August 24, 1912, are hereby made to apply to motion picture photoplays and motion pictures other than photoplays that have been reproduced in copies for sale or otherwise published.

Section 12 is that clause which provides that one or two copies of material intended for copyright shall be deposited with the Register of Copyrights and by him turned over to the Librarian of Congress for the Library of Congress or affiliations. This section has already been amended to provide that film not issued in copies for sale may be registered for identification by means of a typewritten or printed description and cuttings from the film, though two full copies of the reel must be sent where the prints are to be sold.

It is provided, however, that articles registered which are too bulky for storage and are not wanted for preservation may be returned to the owner of the copyright after being marked for identification, and this has been done in the case of most film releases entered for copyright. Some manufacturers, however, have entered under "copies not offered for sale," which forms an imperfect protection. Those who offer the two full copies for entry, to protect their registration, must preserve these copies, and their identifying marks. The purpose of the bill is to relieve the manufacturers of the necessity for sending prints to Washington only to have them returned in due course, and to give full and complete copyright protection on a description and photographs instead of requiring cuttings from the actual film or complete copies. It is merely a move in line with the general aim of the Register of Copyrights, Thorvald Solberg, to give the fullest and most complete service with the least expenditure of red tape. It will save the manufacturers much money in shipping charges, relieve the Copyright office of the menace of carelessly stored film and give a definite protection in the simplest form of entry. The bill also covers lithographic posters and similar material.

It is favorably considered by the Senate Committee and will doubtless become a law.

SELIG'S GENERAL FILM RELEASES.

"The Gold Ship" is the title of the Selig Special to be released through regular service of the General Film Company on Monday, August 7. "The Gold Ship" tells the story of the high seas, of a vessel laden with gold, of the desperate battle of the ship's master, a girl and a crippled boy to save the cargo and circumvent the plot of mutineers. In this beautiful production Harry Mestayer, Edith Johnson and Sidney Smith are featured. James Oliver Curwood wrote the story.

William N. Selig, continuing his policy of releasing only picture play dramas and comedies of highest worth, announces for regular release in General Film service on Monday, August 14, a gripping drama in three reels entitled "The Germ of Mystery." This drama is most unusual in plot, having to do with the mysterious death of a manufacturer of high explosives who succumbs to the bite of a poisonous spider. Fritzi Brunette, Frank Clark and Guy Oliver star in this production.

"A Bear of a Story" is another of the Selig western farce comedies, featuring Tom Mix. A real live bear is featured in an unusual way and the action will cause sincere merriment.

EMERSON GOES TO FAMOUS PLAYERS.

John Emerson, who has been directing Triangle films, has joined the Famous Players' staff, to direct a series of pictures starring Mary Pickford. The first, which goes into rehearsal Monday, is an East Indian story.

"The Same Old Thing"

It's a Wise Script Writer Who Can Recognize His Brain Child on the Screen

By Epes Winthrop Sargent.

"THE same old thing [illegible] deals with a familiar theme [illegible] so frequently in film criticisms that the readers are almost convinced that manufacturers are right when they say that they cannot get good stories. They seem to be willing to pay big money, but no matter what they pay, the screened result is strangely familiar.

It has been the constant claim of this writer that the studio staff edits the originality out of all stories in their reconstructions. This has largely been an unsupported statement, though any manufacturer has only to compare the screened results with the original scripts to see for himself that the statement is true, but to argue with fact, not merely statement, let us take a recent release, put out under the title of "She Won a Prize."

This story is chosen merely because this writer is named as the author and still has the original carbon. "Still has" is used advisedly, for the story was written three years ago and a check in payment was entered June 14, 1913. The original title was "Martha's Legacy."

The story of this release, as given by the company is as follows:

[illegible] makes a noise like an heiress and gets away with it. Her boss [illegible] When the boss' fiancee becomes infatuated with a count and re[illegible] waiter and he does as much for her by removing her wig and [illegible] she gladly accepts a second-hand engagement ring.

Here we have all of the familiar ingredients. There is the fictitious count, who proves to be a waiter, which has probably been used in nearly a thousand stories in the past ten years. There is the proud, title-hunting heiress, the blonde wig and all the rest of the stuff that has been done to death. Probability is fractured and the happy ending gained only through [illegible] a great deal more than three years ago.

But the story is so different from the original script that it is almost possible to collect damages for the use of the author's name on such rot. The story is not at all the one that was sold for [illegible] would make a half reel out of the twenty-two scene play. The original synopsis read:

[illegible] prize in a newspaper contest [illegible] that she [illegible] a clean [illegible] pays the [illegible] and it [illegible]

The entire charm of the story, such as it was, rose from the unusualness of it. The girl did not win a scenario contest, but a literary contest of the sort then popular. She did not buy a blonde wig that would have gotten her into trouble the moment she put it on. Not being an idiot, she knew that a good hair-dresser was better than a wig maker. She did not, for that matter, try to disguise herself. She had no reason for assuming a disguise. She was not a fugitive from justice nor was she trying to leave behind her an unsavory past. She assumed the name of Montmorenci merely because the high-sounding name better accorded with her pretty dresses. The former employer did not recognize her clearly because he was deceived by the name and the changed appearance of the girl. There was [illegible] alone one masquerading as a French Count, nor was there any heiress to muss things up. It was a simple little story of a tired little stenographer who had a good time and was content to pay the price. It was human and convincing. The rewrite man simply didn't have sense enough to see that it was an unusual story. He slapped in the old "sure fire hokum," and thought he was improving the story. Instead, he merely made it like all the rest because he knew no better. He could have written as good a story himself because he made no use whatever of the originality given him.

This writer is not speaking in anger because his story has been mussed up. He is used to it. One reel turned out last summer led the Dramatic Mirror reviewer to remark that "probably the author knows what he wrote," wherein he erred, for not even the author knew what it was all about when three subjects were crowded into one reel. This discussion of this particular release is made merely because the carbon was at hand. What was done to this story has been done to 98 per cent. of releases from all companies. So deeply rooted is the manufacturer's belief in the need for reconstruction that it is seldom that stories are made from the author's script, even when a practical working script is supplied. They must be reconstructed or there would be no excuse for the reconstructors, and between the reconstructor, the director and the cutting man, the author's chance of getting over is represented by a minus sign. It is like hiring some famous mural artist to make a ceiling and then letting a house painter do it over with a large brush and the material left over from some other job. Until good stories are both bought and made, there is small hope that we shall emerge from the present Slough of Despond.

Linda A. Griffith.

LINDA A. GRIFFITH, now starring in the first feature photoplays of the Frank Powell Productions, was born in San Francisco. She established quite a reputation as a child actress, appearing in amateur theatricals and later joined the old Alcazar stock company of the city, which has produced many of the greatest legitimate stars of the stage.

Linda A. Griffith.

She appeared as ingenue for Florence Roberts and Margaret Anglin and shortly afterward came to New York as a refugee out of the disastrous San Francisco earthquake and fire, in which all her material possessions went up in smoke. After leaving the coast she joined Thomas Dixon's "The Only Woman," with whom she remained until her advent into the motion picture world, with the old Biograph Company.

In the summer of 1912 she played the female lead in "An Adventurous Dolly," the first picture produced by [illegible] for that company and through which she became known as one of the "Biograph Girls." After four years with Biograph she rested a year traveling in Europe and while there took part in the Gaumont film of the flight by areoplane of the late Harriet Quimby, from England to France. Upon her return to this country she joined the Kinemacolor Co. of America and was featured in such productions as "The Scarlet Letter," "Everyman," "As the Candle Burns" and many others. When Kinemacolor stopped producing she rejoined Biograph [illegible] and numerous other features.

She has written many scenarios and numerous articles for Leslie's Weekly and at present is writing a series of articles for "Film Fun" on early Biograph days, recounting the experiences of many of the moving picture stars of to-day who began their careers with the old Biograph.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

ELABORATE PRODUCTION STAGED BY UNIVERSAL

Georgeous Oriental City Being Built at Universal Pacific Coast Studios.

"TWENTY Thousand Leagues Under the Sea," a twelve-reel photo drama from the story of Jules Verne, is now being produced at Universal City. For more than a year Director Stuart Paton has been engaged in filming scenes for this elaborate film spectacle.

A number of the scenes were made several months ago at the Bahama Islands. There Director Paton invented a cinematographic submarine vessel and pictures were taken along the ocean bed where thrilling episodes among the coral caves in the vast seaweed gardens were enacted by players garbed as divers.

Director Paton is now producing at the West Coast studios of the big U organization the sequel to this marine story and for the scenes is building a most wonderful East Indian city. A magnificent Hindu temple with gorgeous minarets, domes and columns have been completed this week. This

Hindu Temple, Built at Universal City.

beautiful massive structure is part of the Oriental metropolis, the cost of which, it has been estimated, will exceed one hundred thousand dollars.

The Hindu city, where from two to three thousand supernumeraries will be used in many of the scenes, is really a wonderful creation of architectural art and has, besides the great temple, many two-story buildings and a massive gateway and adjoining battlements. Within the walls of this city many sanguinary engagements will be staged between the Hindus and British soldiery.

The work of constructing this elaborate set has been achieved under the supervision of H. H. Barter, technical director of the Pacific Coast studios of the Universal Film Manufacturing Company, who, with Frank D. Ormston, art director, designed the Oriental buildings. Technical Director Barter has been ably aided by his assistant, James Milburn, who is well known as an artistic builder throughout the Pacific Coast.

In view of the fact that several of the larger buildings, during the filming of many spectacular scenes, will have to carry the weight of from five hundred to one thousand men, General Manager Davis instructed the builders to "put them up to stay," and, as orders have been carried out to the letter, these structures have been built as solidly as human hands could make them.

Jane Gail portrays the part of the heroine in this submarine drama, with Allen Holubar and Matt Moore as leading man, while other important roles are enacted by Joseph Girard, William Welsh and Lois Alexander.

Associated with Director Paton in the production of the Hindu scenes is G. F. E. Samuel, a native of India and an authority on Hindu lore, who supervised the sets and costumes so that all these accessories shall be strictly correct.

Eugene Gaudio, the chief camera man of the feature, risked his life many times at the Bahamas, while the assistant director, Martin Murphy, has also won much renown for his daring submarine exploits in aiding Director Paton.

DOROTHY GISH SAVES NATALIE TALMADGE FROM DROWNING.

Plucky Fine Arts Girl Plunges in Turbulent Waters to Rescue Sister of Constance and Norma Talmadge.

Dorothy Gish, the popular Fine Arts star, is quite a heroine this week. She rescued Natalie Talmadge from drowning.

Dorothy was working in a scene for "Gretchen Blunders In," directed by the Bronklin Brothers. The company was taking scenes in a steam launch about a mile from San Pedro Harbor. Dorothy was going through some antics near the bow of the boat with the cameraman catching the action. Natalie Talmadge was awaiting her cue to dash into the scene when the boat gave a lurch and she was precipitated into the water. Without a moment's hesitation, Dorothy Gish plunged headlong from the boat and struck out for Miss Talmadge. Miss Gish, upon receiving Miss Talmadge (who cannot swim) turned over on her back and, holding the helpless girl with one hand, struck out for the launch, which had been stopped. She was met by the masculine members of the company and the two young women were lifted back into the boat.

In a short time both the girls were completely recovered from their impromptu plunge and none the worse for their experience. "Gee, it spoiled my make-up" was the only comment offered by Miss Gish. The scene was retaken the following day.

LOS ANGELES AS "LEGITIMATE" THEATER CENTER WILL BE SECOND ONLY TO NEW YORK.

Cort-Morris Circuit to Open Offices Here for New Vaudeville Combine.

With the departure Sunday last week of John Cort and William Morris on a rapid tour of their newly-acquired theaters, which will form the new Cort-Morris vaudeville circuit, L·s Angeles became one of the most important vaudeville booking centers of the country.

Headquarters of the Cort-Morris circuit will be established in New York, Chicago and Los Angeles. Heretofore all vaudeville booking houses on the coast have been located in San Francisco.

Before leaving, Cort and Morris secured a suite of four rooms on the second floor of the Majestic Theater Building. These will be opened on the first of August as the western booking offices of the new circuit.

Cort and Morris stated that they had picked Los Angeles for their western headquarters because the producing activities of Oliver Morosco had placed Los Angeles second only to New York as a theatrical producing center, and, because of the pick of high-class professional people to be found here in moving pictures who will be selected for vaudeville as their contracts with the film makers run out.

In behalf of Cort and Morris, Oliver Morosco stated in an interview to the press that the policy of the new circuit will be three performances daily, one in the afternoon and two at

eight; the next night [illegible] opening rather than the usual Sunday time and billing will be [illegible]

The style of performance will be as follows: A star will head each bill and there will be an entirely new show every week. Each bill will travel as a flash show, stopping for a full week in each city of the circuit.

It is stated that some of the biggest vaudeville stars in the country who will be announced here, have already signed contracts for the new circuit. The Cort houses in every city west of Chicago will be used for the new circuit and in Los Angeles an Oliver Morosco theatre will house the vaudeville.

In New York Walter Morris houses will be used and every big city in the east has already been covered by arrangements with one of the best known theatrical firms in the country.

UNIVERSAL MEN FORM REGIMENT

Sixty Braves From Big "U" Plant Organize a Regiment of Service Men—Ready to Go to Front if Needed

Considering the fact that the cops would be left practically without military protection should the troops be called out, a body of public spirited men all of whom have known active service organized a regiment of service men. The regiment numbers about 1,500 strong actual users of whom are from Universal City and are the organizers. While it is the intention to have as many as possible who have known active service the regiment will not be limited to such. Through the courtesy of the Hollywood Board of Trade the recruiting officers will be stationed there twice a week and will be open for any strong willing men between the ages of eighteen and twenty-five. The service men the age will be stretched.

Dr. Mace of Universal City is the examining physician, but at present the officers are busily engaged in "recruiting" or military tactics.

The entire regiment is prepared to leave on a minute's time should the call come and is prepared to do their work.

"The Daughter of the Dog" to Have Initial Presentation at Majestic Theatre.

"The Daughter of the Dog" the [illegible] drama of a [illegible] mongrel dog and owned by the Mutuscene Feature Film Company, will have its premiere in Los Angeles at the Majestic Theatre Sunday night, August 13. The story has been [illegible] and which led the initial presentation at the Columbia Theatre in San Francisco, June 18.

Special [illegible] the California newspapers and magazine [illegible] the production is [illegible] [illegible] [illegible]

I have often wondered why the Lasky reception room was the most crowded—this explains.

In order to supply warm lunches to the companies on location they constructed a portable lunch wagon similar to the "soup cannons," used by the German army. This "soup cannon" is pulled by a horse and it is arranged that hot soup, coffee and sandwiches can be hauled over the rough ground without danger of spilling. With this arrangement, several hundred extras can be given a warm lunch between scenes, and hot coffee will be at their disposal continuously. This wagon was especially built for use at the Lasky ranch, where sometimes as many as five or six hundred people are employed at night.

* * *

In the new Sturgeon feature, in which George Holt is featured, Mr. Sturgeon required him as part of the character to smoke several cigarettes before the camera's eye. George never smokes, and it took several days to accustom himself to the taste of the weed so that he was able to keep up an appearance of enjoying his smoke for half a hundred feet or so. As soon as each scene was over, George would go to his dressing room to sterilize his mouth and rid it of the tobacco taste.

* * *

W. A. S. Douglas, director of production for Pathe, is a coast visitor, having arrived to look after Pathe's interests.

* * *

Adelaide Woods, because she offers so unusual a type, owing to her possession of youthful features and prematurely white hair, either is in great demand, or not at all. The former was instanced last week, when she was spoken for by three directors of one company at the same time. The controversy of possession still remains unsettled. Meanwhile Miss Woods vacations.

At the Lasky studio James Young has started on the production of "Unconquered," in which Blanche Sweet is to star, and Walter Long, who will be remembered as playing the negro "Gus" in "The Clansman," has been engaged by the Lasky company for the support of Blanche Sweet in "Unconquered."

* * *

Marshal Stedman throws the light on the employment question when he says that there are one hundred extras for every position open at Universal, and there are twenty applicants for every actor's job. Mr. Stedman believes that persons residing in nearby and other cities should be informed that they cannot come to Los Angeles and become rich or famous in motion pictures. There are plenty of people here now to more than fill every position open for many months to come, he says.

"There is about one chance in a thousand that anyone can get a job in pictures now-a-days," says Mr. Stedman. "A person would have to be physically constructed in a most unusual manner to get a hearing at all, unless it would be for only a day or two in a mob scene."

The same condition prevails at all the other studios, only on a smaller scale, according to the employment men.

* * *

"God's Country and the Woman," the eight-reel Sturgeon feature with William Duncan, George Holt and Nell Shipman in the leads, is playing this week at Quinn's Superba theater in Los Angeles to big business. This picture has aroused a great deal of interest locally, especially since the company nearly perished in the snows of Big Bear Valley last winter.

* * *

Gilbert E. Murdock, one of the most recent playwrights to turn his attention to writing for the screen, is author of a Persian Idyl in which Maud Allen, America's greatest dancer, expects to make her debut in spoken lines this autumn. A Murdock comedy, "To Catch a Thief," is being produced by the Universal.

* * *

Little Lena Baskette made evident the Universal Company's wise choice of her by a dancing exhibition, given by her at the recent dinner of the Directors' Association at the Alexandria Hotel in Los Angeles.

* * *

William S. Hart is directing the production of the Mexican border drama in which he will be starred. This is being produced partially at Inceville and partially on the sands of the desert south of El Centro, Cal.

* * *

George L. Sargent is making good progress on "The Sable Curse," the first Richard Bennett five-reeler. In the cast are also Rhea Mitchell, George Periolat, Mrs. Bennett, Charles Newton and Mrs. Otto Kluge.

G. E. Jenks, Signal scenario scribbler for the Helen Holmes Company, left Los Angeles for the lumber country near Eureka, Cal., to familiarize himself with locations and conditions in that section for the better production of the Signal-Mutual feature to be staged there following the production of "The Manager of the B. & A."

* * *

Director William C. DeMille, of Laskys, will shortly start on the production of "Anton the Terrible," in which Theodore Roberts and Thomas Meighan will be co-starred. Charles Clary has been engaged to play a prominent role in support of Fannie Ward, the Lasky star, in her forthcoming production.

* * *

Rollin Sturgeon's vest-pocket Kodak turned detective the other day. He was snapping some odd pictures about the studio and had Mary Anderson pose on a little old chair in the prop. room. Getting adjusted in the pose, Mary unknowingly dropped her pocketbook. An hour or so later, Mary missed the pocketbook and was on the verge of tears as she vainly sought it. The pictures were developed and printed by the next morning, and Mary, looking over hers, was delighted to see the missing pocketbook on the floor under the chair, big as life. Whereupon she hurried to the prop. room and found it all safe. Her reward to the camera was a new roll of films—eagerly donated. Mr. Sturgeon claimed he should have had a reward also, but refused when Miss Anderson laughingly offered him half the contents—one powderpuff, a few hairpins, a receipt for cake, a receipted bill and six pennies.

* * *

Edward A. Kaufman is the name to be given screen credit upon the early release of a feature made by a prominent film company in New York. Though Mr. Kaufman, who is a free-lance photo-playwright of Santa Barbara, has had a number of west-coast releases, the above forthcoming feature will be his initial one to have a New York production.

* * *

Signs are multiplying that a new race of photoplay writers is arising, as the result of great demand for plays that adhere to the requirements of the screen. Some striking examples of this may be noted in the offerings scheduled for the present week at the various local picture houses. Nevertheless, that the screen is still dependent for many of the best pictures on dramatizations of novels and plays is also clear. It will take a decade, at the least, to perfect a thoroughly skillful school of photo-playwrights, but that the quality of picture stories now written is marveously in advance of that of the stories of only two years ago is also obvious.

"God's Country and the Woman" is at the Superba.

"The Abandonment" is at the Garrick with a Chaplin film.

"The Dupe" is at Woodleys.

"The Phanton" is playing at Tallys.

"The Valiants of Virginia" is at Clunes, while Millers shows "Caprice of the Mountains" and "The Man from Bitter Roots" is at the Alhambra.

* * *

The Varied Arts Building of Thomas H. Ince, Culver City plant was completed this week, and is now occupied by the working forces of the photographic and art departments under the supervision of Irvin Willat.

The building is a large two-story fire-proof structure, 31x90 feet, and is conveniently located near the main entrance of the studios. The cutting, assembling, titling and tinting rooms, as well as the "still" departments are on the upper floor, while the main floor is devoted to projecting rooms. All these departments heretofore have been housed in the theater building leased several months ago by Mr. Ince. This, in future will be used for the rehearsal of incidental music accompanying the Ince-Triangle productions.

* * *

Charles Giblyn, the Ince-Triangle director, is about to undertake his first visit to New York in eight years. He is going to Buffalo to represent the Los Angeles Shriners as special envoy at the imperial council meeting of the A. A. O. N. M. S., scheduled for July 10 to 17. Giblyn's duties will be to observe the ceremonials adopted by the imperial officers, in order that upon his return to Los Angeles he may be better able to occupy his responsible position of director-general of Al Malaikah Shrine.

* * *

Wallace MacDonald, the popular American player, called at the World office this week. Mr. MacDonald stated that he expects to leave for Halifax, Nova Scotia, some time next week where he will visit his mother for about a month, not having seen her for six or seven years.

Sheppard Buys "Fall of a Nation" for Southwest

Purchases Texas, Oklahoma and Arkansas and Will Immediately Open Film Exchange at Dallas—New Jersey and W. Va. Sold Also

W. K. Sheppard, an oilman who has had great success operating theatres in Laredo and Brownsville, Tex., called into the National Drama corporation offices last week and plunked down a big check for "The Fall of a Nation" rights in Texas, Oklahoma and Arkansas. "I've thanked many big men in all the great centers," he remarked to the Empire, "but am convinced that the Dixon-Herbert spectacle will leave them rather cold when the people down our way hear of the colossal offering. That's what the big booking agents are deeply interested in, the number who see the biggest spectacle they expect to see, namely the previous Dixon dramatic efforts like 'The Clansman,' 'The Sins of the Father,' 'The Leopard's Spots' and 'The Birth of a Nation' that the coming of a new patriotic spectacle by the same author will be a decidedly extraordinary event." Ed Gerow represented the theatre to general account, while W. K. Sheppard and Thomas Dixon signed the contract. It was one of the quickest sale transactions in the history of film marketing.

Mr. Sheppard is the leading type of Southern Alleghany folk that have made good in Texas. Born in Parkersburg, W. Va., where his family are prominent in commercial affairs, he went to the Lone Star state seven years ago. He operated successfully a small motion picture house in Laredo, then became proprietor of a large and modern theatre in Brownsville which he equipped with the latest conveniences and made extremely popular. An inviting city for theatrical enterprises and it was here that Mr. Sheppard, when he had a few hours were afforded to Mr. Sheppard when he had a few hours to spare, decided to buy "The Fall of a Nation." In fact, he has been especially desirous for several years of securing the exclusive film that would tell the story of the Southern Texas frontier campaigns and battles.

The first step in Mr. Sheppard's southwest campaign will be the establishment of a film exchange in Dallas, Tex. It will be in operation before the first of August. One of the most prominent exchanges over all the South will be in control, and this town, often will be plentifully supplied with guests and with many kind of publicity musical scores, etc. Exclusive runs of "The Fall of a Nation" are planned in Dallas, Little Rock, Oklahoma City, Fort Worth, Houston, Galveston and San Antonio, after which the spectacle will be shown in the smaller towns. As a graceful compliment to the noble men and women who stamped along the Mexican frontier, the management intends to give early showing of the picture in several of the important border ports and camps. Several hundred of the guardsmen, who are protecting Texas against Mexican bandit attack and mobile pictures have been taken at the mimic war scenes staged for "The Fall of a Nation."

A wise contractor in his day and generation is F. E. Parker of the Engineering Service Engineering, N. J., who bought the New Jersey State rights of the film the same morning that Sheppard secured the Southwest. Mr. Parker will take advantage of the extended August season at the beaches by showing the picture in Atlantic City, Cape May, Asbury Park, Long Branch and other resorters. He is also rapidly arranging options throughout the principal cities of the State. A third State rights buyer at the National Drama offices last week was R. R. Roberts, who had previously been identified with the purchase of many big features and who acquired the Dixon-Herbert offering for West Virginia. Besides the above transactions several other important deals for territory have been practically completed and the announcement of them will be made.

Monday, July 24, is the release date of the picture in New England and Greater New York. W. M. Pizzarro left the city July 17 to visit on the New England trade, many of whom have waited their interests on make early bookings. The offices of the National Drama Corporation at 1483 and 1485 Broadway were crowded all last week with New York and Eastern exhibitors arranging for dates. The Corporation is handling this territory direct, and there is a lively scramble to secure best runs.

Berst Active for Hughes Bill

Writes Personal Letter to Exhibitors Asking Their Co-operation—Gives Arguments for Federal Censorship

J. A. BERST, vice-president and general manager of Pathe, [illegible] Federal censorship of motion pictures, but only compulsory production against [illegible] censorship and interrupted that would [illegible] to necessary [illegible] Hughes Bill [illegible] has sent a letter to every exhibitor on the Pathe mailing list urging individual effort in the [illegible]. In the letter Mr. Berst [illegible] arguments in favor of the bill. The letter follows:

[illegible] and urge [illegible] Hughes of Pennsylvania, [illegible] Federal Censorship [illegible] [illegible] [illegible]

The Country Theater, Its Past and Present

By Frank G. Andrews

How Conditions Have Changed and How to Successfully Cope With the New Conditions

IF I were considering opening up a new moving picture theater at the present time I would keep on considering—but I wouldn't open it. The industry is in uncertain shape just now—rather unsteady on its feet; but the clouds will clear presently, I believe, and the business will get down to a more definite basis. I am speaking now of the small town theater, dependent upon a population of 5,000 or less, and it may be that the same logic applies to the cities. The business is overdone. There are too many manufacturers and too many theaters. That's what's the matter with pictures just now—that's one of the things.

Experienced showmen who are familiar with conditions in the small towns tell me that 10 per cent. of the population is a liberal estimate in computing every-night picture-goers. Perhaps 90 per cent. attend pictures once in a while, but only 10 per cent., or less, can be counted on as steady business. That would mean in a town of 3,000 that 300 people can be counted on every night. An exhibitor might swim along on that patronage and make a living, but it is a fact that most towns of 3,000 have two theaters. So you see it is plain that one must close up if the other is to prosper. It doesn't mean that fewer people are patronizing pictures nor does it necessarily mean that interest lags. The only time that two shows paid in a small town was in the day when pictures were exhibited in twenty-dollar-a-month storerooms, under very light operating expenses and with the reels changed only twice a week. Larger rooms have since been provided and one theater in a small town is now enough.

It is remarkable how quickly this transition has been brought about. Only little more than a year ago I was interested with a friend in locating a good country stand. I was as enthusiastic as he. It wasn't a sudden hobby. I knew what I was doing. Today my opinion is far different. It would take a very alluring proposition to tempt me now in the exhibition field, particularly in the small town.

The only way to succeed and establish a permanent business in the smaller places is to build a regular theater that can fight its way against any opposition that might spring up. A small place that makes money is sure to attract attention and lead to competition. Then a newer and larger place opens up—and good night to you and your dump.

How often have I seen this illustrated in the years that I have been interested in pictures. I know a man who opened up a rather nice little place in a city of 40,000. He was practically the pioneer. He cleared $12,000 the first year, $11,000 the second and not less than $8,000 a year in the three following years. He was "in soft"—so he thought.

Along came a company. They leased a place three times as nice as the pioneer had. They raised the price to ten cents and gave pictures that were worth ten cents, while the other fellow stuck to his general program and five-cent admission fee.

You know what I am about to say. The new broom swept clean and I have been told that the new place paid 1,600 per cent. the first year. It is still doing an extensive business because it has kept up to the minute. The other fellow is offering his place for sale and nobody wants it because its future is behind it. There are more people going to pictures in the city referred to just now than ever before, although none of the theaters are making the money they made three or four years ago. Reason is that one theater now seats almost as many as all of them seated a while ago, while operating expenses have greatly increased.

Has the quality of pictures gone back? Are they standing still, as Jesse L. Lasky alleges? Are people tiring? Are pictures a passing fad that attracted for a while simply because of novelty? I can't say, but I'm sure that moving pictures will always be a popular form of entertainment for the masses, because no other form of entertainment can be shown so cheaply.

Let me cite the case of a theater in a Pennsylvania town of 4,000 people and then provide your own answer as to whether or not pictures have "gone back."

This town was lying dormant when the craze took hold of the country. A native with an eye on the main chance seized the old "opry" house at $30 or so a month, and took the General Film program. That was about eight or nine years ago. Today that fellow owns three fine properties in the town and has numerous investments. He's rich.

A year and a half ago he was at the zenith of his successful career. Only a year and a half ago! Today he is not making a cent. And he hasn't now and never has had any opposition. Can you beat that? Now study it out. What's the matter? He has made no change in his policies. He is still using General Film and he still has the awful piano-player that he started in business with. That patronage has fallen off certainly isn't his fault.

You don't have to agree with me, but I'll tell you what I think. I think the whole fault is in the service. Where your patronage depends upon all the people of a town you must have a variety program to satisfy, if not please, all your patrons, because you must satisfy all of them after a fashion if you would make a real success in the small town. You can take the best feature that was ever made and I question whether every person in the audience would be entirely satisfied. "Tess of the Storm Country" is no doubt one of the most pleasing, satisfying and successful stories ever filmed, but I personally have heard intelligent people say they didn't care for it. But show six reels of assorted singles and you are almost sure to please everybody to a degree. A man may find fault with five of the reels, but if he gets one that he likes he thinks the whole show is all right.

There are hundreds of exhibitors, I'm sure, who would go back to one-reelers, but it can't be done—not satisfactorily. There are no one-reel stories today that are worth one's time, compared with those that were manufactured a few years ago. We all know why. The manufacturers are feature-crazy. They have milked the general program of all the stars, all the directors and all the stories. Speaking in a broad way, all that is left for the general program are some ribbon counter boys and department store girls. They are not actors and there is no competent person to direct them. Even the stories are of no account. There used to be virile dramas shown in a single reel. Today you must sit through three, four or five reels to get the same story.

If you think the audiences, in the country as well as the city, don't notice these things you are mistaken. Some fans know almost enough to make pictures, I believe. Only the other night I sat in a theater in front of two women who were regular patrons. Fannie Ward had the center of the screen and was dividing interest with a pet dog—and it certainly was a cute dog. Presently one of the women behind me turned to the other and said: "See how that dog watches the camera!" It was so. Don't you think people in the audience are getting picture-wise? They are becoming almost technical.

I'm running away, though, from my subject. What the country theater needs to bring it back to its pristine glory is a variety program, and the organization that sees this phase in its true light will, I believe, enter a field that will net them more money than the overdone feature field. Features should be held by the country exhibitor as a treat—as a means of making an occasional cleanup. If you advertise features every night they cease to be features—they are just regular things. You advertise each one to the very limit and when you've got one that deserves the best that can be said, you have shot your string and the people fail to give heed.

Same way with manufacturers. Every feature is the most astounding thing known in the history of picture-making. Your attention is called to it in wonderful advertisements printed on colored pages and in inks of brightest hue. You are told not to use the slow-going mails in booking the wonderful production, but to order by telegraph—just as if it would get away before your order could be received.

Personally, such advertisements would steer me away from a feature rather than get me. Too much money is spent in the advertisements and not enough brains put into the picture.

What a smashing truth that was by Director Albert Capellani, printed in the Moving Picture World recently. He said, "If I were asked to make a percentage table on what makes a great picture I should say 50 per cent. story, 30 per cent. star and 20 per cent. director. Judging by the average picture we see today, the percentage table as compiled in the producing company's office would read: 50 per cent. advertising, 40 per cent. star, and 10 per cent. direction, with no story at all."

If I were a small town exhibitor today I'll tell you what I

would do. I would show a general program of the best pictures I could get for four nights a week and features for two nights. I wouldn't show features every night, because people who go to theaters every night, as they do in the towns, get tired of them, or at the best fail to think they are getting a treat. And I would try and get good features, not simply five reels of something. I would be as careful as I could not to let any feature disappoint my patrons.

Country exhibitors, in towns of 2,000 up, have been showing nightly for several years. I think that is going to be a thing of the past. Most of them now showing every night are losing money at least three nights a week. Then why show on those three losing nights? You lose money and you detract from your three good nights. If you can make $50 showing three nights a week, why show six nights and make only $40? The good exhibitor is the man who will adjust himself to the changed conditions that arise as they arise, and conditions that confront the picture exhibitor are continually changing in this industry, both in the city and country.

That Universal Program for Week of July 24

A Good Showing, Calculated to Help the Exhibitor to Cash in During the Hot Weather

THE Universal Program for the week of July 24 is led off by the five-reel Red Feather, "Temptation and the Man," in which Hobart Henley, Sydell Dowling and Sydney Bracey are featured. On the same day Eddie Lyons, Lee Moran and Roberta Wilson will disport in "Art for Art's Sake," a Nestor one-reeler.

On Tuesday, July 25, Alice Howell and Fatty Voss will share comedy honors in the L-Ko three-reel howler, "Lizzie's Lingering Love." They will be followed by "Cross Purposes," a Rex drama, in which J. F. Connely and Jessie Arnold will play the principal roles.

Mary Fuller heads the program of Wednesday, July 28, appearing in the Gold Seal two-reel modern adventure drama, "A Splash of Color." On the same day the Victor comedy, "Just a Few Little Things," with Wallace Beery and Gretchen Lederer providing the fun, will be released. Animated Weekly, No. 30, containing the first views of the infantile plague in New York, will be released on the same date.

"Priscilla's Prisoner," a Big U two-reel rural drama, featuring Cleo Madison and E. V. Mong, will be released by the Universal on Thursday, July 27. On the same day "Won by Valor," an Imp drama, with Sydell Dowling and Sydney Bracey, and the Powers split reel, "Jitney Jack and Gasolena," a comedy cartoon, and "Creating Life from a Dead Leaf," an educational, will be released.

On Friday, July 28, Ben Wilson will head the day's program in "The Circular Room," an Imp two-reel mystery drama. Mr. Wilson will be supported by Edna Hunter and Joe Gerard. "The Circular Room" will be followed by the Big U drama, "A Great Love," in which Norbert Myles and Vola Smith will play the leading roles, and "The Unexpected Scoop," a Nestor comedy, featuring Myrtle Gonzalez.

Harry Carey, considered the most virile depictor of western roles, is featured with Olive Fuller Golden on Saturday, July 29, in the Bison two-reel western drama, "For the Love of a Girl." On the same day Malcolm Blevins and Marjorie Ellison will be seen in the Laemmle drama, "The Mask of Fortune," and Gale Henry and William Franey will do their worst in the Joker comedy, "I've Got Your Number."

On Sunday, July 30, Harry Myers and Rosemary Theby will appear in a Victor two-reel comedy, entitled "The Latest in Vampires." They will be followed by "Mutiny," a tale of life at sea, which will be released under the Imp brand, with Lucille Younge and Jack Nelson playing the leading roles.

During the week of July 24 the thirteenth two-reel episode of the Universal special feature, "The Adventures of Peg o' the Ring," with Grace Cunard and Francis Ford putting the punch across as usual, will be released.

Christening Children in Indian and White Tribes

Inceville Indian Baby and Minister's Child Christened at Same Ceremony.

LAST week a unique service was held on the camp ground at Inceville when a child of Thomas H. Ince's Thunder Bull was christened by an Episcopal minister. The unique feature was that the minister's own child was christened in the Indian style at the same time. The picture below shows the ceremony at the finish. Rev. Pierson is seen at the left while his wife is standing next to him holding their child, which received the Indian's blessing.

Christening of the Pale-face Baby and the Papoose.

Next to the minister's wife is Mrs. Thunder Bull, holding her papoose, which was christened in the white man's fashion, while her red brave, Thunder Bull, one of Ince's best Indian actors, is standing at the extreme right, his face illuminated with a smile of paternal pride.

Lillian Read

ALTHOUGH it is not generally known, Lillian Read, the two and a half year old Sarah Bernhardt, appearing in Thomas H. Ince's spectacle, "Civilization," in the Criterion theater, is the daughter of John Park Read, Jr., who is Mr. Ince's personal representative.

Lillian Read.

This is Lillian's debut in the pictures and she is said to be able to register more varied expressions despite her tender years, than many an adult actress. A series of pictures produced from "Civilization," showing her in the attitude of supplication, curiosity, shame, shyness and anger, are creating unusual interest throughout the country, but the most successful emotion that she registers, according to "Civilization's" press agent, is joy at the size of her Saturday check.

The many offers that have come for her exclusive services from different film producers since her success in "Civilization" would make the most seasoned motion picture star a bit envious.

MUTT AND JEFF TWO A WEEK.

Owing to the phenomenal success of Bud Fisher's Mutt & Jeff in animated form, exchanges throughout the country have requested that Mr. Fisher produce two weekly Mutt and Jeff cartoons instead of one, but Mr. Fisher's time is so taken us as to make it a physical impossibility.

Wharton's Making "The Black Stork"

The Two Brothers, Producers of "Mysteries of Myra," Have Begun Work on Another Feature.

AT Ithaca is a most unique motion picture studio. Here it is the Brothers Wharton hold forth. "The Wharton Boys," as they are known professionally, have had a hand in the development of many screen stars whose light has shown most brightly under their direction.

Francis X. Bushman was at one time and in Ithaca, too, under the direction of "Pop" Wharton. Beverly Bayne and Ruth Stonehouse also worked for Wharton. Gertrude McCoy, Sallie Crute and Gladys Hulette were at one time

Theo. Wharton Directing Scene at Wharton Studio.

under Wharton's direction, as were also Lenore Ulrich, Billy Quirk, Paul Panzer, Thurlow Bergen, Rose Tapley, Bruce McRae and Ah Ling Foo.

A distinct triumph and one of the most popular and successful feature series of recent years was the "Elaine" series, featuring Pearl White, Arnold Daly and Edwin Arden. In this series also appeared Sheldon Lewis and Creighton Hale. The sensational feature series, "The Mysteries of Myra," the International production now running, is a Wharton production. In this series Howard Estabrook and Jean Sothern are doing some of the finest work of their lives. Allan Murnane, M. W. Rale and Mrs. Leopold Wharton also have important parts.

The Whartons are now at work on a feature entitled "The Black Stork," a picture which is bound to create a sensation. The cast includes Hamilton Revelle, Henry Bergman, Jane Fearnley, Elsie Esmond, Edgar Davenport and Allan Murnane.

WORLD FILM ACTIVITIES.

At the Peerless and Paragon studios, the production headquarters of the World Film Corporation, activities remain at high pressure.

Ethel Clayton and Carlyle Blackwell are beginning work under the direction of Robert Thornby, in a visualization of Burton E. Stevenson's book, "Little Comrade," which has been scenarioized by Frances Marion under the direction of William A. Brady.

Harley Knoles begins work shortly on "Her Majesty," which will be Alice Brady's next screen effort, following her return from the moving picture exposition at Chicago. In this picture Miss Brady will be supported by Arthur Ashley, Montagu Love, Irving Cummins, Clara Whipple and Alec B. Francis.

Emile Chautard is concluding work with Robert Warwick, Gail Kane and other well-known World players on "The Heart of a Hero," which is based on Clyde Fitch's stage conception of the historic character's episodic life.

The production required the entire Paragon studio equipment for several days, during which many of the famous big scenes were assembled. Five hundred people alone were used in the hanging scene which closes the picture.

Frank Crane is completing "The World Against Him" and will remain at Saranac Lake until the production is finished, while Maurice Tourneur, director general of Paragon, will begin work next on an elaborate five-act picture and Barry O'Neill, on completing "The Scorching Way," begins work on "The Revolt," in which Gail Kane will star.

Other prominent players, such as Muriel Ostriche, Robert Warwick, Frances Nelson, Gerda Holmes, June Elvidge and Johnny Hines, are all allotted to directors; scenes and casts are being assembled and the entire seven World companies will be busily engaged.

William A. Brady continues to enact supervisorial direction over all scripts, productions and casts.

RIALTO STAFF HAVE BANQUET.

Fifty members of the Rialto family enjoyed a banquet after the performance Sunday night, July 9, tendered by the Rialto orchestra to Managing Director S. L. Rothapfel of "the temple of the motion picture and shrine of music and allied arts." The occasion was Mr. Rothapfel's birthday and the affair was arranged by the musicians through a committee consisting of H. Hand and F. Cork as a surprise. It was held in the promenade at the rear of the orchestra, where a canvas was spread and the banquet table set.

The guests included the executive staff and the technical and mechanical staff. After a period of music and speeches Mr. Rothapfel was presented with a loving cup, the gift of the latter staff, a mahogany phonograph, the gift of Alfred de Manby, and a handsome pipe set, presented by the ushers.

The feature of the evening was the playing for the first time of a march, "Hello Sam," composed by Hermann Hand, the French horn soloist, in Mr. Rothapfel's honor and dedicated to him. The piano score of the march, bound in leather and encased in a mahogany casket, was presented to Mr. Rothapfel with an appropriate address.

JAMES YOUNG TO DIRECT BLANCHE SWEET.

James Young, one of the best known directors in the motion picture industry, has resumed work at the Lasky studios, Hollywood, Cal., and will devote himself exclusively in the future, it is said, on productions for Miss Blanche Sweet. Miss Sweet, early in the spring, appeared under Mr. Young's direction in "The Thousand-Dollar Husband," which is one of the successes of the Paramount Program. Her new picture is entitled "The Unconquered," and the star will be supported by a cast of well-known Lasky players.

IRENE FENWICK METRO STAR.

Irene Fenwick, the star of "The Child of Destiny," a five-part feature production which will be released July 24 on the Metro program, was born in Chicago. She made her professional debut in that city in George Ade's "Peggy from Paris" as a chorus girl. But she only remained in the chorus three weeks. Ambitious and determined to be a star in her own right from the very beginning, she studied the star's part in that production, and was given the role when the star became ill. Miss Fenwick leaped into fame with a single performance, and since then has rapidly come to the front as one of the most charming and gifted young stars in this country.

Miss Fenwick attracted the attention of Charles Frohman,

Scene from "The Child of Destiny" (Metro).

who set his heart on making her a great dramatic star. Under his management she was seen in the stellar role in Sir Arthur Conan Doyle's "The Speckled Band," "The Brass Bottle" and in the revival of "The Importance of Being Earnest." Under Cohan & Harris' management Miss Fenwick was starred with Douglas Fairbanks in "Hawthorne, U. S. A." She was also the star of "The Zebra," with Hamilton Revelle as her leading man.

During her Broadway starring engagements a tempting offer to appear in feature motion picture productions was made to Miss Fenwick, and she made her debut in the silent drama under the direction of George Kleine. Among some of the features in which she was starred are "The Green Cloak" and "The Woman Next Door."

German Trade Notes

THE Interior Department's edict of February 25 prohibiting the importation of films and the recent amendment excepting Austrian films from this ruling are followed by the announcement that the Nordische Film Company who were mostly affected through this ruling, taking advantage of the clause by which the Reichskanzler retains the right to make exceptions to the rule, have secured permission to import 2800 kilo of films (approximately 1,700,000 feet), 1800 kilo till July 1st, and 1,000 kilo till September 1st. As the Nordische will probably import mostly negatives from which eight copies are usually printed for the German market, the amount of foreign films which the Danish concern will bring into Germany may be estimated at eight times the amount above quoted.

This new achievement of the Nordische Company is taken as quite a blow to the local industry. Immediately following the Reichskanzler's announcement of February 25, German manufacturers commenced producing with renewed activity, much new capital was invested and a great number of new producing firms were organized to take advantage of the opportunity presented through lack of the formerly strong foreign competition. Renters who estimated that the Nordische would now be unable to fill orders with the same degree of satisfaction made prolonged contracts with producers for increased quantities of film which will now be rather difficult to profitably dispose of with the Nordische in possession of its former strength.

The Nordische, being the only concern which has to date been able to secure permission to import films, will have another great advantage over the local renters as the Scandinavian and American films which the Danish firm imports will permit this concern to deliver a greatly varied program whereas the other firms will be in a position to rent only German and Austrian pictures.

The German firms have placed the matter in the hands of Director Mandl of the Messter Film Company, and Mr. Otto Schmidt, Vitagraph representative, who are now in communication with the Interior Department.

* * *

James Kettler has returned from Switzerland, where he was engaged in selling German films for the Swiss market. During his three weeks' trip Mr. Kettler visited Zurich, Basel, Geneva and St. Gaull. Mr. Kettler reports the cinema business as well as practically all industries in that country to be considerably lamed owning to the lack of tourists who formerly contributed so much toward Switzerland's prosperity and the present poor general economic condition of the country. Italian films seem to bear precedence in public esteem, while the German films are naturally most popular in the German part of the republic. Owing to the varied populations the one copy of a film purchased for Switzerland is subjected to a great deal of trimming, as two sets of titles (French and German) are constantly being changed about in the film.

* * *

Lieutenant Alexander Count Kolowrat-Krakowsky, Director of the Sascha Film, Vienna, who was sent by the Austrian army at the request of the Turkish War Ministry to Gallipoli during the Dardanelles fighting, had opportunity for the taking of some exceedingly interesting and vivid cinematographic pictures of the retreat of the Allied troops from the peninsula. The pictures which made a very deep impression in Vienna, were recently shown to the Berlin public by the Austrian naval association in the Mozart Saal on Nollendorf Place.

* * *

Manager Zeisske, who has been called in for army service, has withdrawn from the management of the Deutsche Bioscop. The well known author, Robert Reinert, who is responsible for a large number of film works, will assume the position formerly occupied by Mr. Zeisske. Activities have been renewed in the Bioscope studio in Neu-Babelsberg. Four regisseurs are occupied with films featuring Maria Carmi and Anna Mueller-Lincke, a Reinert film, "Homunculus," and two three-reel comedies from George Kaiser. "Eva contra Adam" and "Der Freund des Fursten" ("The Duke's Friend"). The author is playing the leading parts in these films, which are being directed by Emil Albes.

* * *

Paul Wolfram of the Dresden film renting concern of the same name has secured by purchase the Berlin film house, Engelke & Co. The former owner of the latter firm, Willy Hess, will now devote his time exclusively to film manufacture. Mr. Hess should be able to make a success in his new undertaking owing to the practical knowledge which he has gained through his many years' experience in the film business.

* * *

Chr. Muelleneisen, Sr., one of Germany's pioneer film men, has suffered a loss in the death of his twenty-six year old son, Fritz, who recently fell at the front. The bereaved is survived by his parents, Chr. Muelleneisen, Jr., manager of the Luna Film, and a younger brother, Toni, cameraman, at present also at the front. Word has also been received of the death in the field of Willi Hesse, owner of the Olympia theater in Dresden.

* * *

Dr. Viktor Mendel, a prominent student of natural science, has been engaged by the National Film Company to produce a series of scientific films including a number of medical studies which upon completion will be used as the basis of several dramas.

* * *

In an absorbing Polish-Jewish story, "Nebel und Sonne" ("Clouds and Sun") at the Tauentzien Palast, Joe May as director and Mia May in the main role, once more demonstrated their ability. This film is, in addition to the excellent playing of Mia May and her partner Max Landa, as well as the supporting cast, remarkable for the attention which Mr. May has bestowed even upon the smallest details, unlike most directors who have totally neglected many essential Ghetto points in the last few pictures of this class which have lately been seen.

* * *

As a sequel to "Das Tagebuch Collins," which appeared some months ago, the Union theaters are playing Richard Eichberg's "Leben Gegen Leben" ("Life Against Life"). Erich Kaiser-Titz, Louis Neher and Ellen Richter in the leading parts were received with much favor. A number of excellent mountain scenes add to the picture's charm.

* * *

A multi-reel farce, "Ein Toller Einfall" ("A Silly Idea") is having a prolonged run at the Kammerlichtspiele. Messrs. Bender, Berisch and Paulig, and the Misses Ellen Richter and Kaete Haack do not permit a let-up in the laughter.

* * *

A film romance featuring Friedrich Zelnick, "Der Einsiedler von St. Georg," and a screaming comedy, "Der Sekretar der Koenigin," are responsible for sold-out houses at the Mozart-Saal.

* * *

A new film actress, Ellen Kareen, earned very flattering criticisms in a Hans Einem drama, "Von Stamme der Afra" at the Marmorhaus.

J. A. FLEITZER.

Berlin, April 25, 1916.

EDISON PICTURE IN MILK CRUSADE.

The state of New York will conduct a crusade against impure milk by the use of motion pictures, and Thomas A. Edison, Inc., is now making a one-reel film entitled "The Trump Card" for the use of the New York State Board of Health in the proposed campaign. While the picture will show the process of pasteurization by which germ life in the lacteal fluid is completely destroyed and any danger of infection eliminated, it will not emphasize the technical process. It is designed to call attention to the danger of unpasteurized milk and to show the method by which milk can be purified, but it does this through the medium of a little human interest story of much intrinsic value. It will educate and entertain at the same time, and the state authorities are confident that this film, and others of a similar nature, can be used very effectively.

The script was written by Alan Crosland, casting director for Thomas A. Edison, Inc., and it was revised by T. Boynton Peck, a Chief of the Division of Exhibits for the State Department of Health. Among the members of the cast are Robert Conness, Adele Pratt, Herbert Prior, Leonie Flugrath, Andy Clark and Charles Sutton.

E. H. COOLLEY IN CHICAGO.

E. H. Colley, president and general manager of the Mudd & Colley Amusement Company of Birmingham, Ala., dropped into New York on his way to the Chicago convention. The Mudd & Colley company controls the Rialto, Trianon and Princess theaters.

Observations

BY OUR MAN ABOUT TOWN

WITH the arrival of a hot season the departure of thousands of people from the cities and towns for their annual sojourn in the country and at the seaside resorts the motion picture exhibitors have experienced quite a falling off in business. The effect is especially felt by the houses located in districts comprising well-to-do residents, people who are of the 15-20-25 cent class of patrons. Up to about the first of July the exhibitors clung to the hope that the summer would be a cool one, or at least a very late one, but since then the heat has manifested itself to such an extent that the annual falling off in business is to be experienced. But this year the depression is to be more widespread than it has for several years. In addition to the usual causes for it we have the effects of the war movement. While every man who has been called to the Mexican border, or to camps for preparation, may not have been a moving picture fan, and the entire number called to arms (if all were regular attendants) do not form 25 per cent. of the number of daily patrons of the picture houses, still claim is made that the war situation has had a very noticeable effect upon the box office receipts of picture houses in places where those called to arms resided. The main effect is not due to the departure of the enlisted men, but to the contingencies that have arisen through their departure. Many exhibitors say that those left at home, the dependents upon the enlisted men and the people who were the real amusement patrons, find themselves obliged to curtail expenses. In former years the open-air shows have proved a relieving substitute in the summer depression, but many of these places report a falling off in business, which would seem to give some color to the statement that the preparations for war have affected the moving picture business. However, the exhibitors are not discouraged. In many quarters there is a confidence that there will be no war and within a few weeks the situation will settle down to the standard of regular summer seasons. Unfortunately the exhibitors of Greater New York and other parts of the Empire state are not in a position to entertain this hopeful view. The epidemic of infantile paralysis has hit them rather hard. The alarm created by the epidemic in the Greater City has caused the authorities to notify all moving picture houses not to admit children under sixteen years of age during the prevalence of the disease. This regulation applies whether or not the children are accompanied by parents or guardians and will necessarily impair the box office receipts. It is not alone the loss of children patrons that is figured upon, but the loss through adults remaining away on account of not being able to take the children with them.

* * *

There are about 850 moving picture theaters in Greater New York and the revenue derived by them each day from the women and children patrons is no small item; nevertheless, when License Commissioner Bell, in co-operation with the Health Department, decided that the picture houses were among the most prominent places of assembly for children and, therefore, among the most likely field for the spread of disease during an epidemic the exhibitors fell into line in utter disregard of a threat accompanying the order that a violation of it would be met with revocation of the exhibitor's license. Some exhibitors, in view of the fact that the disease was apparently prevalent among only children of tender age, endeavored to have the age limit in the order reduced to ten years, but readily acceded to the Health Commissioner's refusal to make the change. More than this the Exhibitors' Association offered to the Health Commissioner a suggestion which he gratefully adopted, in consequence of which the picture houses will flash upon their screens slides furnished by the city urging parents to take no chances if their children show illness, but communicate at once with a doctor, or the Health Department.

Thus we find another exemplification of the good use to which the moving pictures may be put and the willingness of the owners to take advantage of such opportunities. It is the result of a co-operative spirit existing between the exhibitors and the authorities of the city. It is true the exhibitors had no alternative but to comply with the order to not admit the children, but had the city authorities been as aggressive and oppressive as those in many other parts of the country it is quite likely many exhibitors would have been tempted to close their houses until the close of the summer season and the stamping out of the epidemic. The part of the city hit the hardest by the epidemic is Brooklyn and as nearly all the picture houses there are in the residential districts they feel the effects of the Commissioner's order the most. Thus far none of the exhibitors have signified an intention to close. If there should be a movement of that kind it will come principally from the small houses in the poorer quarters where the chief patrons are women and children. One of these managers said: "My business always falls off in the summer because I have no open air privileges and I cannot make my house a real summer one. As a rule I manage to keep abreast with expenses. If I can do that now I shall keep open, but if this epidemic continues to spread and parents are kept away as well as the children by illness in their own homes I naturally will lose too much to justify me in fighting the conditions." One of the large theater managers said: "The Commissioner's order will not interfere with us because our audiences are composed mainly of adults. Unlike the five and ten cent houses we can lose all our child patronage and yet wind up the season on an average summer basis. There is a possibility that some of our business may drop off through the epidemic striking the homes of some of our patrons. There is also a possibility that picture houses of all kinds may lose patronage through the exodus of parents from the city to get their children beyond the zone of the epidemic. The disease struck with such suddenness and severity that parents have become panic stricken. I know of several mothers who left the city with their children today. I think the order of the authorities a good one. It is not, as many suppose, issued to picture theaters alone. It applies to all theaters. Our screen is open to any use the authorities may wish to put it in order to stay and wipe out the epidemic. So long as the authorities are fair with us they can use us for any good purpose."

* * *

Talk of protection for scenario writers has been again revived by a proposition to form an organization for copyright purposes. The best protection such an organization can secure will come through co-operation with the amalgamated film industries. The scenario writer is just as much a branch of the motion picture business as the scenario buyer and one deserves as much protection as the other. The scenario writer should also be just as much interested in official censorship matters as the producer who takes the scenario off his hands. Their interests in this respect are identical. The trouble with most writers is that they feel they have a kingdom of their own, that their work is just what everybody wants and if anybody turns it down he is accused of being either an ignoramus or a purloiner. It is true that some writers have been victimized by irresponsible concerns, and it is equally true that many reputable producing concerns have been double-crossed by irresponsible writers. There have been more cases where writers have sold the same scenario to two or more producing companies than there have been of producers adopting ideas from rejected manuscripts. It is also a fact that reputable producing companies have been placed in a false position by writers submitting scenarios based upon ideas gleaned from fellow writers. Operation in unity by all interests in the motion picture sphere will thwart and stamp out all such evils. Should the amalgamated film organization become a reality there is nothing within observation to deter scenario writers in securing a representation in it. With sincere co-operation the evil doers in all branches of the business will eventually be wiped out and the interests of each unit will not only be amply protected, but materially advanced. One thing that will be accomplished is the education of the scenario writer. He may be a writer of exceptional merit and yet not be able to produce a scenario as it should be. The ablest of writers may be given many good points by picture producing companies and directors and thereby in time enhance the value of their work. There is one point many writers will not concede and that is, picture producers, directors and exhibitors are in a better position to judge what moving picture audiences want than authors are. The latter are generally guided by isolated observation while the former get the pulse of the people by experience. It is not infrequent that directors save a supposedly excellent story from failure and it frequently happens that exhibitors do a like service after a film has been placed on exhibition. There is a policy of give and take in the motion picture business that is not understood by most people and it is a policy that calls for intelligent co-operation by all concerned. Some scenario writers have said they are in no way interested in the official censorship question; that it is entirely with the producers and exhibitors; yet these writers will call for the heavens to fall upon the producers after seeing their stories that have passed through the chopping mills of some censor boards. This would seem to make the writers a party to the question. If it is the censors and not the producers that mutilate their stories they should array themselves with those who are opposed to censorship.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Appreciation vs. Criticism.

LATELY several managers of large houses have started to print criticism blanks in their programs, and in the main the custom is a good one. It makes the patron feel that a real interest is taken in his personal likes and dislikes and if he responds to the request for comment, he feels himself to be under a certain obligation to favor that house with his patronage. But since it would seem that the practice is gaining ground, it might be well to speak a word of caution against encouraging the critical habit in the patron. It is better to frame the appeal to encourage their appreciation rather than their criticism, though this does not mean that they should be urged to give decisions that are in violation of their personal opinion. The simplest way to dodge trouble is to ask them to tell what they do like, rather than to mention their dislikes. It brings practically the same results, but it brings it in a way that takes the curse off the scheme.

With Diagrams.

The Strand theater, Erie, Pa., sends in a booklet gotten out for the house. It is a small eight-pager, white paper and a deep blue ink. On the cover is merely the word "Why" with a large question mark below and lines for an address. Inside it deals with the many features of the house for comfort, health and safety. There is no fancy lying, but a straightforward talk about the house, the heating, ventilation, electric wiring, program, music and comforts. It is all plainly and sincerely written and there is something about the typography that matches the style of the writing. The headings are a severe gothic and the body type is set unleaded and in a small face with no attempt at ornamentation beyond a rule bottom line that encloses the page number and a house trade mark cut set into similar rule at the top. If the appearance of the job was planned to match the stuff, the effort has been successful. If it is merely an accident that they go so well together, it is a most fortunate accident. W. J. Haynes points out that the Pennsylvania law does not require the house diagram to the printed and adds that the house is so well provided that they do not fear to do so. The total of exits on the ground floor is nearly the full width of the house, and almost that in the balcony—which is something to brag about, even though we believe there is still a law requiring a certain proportion of exit space to the width. The folder is a good piece of work and should do the house real good. It pays as well to boom your house as your films—sometimes better, since anything done for the house is more lasting in its effect for good.

Too Full.

George W. Bennethum, of the Scenic, York, Pa., sends in a Hennegan program cover built up into a house program. It is almost too full of type. It is to be supposed that some of these programs will come into the hands of persons who are not so intensely interested that they will read every line they see, and these will not be reached by the program that is overloaded. The small type reads well, though a bit flippant at times, but it would pay to let some of this matter out to gain some white space with which to set off the heavy title lines. At

ABSOLUTELY FIRST RUN PICTURES ARE SHOWN HERE None But the BEST for Our Patrons
Pearl White and Creighton Hale in "THE IRON CLAW" The Serial Superior
The Scenic Theatre Program
Week of June 12 to 17, 1916
MONDAY, JUNE 12
PEARL WHITE
The Iron Claw
TUESDAY JUNE 13
"THE MYSTERIES OF MYRA"
LOIS WILSON and HARRY CARTER in "HULDA, THE SILENT"
Serial Plays Showing Here
"Mysteries of Myra"
Peg O' The Ring
Grace Cunard and Francis Ford
WEDNESDAY, JUNE 14
Gladys Brockwell and Juan De La Cruz
"The Woman Who Followed Me"
Imp Feature—"THE HEALTH ROAD"
THURSDAY JUNE 15
GRACE CUNARD & FRANCIS FORD
THE ADVENTURES OF
"Peg O' The Ring"
L K O Comedy "THE BUSTED HONEYMAN"
"Marin Sais" and "Ollie Kirby"
"The Social Pirates"
NOWHERE DO YOU SEE FEATURES OF PHOTOPLAY LIKE THOSE SHOWING HERE

present the black lines are almost buried in the masses of black type. The proofreading is not well done. We get "The Busted Honeyman" for Honeymoon, and the names of persons are not set in quotes, though the names of the characters they play may be so set. The printer should be talked to and told that Marian Sais and Ollie Kirkby are real people and not the names of photoplay characters.

Dated Throwaways.

The Star, Reedley, Cal., sends in a "tonight" throwaway and adds day and date, as is always best. It is a simple bill, and for that very reason a good one. We regret that the pink paper prevents reproduction as a model. There is a big "tonight" with day and date following, then "six reels," and in a little smaller type the three features including a local feature found in a news release. Then comes the full list of the reels, a repetition of the "six good reels" and the house name. The whole thing will be read at a glance where more type would prevent the assimilation of any part of the announcement.

Classy.

The Oak Park theater, Oak Park, Ill., gets out a very handsome announcement for Gloria's Romance. The first page is merely a cut of Miss Burke, so well done that you look twice to see whether it is a cut or an actual photograph. As the background is burnished down to a solid black, it makes a striking front. Inside is the announcement, partly set in gothic and partly in script. The gothic looks so much the better that it tells its own story, but gothic in the mass is bad because the letters are all the same height and therefore monotonous. The back page merely carries the trade mark cut. If the type faces had been better chosen, this would rank as an ideal job, but evidently the printer is stocked up with old-fashioned faces.

Took a Car.

To boom the Billie Burke serial Ralph de Bruler, of the Piedmont, Atlanta, Ga., dressed a trolley car and ran it around town. As can be seen, a false work provided space for a lavish announcement as well as room for lithograph work. This car was used to do the advance

work and was kept on the street for several days prior to the opening. Details are lacking, but it is to be presumed that there was some noise attractor used inside. Where such a car is used for more than a day, provision should be made for wiring the frame to illuminate the car at night, when both the residential and business sections should be visited.

Wants Some Programs.

The Lyric, St. Genevieve, Mo., is going to have a house program and Manager John Koetting asks that brothers with small four-pagers send him samples. He is thinking of a four or eight-pager, about 4½x6, cream paper and sepia or green ink. He asks for an opinion and layout, though he suggests the layout we like best, with the program on page 3, house talk on 2 and underline or other matter on 4. The layout is good; next best to the South Bethlehem Lehigh Orpheum recently illustrated, or Joe Vion's Crescent program in a later issue. Both of these forms are good and the Vion style permits talk to be run in the margin. As to size, approximately 5x7 is good, but the only thing to do is to look up the paper sizes that can actually be had, figure how they will cut without loss and use that size. Cream laid paper is horribly expensive these days, and we think that a white paper of fair grade would be better, unless the house wants to waste money for the sake of putting up a front. We believe in doing a thing in the best possible manner, but we do not believe in being reckless, and if a program is started with laid tint and continued on cheap news after a few weeks, the effect is retroactive and suggests failure. It is better to start small and gradually grow better.

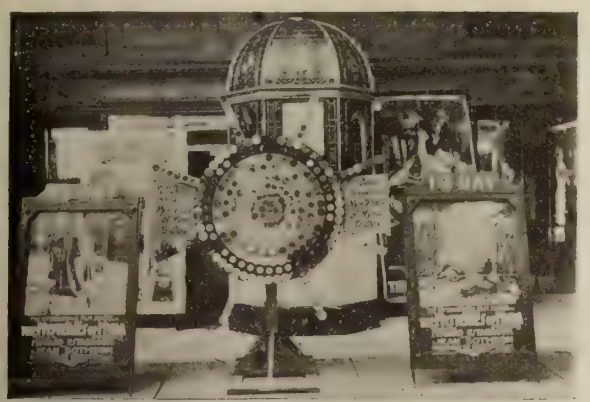
For color, sepia on cream is excellent; well marked and tasty, IF the printer can handle the brown ink; but green is a little too light, and it would be better to work green on green stock, and blue on blue stock. For white, green does not work well. Brown or blue or a good black would be better. Red is too vivid and pink too pale. Green on blue works well if the right shades are used, but unless well done is very poor. If a fair grade of white paper is used, with good type work and well-written announcement, it will be as good as is needed. Anything more than that is excess, like the gold foil on a cigar. It creates a good impression, but it does not affect the real value of the article. Perhaps a Hennegan colored cover, with space sold to local advertisers to help pay the cost, would work well. It usually does, though our personal preference is for a straight white with the added cost put into an extra four pages that can be made to talk to the patron.

Back in the Fold.

Clyde D. Kluger writes from Altoona, where he is now at the Pastime theater. He says:

> As it has been a few years since I last wrote you in regard to your department, I wish to say that I am still an active reader of the same, and find the World today far above all other trade papers. In the last five years I have missed only one copy and felt lost until the next one came. My last letter to you was written while I was manager of the Palace, Harrisburgh. Thinking that some other exhibitors will be interested, I am sending you a photograph of a splash I used for "The Mysteries of Myra." This was used for the third episode in which the magic mirror is shown. It helped me to turn a poor night into a good one and should be of use to others.

The photograph is self-explanatory. It can be faked with dead globes, with new bulbs, and can be connected up with the light circuit or shown dead. It can be run or merely permitted to stand idle



where no motor is handy. It makes a good flash in the lobby and would be most effective if running, as was shown at the International booth in Madison Square Garden. Mr. Kluger has our thanks for the care he took to get the cut copy to us right. It was just the proper sort of glossy print, and came packed so well that there was no crease or scratch. We like copy not matter how it comes, but we do like to get good cuts.

Beating a Herald.

One of the thoughtful things the average publicity manager does is to mess the heralds for which exhibitors pay real money in such a fashion that nothing else may be advertised. Joe Vion had one the other day for a story he was running at the Crescent, and he wanted to add that he also had Chaplin in Police. The herald was all-black background where it was not type, save for a slit in the front page for the house name. Having a printer in his employ, Vion merely printed on the back with size, dusted it with bronze and got a better flash than the plain black on white would have been. Sometimes aluminum will do better than gold, but the principal point is that it is possible to overprint and beat the stingy press man.

Figures.

R. B. Wilby, of the Strand Amusement Company, Montgomery, Ala., usually has something to say when he says anything. His last remarks concern the kiddie matinees and he discusses the action of the recent General Federation of Women's Clubs, already reported. He adds:

> The Plaza theater presented children's programs with fair success last winter, and it will begin their presentation again in the coming fall, but those programs will not be highly successful—and in this case their success means something besides a financial profit for us—unless the mothers of the children for whom they are given actually want them, nor unless sufficient latitude is given in the selection of subjects to permit the exhibition of a program for which the first consideration is to interest.
>
> In this connection, the fact is worth stating that for three months children made up less than one-half of one per cent. of the Strand's attendance, .46 of one per cent to be exact.

Just figure that over a moment. With the pictures being censored "for the child," one house reports less than one-half of one per cent. of juvenile patrons. The figures are unusually low, but did you ever figure the percentage of attendants at your house for a reasonably extended period? It works two ways. You can run kiddie matinees to get them back for the special shows, and you can talk back on this censorship bunk.

Opposition.

A western house sends in some of its competitor's advertising. Much of the space is directed at the opposition house. The best line in the advertisement runs:

> The Proof that the Motion Picture Is An Art
> NOBBY PHOTOPLAYS.

Something must be wrong. Fancy James Huneker talking of that "nobby nocturne" of Chopin's or the "nobby" Angelus! That is worse than "movies," and one of the most dastardly blows yet struck. The house sending in the stuff adds that the attacks do not seem to have much effect. This is an error. They do. They make the reader realize that a man who is so badly worried about the other fellow, probably has cause to be. It is the best advertisement that a house can have that the other fellow is worried, for no one worries about ineffective competition.

Paramount Pictures
LYRIC THEATRE
BUILT UP TO A STANDARD
NOT DOWN TO A PRICE
Paramount Pictures Mondays – Wednesdays
WEDNESDAY, MAY 24
DANIEL FROHAM
Presents the Exquisite Star
MARIE DORO
THE WHITE PEARL
Also PARAMOUNT
Burton Holmes Travel Pictures
Lyric and Quality
Are Two Words But They Stand Together
TUESDAY, MAY 23
Lubin Features Present
The Sporting Duchess
From the Famous Play of the Same Name This Popular Sporting Drama Featuring
Rose Coghlan, Ethel Clayton, Geo. Soule Spencer
Matinee Every Day Show Rain or Shine

Wholesale.

L. J. Burkitt of the Lyric, Morrison, Ill., gives a large order when he sends in a pack of advertising stuff for comment, but we like large orders, so there is no kick. There are three kinds of advertising. One is a picture postcard of players in tint with text on the back. One of the cards is printed up with an advertisement of the house; the other for a special picture. Of the two the former is the better, for on the post card the advertisement will last long beyond the day of the attraction, and if it can be made to work continuously, so much the better. Post cards can be used to advantage in advertising the transient attraction, but they are even better when they are made to work for the house alone. But in either case they should not carry much small type. The message must be caught as the card is looked at. It is seldom that it will be read in detail if there is much text. The newspaper advertising does not hold together well. In the advertisement shown here the use of a Paramount frame too small for the space gives the effect of two advertisements. This frame should be used only when the matter can all be laid inside the border. Another advertisement runs two tens. There are virtually two separate advertisements, each with its own heading and set absolutely without regard for the other. It would have been far better had the space been broken across for one heading to cover the two columns. One day is dated immediately below the heading and the other gives lines down with a couple of pieces of cut-off rule between. One carries two black lines and is set mostly solid matter and the other runs a lot of eight point that cannot be read save by study, though there is plenty of chance to set in display. The printer is probably the guilty person and he is a very poor printer indeed. A good printer could do better than that if he was drunk. A third example is a single column down the page. It is not an advertisement at all, but just one darned line after another. The third exhibit is a trio of booklet programs, twelve pages. Sometimes you can tell the program from the trade advertising. Here there is sometimes too much matter for the space in which it is to be set. Possibly it was this that drove the printer to drink. In writing the advertiser must remember that an inch of space cannot be stretched to two inches, and must write only enough for the inch if he wants to get a decent display. The booklet is handy size and good stock, but the arrangement is poor. It would be better to take the two middle pages (seven and eight) and print all of the program there, uniform style and in brief. Then use parts of the other pages for house talk and text stories about (not of) the films announced, with such proportion of the trade advertising as is proper; say not more than half, not counting the middle page. The back page is taken up by a political candidate, where a photoplayer would be better, and the candidate will never be mistaken for a leading man.

Operator and Pressman.

It's been some time since we heard from an operator and press man, but comes now Benjamin Silver, who runs the machine at the Windsor, here in town, and gets out the house program as well. Mr. Silver says he is a bit weak on English as he is foreign born, but he knows good lines when he sees them, and blends them well. The program is about 3x5½, tinted news stock, four pages. The colors of cheap stock are apt to be dull, but he has made a fairly good choice and we imagine that in his location the colored stock will help distribute the matter. He is inclined to use a little too much copy for his space. This is a common fault and he will do well to note how much he writes and then see how much space what he has written takes. In this way he can gradually correct this error. Outside of that he is doing well enough to be content, and he need not bother about his English. It is not the illiterate stuff his plea suggests. He seems to have a sense of adver-

tising values, and with a little practice he can get out of Brother Richardson's jurisdiction entirely, if he wants to.

P. T. O.

The Legrand Movie (an awful name for a house) of Wadley, Ga., sends in a program card of good white stock printed in color. On the back is printed:

I'M ON MY BACK;
TURN ME OVER.

Curiosity will lead most persons to comply with the request, so that the program will work best if presented upside down. The card is of small value, however, since it does not list the attractions, but merely gives the show nights (Wednesday and Friday) and announces that they will have "good plays." One line reads: "Always good first-class pictures." There is no conviction in a line like that. Probably the house is not certain of its program in advance, but instead of "Feature Night, Best Picture Plays," it would be better to say:

> Friday is feature night, when the program is selected from the best Broadway attractions.

Even at this it seldom pays to do vague advertising of this sort, and it would be better to wait until the film gets to town and then get out a throwaway.

Small but Hardworking.

The Dreamland, Galena, Ill., gets out a small but very industrious four-page folder, 2x7 inches. The folder opens up to show a two-months' program; merely the titles, dates and stars. The back page carries some simple but strong house talk and on the front is

Quality Films for Entertainment.

> As time goes on, the light of understanding gradually breaks forth in the fact that *Quality* and not quantity is the main factor in productions that have real merit for an evening of pleasure.

There is nothing sensational about a line like that, but it means something. It means more than a lot of large words.

Sure Thing.

Arthur G. Stolte, of the Palace, Vinton, Ia., sends in a throw-away with the remark that we might be interested in what small-town exhibitors are doing to get business. We most certainly are, for the small-town manager is the one who hustles because he has to. As a rule he works harder for a dime than the city man does for his dollar, and three-fourths of the best stuff comes from the small towns. This particular display is a throwaway given out at a local election. It is folded so that all in sight reads:

Have you
VOTED
in the
School Bond
Proposition?

From there it runs into an advertisement for the Palace; "the theater with the colored lights," which is an unusual house slogan. The stuff is all written by Mr. Stolte and he makes it work. For example, in speaking of the second instalment of "The Girl and the Game" he recalls her stunt in the opening chapter and adds: "Remember your friends were all talking about this picture last Monday. Now see the second chapter today." Then the thrills are listed. The slip is folded and then clipped with a paper clip so that it has the appearance of a bit of election work. For the first chapter of the serial there was a special free matinee for the school children and just that many personal press agents going home after the show. If you can get the kiddies talking, you do not have to worry much about the grown-ups. They can't help hearing.

North Laughs.

Even Tom North, dry as he says he is, had to laugh when a patron of the Seattle V-L-S-E. reported that he could not send back the photographs for a film as he had them on display in a soft drink place which had been raided and was closed up. And of all pictures, it was The White Sister that found itself in such disreputable company.

But the paper hands out a two-edged laugh in its stunt column when it suggests that for Into the Primitive the Exhibitor get some local store to run a fur sale in connection with the showing of the film. It has been a cool summer, but June and July fur sales are a bit out of season, are they not?

For Programs.

Here is a line from the Cameraphone, Pittsburgh, that might be copied into other programs. It reads simply and sincerely and that, after all, is the proper note.

> There is nothing that pleases the management of the Cameraphone theater more than to hear the patron's comments on the picture, orchestra, or the theater as a whole.
>
> We have, what we believe to be, a cool, clean, comfortable theater, presenting the best photoplays obtainable from the producers, in a live up-to-date manner.
>
> We will gladly accept your suggestion for the betterment of the theater or any part of the entertainment and test its merits.

Envy Emanuel.

Jay Emanuel, of the Ridge Avenue, Philadelphia, is a person to be envied. In these days of the high cost of paper stock he went and bought a whole carload of stuff from a bankrupt printer. There was pretty much everything in the load from plain news to some of the niftiest colored stock you ever saw and the Ridge patrons must think he is either rich or crazy to use two tone cards for throwaways and they do not know that these are cheaper than manila right at the moment. There is not much of any one kind, but generally enough; but if there is not the printer takes two lots of about the same size and with one change of guide makes the single make-ready suffice.

The Regent, Philadelphia, has been having an anniversary, and to mark the event it repeats the six features that found the greatest favor during the year. This is a capital idea where it can be worked and where it cannot be worked it can at least be announced as the six best.

The Victoria program is rather slovenly at times. It uses three panels and does not care if there are two display and one type or the reverse. A program such as this does not look as well as would one with a more orderly arrangement. Such a little thing as the layout of a piece of paper may attract or repel a patron and the program that is worth printing is worth the trouble of arranging.

Pegging Peg.

F. G. Wells, of the Alamo, Anniston, Ala., sends in a photograph of the street stunt he got up for Peg o' the Ring. He carried a snare and bass drummer, a little girl to represent Peg and a lot of boy clowns. The car covered all the streets passable by an auto and drew a big crowd to the house. After the performance the little girl, who represented Peg, gave out souvenirs. In a photograph the colors of the paper do not come out very clearly, but the effect is suggested. Evidently the wheel discs were home-made. It would pay, if the car is regularly used, to get a set that can easily be attached and detached, painting them over as occasion requires. Details have been given in this department and Popular Mechanics, some time ago, had a design for a false wheel that would remain upright, overcoming the drawback that a revolving sign cannot easily be read. Any device could probably be rigged up that would slip over the hub of the wheel with the greater weight at the bottom.

Charles H. Barron, of the Majestic, Ponca City, Okla., also went in heavily for display. He writes:

> I am sending you, under separate cover, a photo I had taken on last Saturday, the day I opened the Universal serial, "Peg O' the Ring." I had a circus parade. In the first place, I offered three prizes to the three boys who had the best turnout to represent a circus wagon. I had these in the parade. The parade was headed by a young lady to represent Grace Cunard as "Peg." The girl I chose had curly hair and she wore it dressed as Grace Cunard wears hers in this serial. She wore a black mask across her eyes, so she would not be easily recognized. I also hired a clown from the 101 Ranch who brought in two trick donkeys, whatever children in town who wanted to go in the parade, wore Indian costumes, etc. I used my Unaphone as a calliope, put it in my car, which was covered with banners. This display sure stacked them in. We paraded the main business blocks.

The photograph Mr. Barron speaks of does not seem to have arrived at the office. The idea of letting the kiddies in on the parade was distinctly good. They love to see parades, but they love better to be of them. A series of small prizes for costumes would have helped some and not have added greatly to the cost. A lot depends upon getting a serial started properly, and something must be done to get them to the first instalment.

As a Favor.

Exhibitors generally have been kind enough to recommend our Technique of the Photoplay to their patrons who ask about a book on play writing. Will they please note that a new edition is now out, replacing the second edition. This is a larger, better, and, we believe, a far more helpful book. Being more than double the size of the old, the price has been raised to three dollars. Please remember that the two dollar book is out of print. We do not recommend that exhibitors seek to interest their patrons in photoplay writing since failure is apt to react against the house, but where the aspirant is determined, we will appreciate a mention of the new work.

A NEW HELP FOR MANAGERS

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By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

A Ritual of Form.

PROFESSOR Robert Wilson Neal, in a recent interview, is quoted as saying in part:

> The mere preparation of the script is easy, though you would not think so from the number of books that have been written about it. Of the lot, only two or three are worth having and but one of these puts the matter in a nutshell—E. W. Sargent's Technique of the Photoplay. For the motion picture student it is what the copy of the ritual is to the master of the lodge.

Nothing could more aptly express the relation of form and idea that this last sentence. It is to the student what the ritual is to the master of the lodge. But there are many masters of lodges who are nothing but ritual, just as there are many photoplay students who are nothing but writers of form. The real master of a lodge is not a slave to ritual. He is, or should be, a master of the ritualistic form, but this is only the mechanical side of his work. His real success—or failure— is determined not by his proficiency in ritual but by his executive and administrative ability. He must be perfect in his ritual if slovenly work is not to disgust the lodge, but perfect floor work alone will not make a lodge prosperous. There must be guidance, as well. Until authors are made to realize that both form and idea MUST be mastered, we shall have from them form only, and form commands no great admiration unless backed by brains.

Unconscious Plagiarism.

Every little while some correspondent asks a question that differs from the usual "how many scenes make a reel?" and "what is the average price of a play?" One nice little problem is presented in a recent inquiry. The author has written a story based upon an almost forgotten murder mystery. Since the completion of the script the mystery has been solved. The solution is unlike that of his story and unlike the attempted solutions of some years ago. Somehow the author is led to fear that perhaps his story is an unconscious plagiarism. It sounds too familiar and reminiscent to be original, he thinks. He asks advice.

It is difficult in the extreme to advise. It may be that the work on the story has made it seem as though it harked back of the inspiration. On the other hand it may be that he has remembered a story without recalling the original source. He does not like to throw the script away and is in doubt as to the propriety of trying to sell it.

Personally we should regard with suspicion an idea that seemed reminiscent whether the source was remembered or not. On the other hand it might hurt the reputation of the writer to send it out and sell only to have the original source uncovered. It is a nice problem, but it would be safer to retire the idea.

That Synopsis Only.

John William Kellette, continuing his observations on the story the synopsis of which has already been printed, contributes another phase of action as it was in the original and as it was reconstructed by John Adolfi and himself. He says:

Sending two constructions to you of the same situation. The reason for the change, most of all, was because most of our work is done from 9 (and in many cases 7) feet to 12 feet from the camera. To stage scene 82 as originally written would compel us to go back more than 20 feet. Figures would be rather small at that distance and much of the business would be lost. Another change was on account of building in the logical means for having Deane with something in his possession whereby he could write or print the word "where" so that the little fellow up in the gallery could see it written. As the "road to nowhere" plays an important part in the scenes that follow, it was necessary to bring this out plainly, hence the dead fire, the charcoal, closeup of hand picking it up, the closeup of Deane writing it, etc., and to advance the love theme, it was necessary to bring Jack and Caprice together alone. This is accomplished by a query with the bundle in evidence, a flash of the shack, both making an exit to the shack, and then leaving her on the scene to watch the auto go away—the sigh; "ain't he grand," and then letting her sit alone with her thoughts.

Writers are too prone to accept the first thing at hand to get over a bit of business. This point is brought out in No. 82—"Deane grabs chalk or pencil near at hand"—How on earth could Deane have chalk near at hand unless expressly for the purpose of writing that sign? Those looking for flaws in pictures would instantly say: "Why was the chalk there?" A pencil would not make a mark black enough to be read by anybody, and the camera at 20 feet could not catch the lines. Hence the closeup of Deane writing 'where" on the board. It took a little thought to get that dead fire under that signboard, but it was perfectly logical. Roadbuilders might have built the fire to warm the pot of coffee. A tramp might have built it to roast an ear of corn. It was perfectly logical, and, the strongest of all, entirely convincing.

This, from me, is not new. I have read it many times in your excellent department and have profited by it. But the error is being made every day, and I hope to see it driven in—Never write a thing in the script unless it is perfectly logical and because it belongs there. Don't be forever in the reach of the "long arm of coincidence."

I think if you take both constructions and run them on the "deadly parallel," the novice could get a better grasp on technique as employed by a writer and a producer.

I endeavored, in writing the synopsis and the scene continuity in my former letter to you, to show the reader that the synopsis did not carry that portion of the business, and had the synopsis carried the incident of the dog stealing the "drumstick," it would have given which ever director who read it, a chance to put in practically the same business we did, and it would have made more interesting reading. Don't be afraid to write all the good points the script contains. Give the scenario editor a generous sample, and if he wants to buy your synopsis send along a complete script, so that he may profit by your ideas, because there never was a construction so bad but what some good was gleaned from it. I'd advise the novice to study technique because it means that he will be able to get more from his idea than if he wrote only the synopsis, and it might lead him into paths that will develop a stronger story.

The scenario writer wrote his action this way:

76—Crossroads—Road, showing road straight and old road turning off of same—Guidepost on corner, leaning and weather-beaten. Post reads:

Road to No...

Balance of board broken off. Automobile party drives in—puzzled. Boys get out. Study the signboard.

77—Road, forsaken—Caprice walking along. Worried. Stops, turns back, face betrays purpose (looks at doll) alright—exits.

78—Back to party—All curious—Caprice walks up—Startled, nervous.

79—Closeup of Caprice, startled and pained. Face showing beauty.

80—Closeup of Jack looking intently.

81—Group of automobile party, showing girls with Deane looking with curious intent (note that boys get out of auto in 76).

82—Scene including the crowd, close as possible, with signpost one side. Jack speaks, pointing to sign post—Asks girl where road leads to—Slowly she speaks.

SUBTITLE—"It don't go nowheres, it's been throw'd up for years. It's a road to nowhere."

(Back to scene) Party amused, all laugh and jolly each other and Deane laughs to the girl. She embarrassed. Deane grabs chalk or piece of pencil, at hand (note this), climbs up and writes on the board, finishing out words, making it read "Road to Nowhere." All laugh, as Jack looks seriously to the girl. Jack steps to her politely, lifts head, inquires (Evidently for his grandfather).

83—Closeup of Caprice and Jack. She looks at him with admiration—he admires her. He looks at the doll, notices it for first time. She embarrassed, hides doll under arm—He speaks (as if asking her to take something to grandfather) Jack turns away hurriedly, as Deane steps up to her, she nervous—Deane sensuous.

84—View of automobile—Jack steps to automobile, gets a bundle, turns back, angered.

(Concluded next week.)

Inside Writing.

Free lances who are sufficiently well established with certain studios are now working a synopsis only scheme that makes for better scripts. The synopsis is sent with the request for suggestions before the continuity is made. The editor indicates desired changes and suggests improvement and the action is then written in full and sent in.

This is a scheme that is not practical yet, save for those who sell much to certain studios, but it will probably be found to be the real solution of the problem of writing to please the director and preventing him from making needless changes. If we are not mistaken Marc Edmund Jones was the first to try this scheme. Now several are doing it, including A. E. Blackman and this writer. It is recommended to all editors who have not yet tried it and we hope, in time, to see the scheme come into practically universal use.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies, by mail, on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 147.

Best answer will be published, and the names of others sending in replies of excellence will appear on the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you understand by emergency lights? Where should their switches and fuses be placed, and at what point should the emergency light circuits be attached to the supply? What, in your opinion, should be the limit of size in picture and why.

Roll of Honor on Question No. 140.

Those entitled to the Roll of Honor on Question 140 are: Joseph H. M. Smith, Fort Worth, Texas; F. F. Bell, Palestine, Texas; Wilson Hays, Barton, Md.; W. B. Allen, Edmonton, Canada; Manuel Nosti, Tampa, Fla.; J. L. Arnold, Bellingham, Wash.; C. E. Linstruth, Carthage, N. Y.; L. Pagenhardt, Westernport, Md.; Thomas J. Maloney, New Bedford, Mass.; Charles A. Stuckey, Niagara Falls, Canada; W. E. Bryner, Springfield, Ill.; Walter Collins, Tiffin, Ohio; O. J. Bean, New Bedford, Mass.; G. A. Yager, Anadarko, Okla.; Merle Hoover, Franklin, Ind., and M. Capobianco, Roseto, Pa.

None of the Roll of Honor answers, however, were entirely complete, therefore I have concluded to answer Question 140 myself, the answer being really a conglomeration of points contained in the various Roll of Honor answers.

Reply to Question No. 140.

By F. H. Richardson, New York City.

The Question:

Tell how you think films ought to be cared for in the operating room. Tell us what tools you think an operator should own, and what the management ought to supply.

The Answer:

The film placed in the hands of the operator each day is worth from $500 to $1,000, or, in some cases, even more. Its comparative condition on leaving his hands will depend upon the intelligent care it has been given while in his possession, therefore, the care the film receives in the operating room is of very great importance. Upon unpacking the films the bands should not be thrown down any old place, but be placed either in the cans, or carefully hung up where they will receive no damage. While it should not be, and is not a part of the duty of the operator to examine films, which are presumed to reach him in mechanically perfect condition, still, in practice, particularly where films are on circuit, it really is essential that he make at least a reasonably careful examination as to the condition of the films before attempting to project them. If this is neglected there will be a decided chance that the show will be stopped, or the result upon the screen seriously injured by mechanical defects in the films. This work should, however, as a matter of justice and right, be paid for extra, as it most emphatically is not a legitimate part of the operator's duty.

After unpacking and inspection the films should be immediately placed in a fireproof container, in which each reel is separated from its neighbor by fireproof partitions, and under the whole should be a moisture tray containing sponges or absorbent felt, the sponges or felt to be kept continuously moist in order to prevent the films from being unduly dried out by the hot air of the operating room. Right here, however, there is room for considerable judgment on the part of the operator, because in a naturally moist climate it is quite possible that no artificial moisture will be either necessary or desirable, particularly in what is known as the "wet season" in a naturally moist climate. In a dry climate, however, such as, for instance, Arizona and Colorado, the presence of moisture is absolutely essential to the preservation of the film in good condition.

Rewinding should be done slowly, preferably by motor, with plenty of tension on the reel that is being rewound from, so that the film will be rewound snugly, with no necessity for "pulling down."

Every care should be exercised to avoid getting oil on the film, since it is highly injurious from any and every point of view, and this involves the careful oiling of the projector, using one, or at most, two drops of oil for each bearing. Right care of the film also involves careful adjustment of the tension of the projector, and of the take-up of the projector; moreover, it involves the renewal of the intermittent sprocket the moment there is any sign of undercut. It also involves the use of some sort of lubricant on the tension shoes when running first run, upon which the emulsion is still soft, and the maintenance of the fire valves of the magazines in good condition and free from deposit of emulsion or dust which may scratch the film. The film should never be wiped with a dirty cloth, particularly one upon which there is carbon dust. It should never be washed with alcohol, gasoline or benzine, since, while these liquids remove the oil, they tend to render the film hard and brittle by removing the natural oil from the emulsion. Operators should see to it that, aside from natural and unavoidable wear, the films leave his hands in as good condition as they reach him.

With regard to tools, a number of the Roll of Honor answerers say that the list on page 238, third edition of the Handbook, cannot be much improved upon, though it has been suggested that a test lamp and pair of opera glasses should be added. The list is as follows: One pair "button" pliers, 8 or 10 inch; one pair 8 or 10 inch lineman's side cutting pliers (I leave the matter of size open, as some prefer one and some the other); one pair 8 or 10 inch gas pliers; one large and one medium screw-driver; one screw-driver with good length of carefully tempered blade for small machine screws, to be heavily magnetized so as to hold small screws; one pair of pliers for notching film, see Fig. 76; one small riveting hammer; one claw hammer; one small cold chisel; one medium-sized punch; one very small punch for star and cam pins; one small pair tinner's snips; pair blunt-nose film shears (such as clerks use); one small gasoline torch for soldering wire joints; one hack-saw. With this kit you will be able to do almost any ordinary job, but you will have use for them all. In addition to the above the house manager should furnish such files as are necessary, say one 8 and one 10 inch flat file, one ⅝ round file, one 8 inch "rat tail" file, a small bench vise and anvil and some soldering flux and solder wire. In this list there is nothing which will not be found of use, and many operators will desire and acquire a much more elaborate kit.

Speeding the Film.

This is a subject which has already received much attention in this department, but it constitutes an evil so great that I feel it should receive continued attention until such time as managers have been brought to a realization of the manifold evils of their course in this particular.

Of late there has sprung into existence among a certain type of manager an idea that a certain amount of added speed above normal gives "pep" to the show. Surely this type of manager ought to receive a medal for his nerve. Stripped of all superfluous verbiage his "pep" idea simply amounts to this: I, a theater manager, know more about how the scenes ought to be acted than did the director, or the actor or actress, and am capable and competent to improve upon their work. *I would suggest—most humbly suggest to theater managers that the director and the artists may be presumed to know how the various scenes ought to be enacted quite as well as the theater manager can possibly know,* and that it borders closely upon presumption—to use no harsher term—for a theater manager to try to improve upon the work of those who have spent months and very often many years in learning the mastery of their art. The actors and actresses and directors will attend to that little matter of "pep," Mr. Manager, and the "pep" you try to put in usually results in working very real injury to the play.

Imagine, if you can, a theater manager trying to improve upon the work of Mary Pickford and Anita Stewart. Why this type of manager would not hesitate to put a little "pep" into the work of Geraldine Farrar, Southern, or even the immortal Bernhardt.

Passing by this phase of the matter, however, let us consider the more serious evil of over-speeding, meaning the running through of a film at 70, 80, or even 90 feet per minute. It is a well known fact that the pressure upon the edges of the sprocket holes of the film is sufficient to cause the delicate edge of the celluloid to cut away steel sprocket teeth which are as hard as glass. This action takes place even at normal speed, and takes place with a tolerable degree of rapidity too, let me tell you, which proves that, even at normal speed, the edge of the sprocket hole is performing some very real and very hard work, considering the fact that it is of celluloid and only 5½ thousandths of an inch in thickness. Now when we speed up it means two things: first that with the tension at the gate set for normal speed there would still be excessive strain on the sprocket holes, due to the increased inertia of

the film, but as a matter of fact *excessive speed absolutely compels the use of excessive tension at the aperture,* and this very, very greatly increases the strain on the sprocket holes of the film, and may even, and actually does cause cracks to appear at the edge of the sprocket holes. In any event, however, while it may not actually cause rupture, it does strain the sprocket holes, and unduly wears their edges, thus gradually setting up unsteadiness of the picture on the screen.

The manager who compels or allows the speeding of the film above that which makes for naturalness of action is not only guilty of greatly impairing, or even utterly ruining the performance of a photoplay which has perhaps cost thousands of dollars, but he is also rendering absurd and ridiculous the work of the artists, who themselves have a reputation which is worth real money to them to sustain, but he is also straining the projection machine, and thus doing an injury to the projection machine manufacturer whose reputation depends upon the performance of the mechanism.

The really absurd part of this is, however, that many of these over-speeding managers will actually criticise the work of the actors, and comment on its mediocrity, when that mediocrity is due wholly and entirely to the ridiculous speed at which they are made to move by the over-speeding of his own projector. Nor is this all, for the manager who thus over-strains the projector is the very first one to raise a howl of protest when it will no longer deliver good results.

Over-speeding of the film is, as I before said, an outrage on the moving picture industry in all its branches, and, more than that, it comes pretty close to being downright dishonesty with the audience. The audience does not pay to see a jumping-jack performance; it pays to see a photoplay projected in the best possible manner. ARE YOU, MR. MANAGER, DEALING HONESTLY WITH YOUR PATRONS WHEN YOU OVER-SPEED THE FILM IN ORDER TO RUSH THE SHOW THROUGH, GET THE AUDIENCE OUT, AND GET ANOTHER ONE IN? ARE YOU DEALING HONESTLY WITH THE PRODUCERS, THE PERFORMANCE OF WHOSE PRODUCTIONS YOU ARE RUINING? ARE YOU DEALING HONESTLY WITH THE EXCHANGE WHOSE PROPERTY YOU ARE WANTONLY DAMAGING? ARE YOU DEALING HONESTLY WITH THE PROJECTION MACHINE MANUFACTURER, OR WITH THE OPERATOR WHO ALSO HAS A REPUTATION TO SUSTAIN? Think it over, Mr. Manager, and think it over very carefully. The "added speed for pep" manager is simply absurd; the other is something very much worse, and the fact that you may over-speed in order to crowd too many reels into a given space of time is just as bad and just as dishonest as rushing them through in order to shorten the show and get the audience out.

Punch Marks.

S. E. Barnes Wichita, Kan., sends in some clippings of films and says:

> Here are some pieces of film for your inspection. The two longer pieces were taken from a Vitagraph, V-L-S-E feature, and, as you see, some operator (??) wanted to mark the end of the reel, which he certainly did. I have seen some punched film in my time, but this is the worst. The small pieces are from "World" pictures, and are a good sample of the way the exchanges themselves mutilate their films. They punch the marks three and four times in each reel, which makes a very pretty (??) effect on the screen when they appear, usually at the very most dramatic part of the picture. I promptly amputate every one of them, but it just don't seem to do any good, for they keep coming. We get all our film from the Kansas City offices. I see by the department that you intend to take a trip out this way next fall. If so, I hope you will arrange to stop in Wichita. We have a new local here which was chartered in January of this year. We have about fifteen members, and I feel sure the boys would be glad to meet you. I have a copy of the new Handbook. It certainly is great. I have the first and second editions also, but there is no comparison between them and your last work.

The two V-L-S-E samples spoken of are 31 pictures long—that is to say, both of them together are that long, and in these 31 pictures are 36 large punch marks. Outrageous is no name for it. The Mutual Film Corporation has written the department as follows:

> We have noted with interest your favor of the 4th inst., regarding punch marks in film. This evil to which you call attention is getting to be a very serious matter, and we are looking for a *practical* method of eliminating same. In your second paragraph you suggest that the only way to check it is to incorporate some change-over sign. We have not been able so far to devise a practical change-over sign. If you can suggest something which will answer this purpose it would be greatly appreciated. The matter of manufacturers' punches, to which you refer, can be very readily regulated, as the perforations in question are made by the exchange. We expect to take up with our exchanges very shortly the matter of both classes of punches, and at the same time would like to incorporate some intelligent suggestions or instructions as to a substitute change-over sign; therefore, if you can give us a workable suggestion out of your valuable experience, it will be appreciated. To this communication the following reply has been sent:
>
> "Mutual Film Corporation, New York City. Gentlemen: With reference to yours of May 9th, answer to which has been delayed, partly in an endeavor to get ideas from different ones with regard to a practical change-over sign, and partly through my absence from the city, I would suggest tentatively some such scheme as the following: Instruct your directors to so arrange that the end of each reel will be a sub-title, if necessary, putting in some short sub-title, and let this sub-title be of some particular or peculiar form. For instance: Have the change-over sub-title for each frame surrounded by a row of stars, or a tolerably large star in each corner, or make it of some peculiar or particular form. Now half of this subtitle must be on the end of the first reel and half on the beginning of the second reel, or half on the end of the second and half on the beginning of the third, and so on. This sub-title of peculiar form would soon come to be recognized by the operator as meaning the end of the reel, and he would therefore have no reason to punch holes in the film. It seems to me the worst thing that could be said for this scheme is that it might compel the insertion of unnecessary sub-titles, but that would be far preferable, I think, to the present unsightly punch marks. There is no reason why all manufacturers should not adopt this or some other practical idea, and standardize the thing by making the change-over sub-title with an arrow in each corner, or, for that matter, in one corner. The arrow is only a suggestion. It could be any other plain, distinct mark, but I think the arrow would be a thing more likely to be universally accepted. Another, and perhaps even more readily workable plan, would be to insert into the printing machine a mask of peculiar form, or some sort of indicator during the printing of the last fifty feet of each multiple reel release. If these suggestions meet with your approval I should be glad to hear from you, whereupon I will take the matter up with other producers, and see if some such arrangement cannot be adopted.

I am very glad to hear the Mutual Film Corporation say that the punch marks put in by exchanges can be regulated. The matter certainly needs regulation. As Brother Barnes says, it is not a pleasant experience to have that thing flashed in one's eyes in the middle of the most dramatic part of the film; also, it does no good to put them in, because operators who are real operators will promptly proceed to cut them out again, and that unnecessarily injures the film. In fact, I have myself advised operators to eliminate these marks, and I will continue to so advise.

The Answers.

George P. Hartzes, Duluth, Minn., says:

> Received the question booklets and would like to get the answers at any cost.

Can't be did, Brother Hartzes. The only way you can secure them is to get the back copies of the Moving Picture World since the questions started. They are answered one each week in the projection department. Whether the questions and answers will finally be published in book form or not remains yet to be decided, but if it is done it will be some considerable time in the future.

High School Operating Room.

C. H. Carson, Pasadena, Cal., says:

> Enclosed find photograph which may be of interest. It shows one end of our high school motion picture operating room, immediately outside of which is located a G. E. motor generator set. The machines are supplied with Kino lenses, projecting a 17-foot picture at a distance of 108 feet. The auditorium seats 1,800. We have hopes that the operating room may be enlarged this summer, in order that it may accommodate a dissolver and spot light. We had only one machine when the room was constructed, and while it was pretty roomy then it is full enough now. You may be interested to note that we follow the system of port fire shutters suspended from a string in which is placed a piece of film held over the aperture plate as advocated in the Handbook. Immediately across the hall we have a room seating 200, where there is one Simplex machine. During the coming year we will probably have one or two portable projectors. There are about half a dozen stereopticons in the school, so that you see the 2,000 students in this Temple of Learning of the "wild and woolly west" handle quite some visual educational work.

Quite so, Friend Carson, quite so. And I think that will be the condition in practically all schools in the near future. I see you have swung one machine around sideways in order to show the other; at

least that seems to be the case. I would suggest, Brother Carson, that merely as a matter of health, you ought to attach the pipes at the top of the lamphouses to a flue running to the open air. That is why they were placed there. Not only would this carry away a great amount of the heat of the arc, which now goes directly into the operating room, but it would carry away the gas which is formed by the volatilization of the carbons, and which is, I think, decidedly unhealthy.

Your 17-foot picture is, I believe, somewhat larger than is necessary. The 15-foot 4-inch picture I saw in Madison Square Garden during the Exposition has made me a tolerably ardent exponent of the smaller picture. That picture showed up well in Madison Square Garden, and a

picture that will do that is sufficiently large for any ordinary auditorium. By reducing your picture even to 16 feet you would gain a considerable added screen brilliancy with the same amount of light, and would very considerably reduce eye strain from the front seats of the auditorium—those nearest the screen. The fuse-link is good.

Very Good.

The Paramount Washington Exchange has been sending out with its film shipments the following placard, designed to be placed in the operating room, or wherever it will do the most good.

BE CAREFUL with this film.

REMEMBER the house running it after you.

Keep your machine CLEAN; use wax where the film touches the machine.

OIL damages film. A charge will be made if film is returned with oil on it.

PUNCH HOLES will not be permitted. A charge for ten feet of film will be made if punched.

A DAMAGE charge for ten feet of film will be made if BAD PATCHES are put in film.

MOST IMPORTANT: See that your IDLERS are set properly so that the film will not be CREASED on the side through the sprocket holes.

CREASING means permanent injury and will be charged for.

REWINDING: Be careful; do not hold the film and turn the rewinder handle.

IN CLEANING FILM be careful no carbon or dust is on the cloth. It will scratch film.

HELP US to give you film in good condition.

SHIPPING: Place bands on the proper reels and ship according to instructions immediately after use.

The placard is all right as far as it goes. I was, however, somewhat amused at the comment on the danger of scratching the film by means of a cloth containing carbon dust and the very brief mention of the enormous amount of damage done by improper rewinding of the film in the process of which carbon and other dust not only scratches the film, but makes scratches large enough to cause rain marks. The instructions to use wax where the film touches the machine will bring a smile to the face of many operators. We can imagine an operator trying a stunt of that kind and placing wax on the upper gait idlers. What the promulgator of this particular piece of wisdom probably meant was: Place wax on the tension shoes when using first run film. There would be no earthly sense in using wax with anything else, and the film touches the machine at quite some several points where the placing of wax would be absurd. The charge for film damaged by oil is good, and *the comment that punch holes will not be permitted should also be made to apply to the punch holes put in by the exchange, which are just as unnecessary and pernicious in their effect as those put in by the operator.* When found in film I most emphatically advise operators to cut them out. A damage charge for ten feet of film for bad patches is excellent. Possibly if enforced it may induce theater managers to place the splicing of film in the hands of competent operators instead of ushers, and give them time to make a proper splice instead of expecting it to be done with one hand while the operator cranks the machine with the other. For the benefit of the Paramount Washington Exchange, I would say that it by no means follows that the creasing of film is due to improperly set idlers, though it certainly does mean permanent injury.

State Board of Health.

Warren H. Booker, chief of the Bureau of Engineering and Education of the North Carolina State Board of Health, Raleigh, N. C., writes:

> This board is working on a project of carrying out an educational motion picture health campaign in this state by means of equipping a motor delivery truck with a light engine generator set, a portable projection machine, such as the Edison Exhibition Model, which we have at present, or, preferably, a Powers road equipment, which we are arranging to secure in the very near future, together with a selection of health films, the latter to be supplemented with comic and dramatic subjects by means of which we hope to be able to give moving picture health lectures and entertainments in small communities not already provided with moving picture theaters or electric lighting plants.
>
> We are very anxious to get the most out of our outfit, and would like therefore to ask if you can refer us to any publication or small handbook which would be of assistance to our lecturer and aid him to secure better results with the projection machine and outfit. Thus far we have been using a plain muslin sheet for a screen. This is very satisfactory for small pictures, but we contemplate the securing of a better projection surface and would be glad to have your advice with regard to this matter. At present we have a 10-foot screen and a 16-foot one, using whichever one is best suited to the conditions we meet.

This, it seems to me, is a very sensible thing for a State Board of Health to do, nor do I see any reason why the lecture plan could not be carried out in the larger cities by making a proper arrangement with some theaters therein for a series of health lectures and films in conjunction with their regular program. The underlying idea is good. I think there can be no question about that. I would suggest, however, that the Powers road equipment would be decidedly superior to the Exhibition Model. The latter is a very old type of equipment, having a comparatively inefficient shutter, and an inefficient, by comparison with modern models, lamp and lamphouse. Please understand clearly that I am not, in this, referring to any type of Edison machine except the old Exhibition Model.

I would suggest to Mr. Booker that he correspond with the Wallace Golden Rule Road Shows at Red Oak, Iowa, as they have, so far as my knowledge goes, the most complete road show equipment in this country, producing their light by means of a plant installed in a motor-driven truck. As I remember the matter, they use the motor of the truck to run the generator. I would also suggest that others who have knowledge of equipment of this kind communicate with Mr. Booker, chief of the Bureau of Engineering and Education, North Carolina State Board of Health, Raleigh, N. C., giving him such information as they may be in possession of. I would further suggest to Mr. Booker that a metallic surface screen will be of distinct value for work of this kind, where the amperage is necessarily somewhat limited, and would further suggest that a type of screen having a pretty heavy supporting material be selected.

Where Lies the Trouble.

J. O. Sneva, Underwood, Minn., orders a Handbook, and says:

> What causes my carbons to burn in such a peculiar way? I use 5/8 cored plano positive and ½ inch cored negative. After burning for awhile a deep crater forms on the positive carbon and a long tit on the negative. When this long point extends into the crater of the positive the light becomes very poor; also it forms again a short time after I break it off. I use 25 to 40 amperes, 100 volt D. C. through a grid type rheostat. The illumination is good, but it is hard to keep the screen free from red edges, or a dark, bluish patch in the center. It is only when the arc is at its best that the screen is evenly illuminated all over. I have also tried a solid negative, but the result was the same. The wires from the main to the operating room are No. 10 rubber covered. Are they large enough?

Most decidedly no. Yank those No. 10 wires out and put at least No. 6 in their place. I would, however, advise the installation of No. 5, since the voltage drop will be less, hence there will be less loss. The deep crater you speak of may be due to carbon fault, but the tit is the direct result of carrying your arc too short. I suppose the reason which compels you to do this is that the resistance of these No. 10 wires is so great that you have to burn a very short arc, thus reducing its resistance to the least possible value in order to get the amperage you want, and this in turn prevents the arc from getting the amount of air necessary to volatilize the carbon. Under this condition graphite forms on the lower carbon tip, and, inasmuch as graphite has very high resistance, and will withstand tremendous temperatures for a long time, it of course sets up precisely the trouble you describe.

The first thing to do is to increase the size of those wires; put in No. 6 or No. 5 leads, and be sure that your asbestos cable is No. 6. Directions for measuring your asbestos cable will be found on pages 313 and 314 of the third edition of the Handbook. I would also direct your attention to the subject matter on pages 50, 233 and 271, as well as "Voltage Drop," page 45.

I would also recommend that you use a solid carbon below. The cored lower carbon supplies you much gas. It makes the arc easier to handle, but forms a curtain of gas in front of the creater, which, in addition to absorbing a portion of the light, also very greatly injures the tone of that which does pass.

To sum up: Get bigger wires; carry a longer arc, and use a solid carbon below.

Brother Hayes Criticised.

Elizabeth, N. J., (I omit the name of the writer so that no ill feeling will be stirred up) says:

> As an exhibir of this city, I was interested in the Manager's letter of appreciation of your May 6 Hoboken lecture because, as is proven by the attached printed program of his theater for the dates June 7, and 8, he is advertising sixteen reels as his program. Now this is contrary to your ideas, as expressed over and over again in the projection department. And this without a doubt one of the things which operate to injure our business, not only in this, but adjoining cities. As a matter of fact, this man's excessive program is doing much damage in surrounding towns, as is proven by occasional visitors, who cannot understand why if the "Garden" in Elizabeth can show sixteen reels, their local theaters cannot do likewise.

Yes, Elizabeth, I thoroughly agree with you, and am really surprised that friend manager would commit such an error in judgment as this, for he may take it from me it *is* an error in judgment, and a very great one, too. Sixteen reels of pictures is, laying all other considerations aside, an ill-advised endeavor to secure patronage which reacts directly upon your theater, and all other Elizabeth theaters, as well, by reason of the fact that it surfeits the patron with motion pictures. It gives him what we might call an over-dose of that particular form of amusement. Sixteen reels properly projected would require almost three hours for the program, and when one has witnessed a three-hour motion picture performance, unless it be something of absolutely extraordinary worth, one does not want any more pictures for at least that week. I would suggest that if instead of the sixteen-reel-method of securing added patronage, he concentrate upon high class presentation of the picture and high class projection. It will get him more patronage in the long run—a great deal more; also it will be better for the motion picture industry of Elizabeth.

Fine Work.

Recently by invitation of Francis A. Mangan, manager Cumberland Theater, Cumberland and Green avenues, Brooklyn, I visited that theater with deep laid intent to examine into its chronometer balance and cylinder escapement, and, as usual, praise that which appeared to be good and gently rap that which seemed to be bad, the rap being tempered by the nature of the sin committed.

The Cumberland has a beautiful auditorium, and an imposing "front." It seats 600, all on one floor, there being no balcony, though the installation of one is being considered. The auditorium is well lighted, and the lighting is well handled. Those responsible for the music and orchestra of seven pieces are deserving of distinct credit, because during my visit there seemed to be absolutely nothing to criticise in the matter of music. It was, I believe, as well, or better handled than any I have, up to date, heard in a theater of similar class.

The owner is Mr. Joseph Quinn, and, as I have said, the manager, Francis A, Mangan; both courteous and affable gentlemen, quite willing to listen to criticism as well as to praise. Arthur Bausch and James Howard are in charge of projection and, let me tell you, it's *some* projection, too. The screen is of plaster, coated with some sort of preparation, and in all my experience I don't think I have seen a picture projected with better, purer light tone. The whites were remarkably pure and the picture stood out clear cut and sharp. The screen was surrounded with a border of black which, at a guess, is five or six feet wide at top, bottom, and both sides. The operating room is, wonderful to relate, fairly well located. The lens is somewhat above the center of the screen, but not sufficiently so to produce noticeable distortion. The room was ample in size when it was built, but, as I have pointed out, increase in length of modern projection machines has made necessary an increased depth of two feet front and back. Two Baird machines are certainly delivering high class results on the screen, but there is barely room for the operator to pass between the lamp control handles and the rear wall of the room; also the observation ports, while ample in width (about 12 inches), are located too high, which acts as a severe handicap in the producing of perfect results on the screen. I advised Neighbors Quinn and Mangan to *lower those ports at least 6 or 8 inches, and do it* NOW

The projection was simply beautiful. I watched the picture for at least half an hour before the operators knew I was in the house, and the speed left absolutely nothing to be desired. True, there was some light trouble during that time, but it acted like Brother Bausch said it was, and I believe him, due to a faulty core in the carbon, which is, of course, something entirely beyond the control of the operators.

And a remarkably convincing proof of the value of correct speed in projection occurred while I was watching the picture. At one point a marching column of soldiers appeared. Now as soon as the soldiers appeared the orchestra swung into a march, but the soldiers were marching too fast for the music. This was undoubtedly due to the camera, as the previous scenes had been projected at proper speed, but in the second scene the operator either reduced the speed of the projector, or the camera man had changed his speed. Anyhow, the soldiers were marching in perfect time, just as they would march in real life. The music then kept time with the marching, and the effect was simply wonderful. It was positively inspiring and brought a round of applause from the audience. Now if the speed of those marching soldiers had continued as it was in the first short scene, the music could not possibly have kept time, and the whole effect would have been utterly ruined.

Barring the light trouble, which I think was simply unfortunate and unavoidable, I would pronounce the projection at the Cumberland as being practically perfect, and the illumination of the screen—brilliancy and light tone—as good as I have looked at anywhere. Some managers who think they are getting good results on their screens, and some operators, too, for that matter, ought to go over and take a rubber at the Cumberland picture.

My compliments to Brothers Quinn, Mangan, Bausch and Howard. May their tribe increase.

As a last word I would again say, however, that men who are delivering the splendid results I saw on the screen at the Cumberland are deserving of better working conditions. Cut that back wall out, gentlemen, thus making an operating room of ample dimensions. It won't cost much, and it is entirely practical to do it, but whatever you do, cut out the bottom of those observation ports not less than 6 and preferably 10 inches, and *stand not upon the order of doing it.* You owe it to yourself and to your operators.

It's a Wonder.

L. F. Guimond, president of the Monticello Amusement Company, Monticello, N. Y., says:

> The transverter is in, and if it will stand up it is a plumb wonder. There never was a worse current for fluctuation than we have, and it is not noticed appreciably on the screen, even with both arcs going. We have enlarged the operating room, which is now 15 feet wide; also we have inaugurated a few new ideas, or ideas which we think are new, concerning which you will be informed within a short time.

All of which is interesting reading. The transverter is a good machine, as I have already said; also I have an ingrowing notion that it is going to make a little bit of history in current rectification in moving picture theaters before the story is all told.

Send Stubs.

N. C. Cotabish, General Sales Manager National Carbon Company, Cleveland, Ohio, with whom I took up the matter of deep carbon craters, asks for samples of carbon stubs which show this fault. Will operators who have experienced this particular trouble with National carbons kindly send two or three typical deep crater stubs to the National Carbon Company, Cleveland, Ohio, attention Mr. N. C. Cotabish, together with a letter of explanation as to the effect on the screen?

I would also suggest that those using Speer or other carbons which develop this fault send samples to the manufacturers, because this particular fault is not confined to any one make of carbons.

Film Mender.

M. H. Granholt, Long Beach, Cal., sends in a rather crude sample of a film mender he is preparing to place on the market. The device is designed to be sold at $1.50, and seems to be a practical instrument. I could not, however, make any very intelligent comment on this particular piece of apparatus until I have seen the finished product.

A MEETING OF THE NON PROGRESSIVES
YOU SEE I GOT TO HITCH MY LAMP UP ON THE 3 WIRE AND I DONT KNOW WHERE TO FASTEN ON THE THIRD WIRE
SAY DO YOU KNOW ANY WOMAN BY THE NAME OF POLLY FAZE WHO MAKES MOTORS
ITS PRETTY HARD TO RUN SUCH OLD STUFF AS WE GET IN LESSTHAN SEVEN MINUTES
WHO IS THIS GUY RICHARDSON ANY WAY
ANY ONE FOUND WITH A HANDBOOK OUGHT TO BE FINED
F. L. H.

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Accurate Focussing of Cinematograph Lenses.

The first requisite for obtaining a sharply defined image on cine film is that the lens be accurately focussed. The poorest lens made will make a sharper image at its focus than the best lens made which is out of focus.

There is scarcely any other conclusion to be drawn than that the fuzzytype school of photography has no place in cinematography. One might enter into a lengthy discussion as to why this is, but that is aside from the theme of this article.

Most cinematographers are prone to focus each scene upon the ground glass or upon the film for every different set up of the camera and many even focus between scenes in the same set taken at the same distance. This is decidedly wrong and a grievous waste of valuable time when it often occurs that the camera man used up from five to fifteen minutes of the entire producing company's valuable time in obtaining an accurate focus.

This is not a criticism of the photographer who composes his picture on the film aperture, although many take an unnecessarily long time for this operation also.

The fact of the matter is that no man can focus as accurately every time as a well mounted lens can be calibrated for focus and the camera man who has not taken the time to accurately scale his lens must be very inefficient in his focussing. Many of them do not seem to know that the focal distance of the lens is always the same for any object at a given distance from the camera. Others are content to work with a camera so ramshackle that even if they were to calibrate their lens mount it would not work the same two days in succession. A tape line measurement from the front of the camera takes but a moment and with the lens properly scaled on a solid mount the photographer is always sure of a sharp focus. The scale is almost indispensable to the topical operator whose work must often be made on the jump and he can soon learn to estimate with his eyes within a few inches or feet of the distance of the principal figure that he is taking. A few feet away from the camera the depth of focus is so great that it is easy to set the lens quickly between fifteen or twenty feet and the infinity mark and be absolutely sure of a sharp focus and he must have very poor judgment indeed if he cannot soon learn to estimate distances under fifteen feet within a very few inches. The more careful studio worker can always verify his judgment with the tape measure and in many cases can, by a proper arrangement of his focussing device be able to change his focus as a figure advances or retreats in front of the camera.

In this day of multitudinous effects of moving cameras on trucks and wheels and slide ways and moving cranes, it is essential that the up-to-date worker be able to change his focus while taking pictures.

We shall soon have practical motor-driven cameras and gimbal panoramas which may be turned in any direction without the use of two panorama handles at cone, as is now necessary to produce a straight diagonal panorama. These are logical conclusions and even to-day many of the effects must be produced by two and even three or more working simultaneously with one camera; so that the simplification of manipulation should even be sought by the operator who wishes to keep in the front rank.

Here are a few simple directions for scaling or calibrating a lens mount.

Before starting to scale your mount give your camera a thorough looking over, making sure of the following points:

First.—That the film in its travel past the aperture plate or frame opening is always in flat contact with the opening; that there is no possibility of the pressure plate sliding askew in its seat on the gate and producing an uneven pressure against the film; that the side guides are not so close together that they will, by pressure against the edges of the film, cause it to belly or buckle; that the fingers, claws or pins that feed the film down for each frame are in perfect alignment and do not wrinkle the film by a diagonal downward pull, caused by some pin engaging and dragging the film down by a pull on one side only; that the gate tension is always sufficient to hold the film securely against the frame place, but not more firmly than necessary so as to cause needless friction.

It is well to mention here also that velvet lined tracks, pressure plates and gates are not only an abomination when trying to obtain accurate results in focussing, but are also great scratch and static breeders and should be replaced wherever possible with some hard, non-corrosive metal polished to a glass smoothness, as perfectly straight and flat as can be obtained, and with short tapers and rounded edges at all points where they receive the moving film.

Second.—That the parts of the camera which hold the flange of the lens mount should be so rigid as to eliminate any possibility of there being the minutest change in the distance between the frame aperture and the lens mount. Wood is far too liable to warp and bulge to be trusted for a lens front board and any camera with a wooden front board supporting the lens, should be changed to one of metal or other rigid material and firmly connected to the metal frame of the camera by metal struts or columns to which it may be firmly screwed or clamped. Bayonet joints are used for this purpose in many cameras and where they are used they should be frequently inspected to see that they have not worn and permitted play between the locking keys and the lens frame.

Third.—The back lash or play or lost motion in the focussing mount itself should be reduced to a minimum. In many cameras, especially those where the focussing is done from the back by a system of rods and connections, it is impossible to eliminate a considerable amount of this lost motion; in which case if it can be assured that this backlash is a constant factor, that is, always the same, it may be advisable to calibrate in both directions.

For example, suppose the camera was focussed upon an object fifteen feet away and one wished to change the focus to ten feet, if the backlash were considerable the pointer might be moved back to the scale mark for ten feet without moving the lens, in which case the camera would still be focussed at fifteen feet and to make the lens move to the right focus for ten feet, the points would have to be pushed on to the mark for eight feet, although the backlash now being in the opposite direction would allow it to be brought back to the ten mark without moving the lens. As this backlash is generally a constant factor, the error produced by it is avoided by making two scales, one for the pointer when being turned in one direction and another for it when turned in the opposite direction. Such a focussing device is, of course, more sensitive to wear than any others and should be carefully checked for error at least once a month.

Having thus checked up the sources of error in the camera, we are now ready to scale our lens mount. For this we need a piece of very fine ground glass the same width as the film, a good focussing or small magnifying glass, a tape line, and a test chart. Lens testing charts may be obtained from any good optician: Bausch & Lomb or Wollensack Optical Company, both of Rochester, N. Y., each publish good ones which they would probably be glad to send for ten cents postage. For our purpose, however, a newspaper with some bold headlines will serve perfectly as well.

Set the camera up rigidly on the tripod and pin the newspaper or test chart against a well lighted wall, or if you can improvise some sort of light easel for the chart it will be much easier to move it accurately to the different distances than to move the camera. Place a short strip of film in the gate of the camera, remove the front board and, with calipers, compasses, or a finely divided scale, make sure that the distance from the film to a steel straight edge held across the camera front is exactly the same as the distance from the straight edge to the ground surface of the ground glass when it is held at the aperture instead of the film. If there is any variation in this distance the film is either buckled or out of contact and the cause should be sought and remedied. After checking the film in this way for a second time, we may now feel reasonably safe in going ahead with our calibration.

First rack your lens out as far as it will go and with the ground glass in place and making sure of minute sharpness move the chart or the camera until the chart is in focus. Now with the tape line, measure the distance from the front board to the chart. This distance will be the closest that you can bring an object to your camera and have it remain in focus. This distance depends on the range of the focussing mount and is ordinarily one to three feet. If you wish to make closeups of small visiting cards or other small objects you can do so by using a supplementary lens like the kodak portrait lens or have a mechanic make you an extension ring one side of which fits the lens flange and the other side the lens mount. By the use of this you can extend the distance between the lens and the film and thereby the magnification which you can obtain.

With a sharp steel point mark this as the first point on your scale and the distance which it represents; then at successive greater distances, each carefully measured and recorded on your scale, complete your range of distances, 18 inches, 2 feet, 3, 4, 5, 6, 8, 10, 12, 15, 20, 35 and infinity being a good range. Distances between these can be easily estimated as being proportionately between the nearest known distances on the scale, although for objects closer than three feet, unless your scale is marked in differences of a few inches, it is safer to use the ground glass; as the nearer the object the greater the change in the focal distance of the lens.

If you have followed these directions closely you can now be sure, with the aid of your tape measure, of getting your pictures in focus every shot.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Jaffrey." Released by the Frohman Amusement Corporation.

(Suggestions prepared by S. M. Berg, by special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained free of charge by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cue where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title marked T, or a described action marked D. For instance: 8½ T "Bad news" is a sub-title and is printed reading matter on the screen. But 42½ D "When Jaffrey sees Dora" is a description of action.

The scene of this story is laid in England with the exception of the opening, where two of the principal characters are in the Balkan States. The plot hinges about Jaffrey Chayne, a war correspondent, Doria, an English girl, and Liosha, a Balkan girl. Liosha is a wild product of the Balkan Mountains who marries Jaffrey's companion. Upon his death Jaffrey assumes protection of her and takes her to England. Doria marries Adrian Boldero, whom she believes to be a novelist of great genius. Jaffrey loves her and would do anything to please her. Liosha has come to have a great regard for her guardian, but it is not returned. Adrian dies and Jaffray discovers that the novel bearing his name was stolen. In order not to destroy Doria's illusions of her husband's greatness Jaffrey writes a novel which he publishes under Adrian's name. Later he proposes marriage but is flatly refused. He then takes an ocean journey with Liosha. Returning to England, he finds that Doria has discovered her husband's imposture and is willing to accept his proposal of marriage. He' however, has discovered the sterling worth of Liosha and the story closes with the assurance of their future happiness.

The musical interpretation depends upon the usage of the two themes as suggested:

THEME A is "The Old Mother," from Dvorak's "Gypsy Songs."

THEME B is "Love Song" by Flegier.

Time schedule: 84 minutes (six reels—about 5,600 feet).

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Petite Bijouterie—Bohm. (Valse intermezzo)
3¾	T	"I can't stay tonight—"	
4	T	Doria. (Piano only, according to action.)	Nocturne—Karganoff. (Andante non tanto)
6½	T	"Adrian, here is the manuscript."	
7½	T	In the Balkan Mountains.	The Old Mother—Dvorak. (Andante con moto) (THEME A)
9¼	T	"We are on the way to Scutari—"	
9½	T	Bad news.	Pathetic Andante No. 1
10¼	T	"I just received a wireless—"	
11	T	On the way to Scutari.	Repeat: THEME A.
12½	T	"Jaffrey, were you ever—"	
12¾	T	While in London.	Air de Ballet—Herbert. (Moderato)
13½	T	"We didn't even know—"	
14¼	T	Jaffrey's party. (In the Balkans.)	Repeat: THEME A.
16	T	But the fever claims a victim.	
17¼	T	When "The Diamond Gate—" (In London.)	Serenade—Ern. (Allegretto)
21¼	T	"Do you mean—"	
22	T	"Jaffrey, allow me to present —"	Love Song—Flegier (Andante con espressione) (THEME B)
23¼	T	"Where is the dynamic widow —"	Entr'Act Clarice—Loud. (Valse intermezzo)
25½	T	"These are your friends—"	
26½	T	The Elf's attraction.	Repeat: THEME B.
27½	T	"I've only seen one girl—"	
27¾	D	When Doria leaves Jaffrey.	Intermezzo—Huerter. (Moderato grazioso)
28½	T	Liosha is installed—	
29¾	T	As a climax to the success— (Wedding scene.)	Organ solo.
31½	T	A year later.	Intermezzo Pittoresque—Kocian (Allegretto grazioso)
33	T	"You don't know—"	
34	T	The breaking point.	Dramatic Allegro No. 1
34½	T	"Jeffrey, for God's sake—"	
36½	D	When Doria finds Adrian dead.	Repeat: THEME B.
38½	T	Jaffrey and Hilary.	Romance—Karganoff. (Andante sostenuto)
42	T	"Leave that to me."	
42¾	T	"Remember, Doria must not know."	Inspiration—Edwards. (Andante sostenuto)
46	T	After weeks of labor.	
47	D	When Jaffrey sees Doria.	Repeat: THEME B.
47¾	T	"I sent it this morning."	
48¾	T	Liosha finds life. (Piano only)	Here Comes Tootsie—Finck. (Allegro moderato)
50	T	"I shall tell Mr. Jaffrey—"	
50¼	T	Jaffrey delivers—	Repeat: THEME B.
52½	T	Through Jaffrey's neglect—	Repeat: Here Comes Tootsie.
53¼	T	"Don't let me catch you—"	
54	T	"You must not make friends—"	Repeat: THEME A.
57¾	T	The flame of hope.	
59¼	T	A day in June.	Repeat: THEME B.
59¾	T	"But Jaffrey—"	Hurry No. 1.
61¾	T	"Go, you are nothing—"	Repeat: THEME B.
63½	D	When Jaffrey returns home.	
64¼	T	"Liosha and that Fendihook —"	Allegro No. 1.
65¼	T	"He has a wife and four—"	
65½	D	When Jaffrey meets sea captain.	Serenade—Kautzenbach. (Allegretto)
68¼	T	A trick at the wheel. (Water effects.)	
69¼	T	The cargo has broken loose.	Furioso No. 1.
72	T	After the long voyage.	Petite Serenade—Horton. (Allegretto)
75	T	"Jaffrey has my husband's—"	
75¾	T	When Doria closes door.	Agitato No. 1.
77½	D	When Jaffrey picks up Doria.	Repeat: THEME B.
80½	T	"You are a great-hearted—"	
81	T	"You don't want me—"	Repeat: THEME A.
84	T	The End.	

The Organ.

By S. M. Berg and Norman Stuckey.

The organ is the largest and most powerful of musical instruments, and of great antiquity, trustworthy accounts reaching back to the 2nd Century B. C.

Up to the 10th Century A. D. the organ appears to have been a very primitive instrument, with a diatonic compass of two octaves at most; the pipes were all flue pipes, constructed in much the same manner as those at present. Reed pipes were not introduced until the fifteenth century.

As early as 980 we hear of an organ at Winchester, England, which had four hundred pipes and two manuals, each with a compass of twenty keys, and with ten pipes to each key.

The keys of the early organs were so broad, the whole action so clumsy, that in playing the plain-song melodies, the clenched fists or even the elbows were used to depress them.

Improvement has been steady, and chiefly due to German, English, French and American organ builders.

Formerly the wind of an organ was supplied by a blower and handle, the same as an ordinary pump, but in this advanced age, modern organs derive their wind supply from an electric motor.

The action of old organs—the tracker action—was extremely difficult to play, as much muscular power was required.

It would be impossible to play a tracker action organ an entire evening as some organists are expected to do now, who play for moving pictures.

The idea of applying electricity to the organ mechanism occured first to the English organist, Dr. H. J. Gauntlett and the first attempt at an electro action was patented by him in 1852. The idea was developed by the English organ builder Charles Spackman Baker, in collaboration with the French organist Dr. Peschard. The first Electro-pneumatic organ was created by them in 1867 in the church of St. Augustin, Paris. Hil-

[illegible] pneumatic organ is not subject to climatic [illegible] atmospheric influences or changes.

It is most important that the organist should [illegible] accessories in connection with [illegible] speech will greatly assist you in the keen [illegible] organ stops. A [illegible] is enabled to [illegible] before beginning to play and while he is seated at the console so that [illegible] is not necessary to remove the eyes from the keyboard [illegible] the keys in order to secure instantly any combination or solo effect [illegible]

[illegible] with divine worship but recent improvements and inventions have so rapidly followed that the organ has become almost a new instrument. A few years ago when music for the theater was in the experimental [illegible] an audience. The organ was therefore suggested as the logical solution. Then began a serious study of the requirements of picture theaters. New organs were designed and built embodying possible requirements until today many maintain that the organ is the most satisfactory single in-

An Elaborate Fashion Play.

"BEAUTY and the Beast," a fashion playlet based on the famous old time fairy tale, and incidently the [illegible] has just been finished under the direction of H. E. Hancock, exclusively for release through the International Film [illegible]

Mineta Timayo.

Through his personal [illegible] with George J. Gould, Mr. Hancock was able to avail himself of the [illegible] of Georgian Court, the Gould estate in Lakewood, N. J., for his exterior scenes. It is well known that Georgian Court is considered to be the finest [illegible] of the millionaire estates in the east.

In order that the interior scenes would fit in well with the magnificence of the exteriors a special set of unsurpassed beauty and impressiveness was built for this playlet representing the palace of the sleeping beauty. Most of the scenes outside were taken in the sunken gardens of the [illegible] and the cast was made up of models obtainable. The gowns, which were furnished entirely by the firm of [illegible] Fifth avenue, New York, represent the [illegible]

Miss Mineta Timayo, who is considered as the most beautiful model in New York and is under an exclusive contract with the International Film Service, appears in the star part as the sleeping beauty in the play. The clothes worn by Miss Timayo alone represent a retail value of over $2,000.

The film which is now being assembled by Mr. Hancock will be released in the near future in one of the special split releases that have become one of the main features of the International Film Service, Inc.

Marguerite Courtot Joins Famous Players.

Popular Film Favorite to Co-star With Owen Moore in Adaptation of Edgar Selwyn's "Rolling Stones."

MARGUERITE COURTOT, one of the most popular of the younger motion picture favorites, has been engaged by the Famous Players Film Company, and will be starred by this concern in the Paramount program. Her first appearance under the new auspices will be as co-star with Owen Moore in an adaptation of Edgar Selwyn's great comedy-drama, "Rolling Stones."

Miss Courtot has been a motion picture star for four years and in these days of incessant changes has made an enviable record for herself by remaining with the Kalem Company for three of the four years. She later joined the Gaumont Company, which she left to join the Famous Players.

One of the unique features of Miss Courtot's remarkable success upon the screen lies in the fact that she had never been on the stage in her life. She was originally selected for motion picture work because of her striking beauty which manifested itself at such an early age that when she was but four years old she won the first prize offered by the New York Journal to settle the controversy as to whether American or English children were the more beautiful, thereby covering her British adversaries with confusion and envy.

Harrison Fisher, one of the most famous connoisseurs of feminine beauty among our celebrated illustrators, selected Miss Courtot as the model for his "Girlie" cover for the May number of Cosmopolitan Magazine in 1901.

Fortunately, Miss Courtot's very sensible mother realized that her daughter would require something more than mere beauty if she were to make her mark in this world and accordingly put her through a rigorous course of education, which included a year and a half of study in Switzerland. As a result Miss Courtot is a well-read, highly intelligent little miss, who enters upon her various roles with a complete understanding of their significance—a fact which is very apparent from the manner in which she develops them on the screen.

As her name indicates, Miss Courtot is of French parentage and it is one of the traditions of her home that only French shall be spoken there among the members of the household. This is one of the rules laid down by her mother in order to preserve her knowledge of the language. Miss Courtot, though she objects to the word "ardent," is nevertheless a devoted disciple of the outdoor life and is very fond of tennis. Motoring and dancing take up a great deal of her attention.

Miss Courtot does not aspire to play heavy dramatic roles, preferring simple stories of country life and light comedy-dramas to other vehicles. She does not object to playing the rustic lad, if necessary, as she proved by scoring a great success in "The Barefoot Boy."

In "Rolling Stones" Miss Courtot will be under the clever direction of Del Henderson, whose first production for the Famous Players will thus present as co-stars two screen favorites of long standing in Miss Courtot and Owen Moore.

A CORRECTION.

It was erroneously stated in a recent issue of The Moving Picture World that Edward Hines was now the owner of the Cozy, Lyric, and Princess theaters in Austin, Minn., and that F. F. Latta had purchased the Lyric. As a matter of fact the Lyric has been in the possession of the Cozy Company, Inc., of Austin, for the past two years. Mr. Latta is president and treasurer of that company. Mr. Hines does not own any of the theaters mentioned. They are all owned and operated by the Cozy Company, Inc., which is also building another moving picture theater to be known as the New Park, which is to be opened in October next. S. G. Latta is secretary of the Cozy Company.

HORSLEY WANTS SCENARIOS

It is announced by David Horsley that he is in the market for scenarios of the five-reel length [illegible] suitable to Crane Wilbur. Dramas of the sociological and psychological nature being desired. Prompt consideration will be given all scripts sent in and payment will be made upon acceptance. Due to the return of Margaret Gibson, the dainty little star, to stories of the five-reel length scenarios written around her will also be given attention.

Sixth Exhibitors' Convention

(Continued from page 762.)

Thursday's Events—July 13.

The morning session was devoted entirely to routine work. A good deal of this routine work consisted of the report of the committee on the constitution and by-laws of which Chas. Phillips, of Wisconsin, was the chairman. The most material changes proposed by the report of the committee and accepted by the convention had reference to the national vice-presidents. Mr. Phillips said that the committee had carefully examined this matter, and had come to the conclusion that the national vice-presidents were superfluous and served no particular purpose. He proposed, on behalf of the committee, to substitute in place of the section dealing with national vice-presidents a new section giving all the duties and responsibilities that had heretofore devolved on the national vice-presidents to the respective State presidents. Another important change was the addition of a new proposal to article 3. The new proposal reads as follows:

> "There shall be a laws and legislative committee composed of five (5) members who shall be elected by the convention."

The per capita tax was reduced from $2 to $1. It was also provided in the report of the committee that the committee of credentials hereafter shall consist of one member from each State selected by the State delegation. This latter part of the report was rejected by the convention, while the other amendments were carried unanimously. The reading of the report, which was a lengthy one, took considerable time, and the discussion on the various proposed changes was often protracted and technical.

Afternoon Session.

The afternoon session was the star event of the convention. A committee consisting of Walter W. Irwin, Wm. M. Seabury, Paul H. Cromelin and L. L. Levine appeared before the convention to plead for the adoption of the proposals drafted by the Delmonico Conference. The first speaker to be heard in support of the plans outlined at the Delmonico Conference was Mr. Irwin. He said:

Gentlemen of the Convention: In behalf of the sub-committee appointed by the Committee at Large on the organization of an association embracing the entire motion picture industry, I desire to express our appreciation of your courtesy in extending to us the privilege of the floor of your convention.

On this occasion, I am not addressing you as an officer of a company, nor as a representative of any particular branch of the industry, nor as a committee of any clique or faction, but solely as a representative of upwards of 120 gentlemen, from all of the branches of the great art and business of motion pictures, who seek the welfare of the whole industry, and who believe that its protection and promotion can only be brought about by proper and equitable organization.

At a luncheon held in New York, June 8th, largely attended by representatives of all of the branches of the industry, including your National Secretary, Mr. Delves, and the officers of the various state and local exhibitor organizations, a resolution was unanimously passed in support of the principle of organization.

Remarks and discussions which preceded the passage of this resolution, clearly demonstrated that everyone connected with the industry is of one mind upon the proposition that the time has now arrived when an industry so important to the public, so large in the number of its employees, and with such extensive investments, can no longer afford to continue devoid of organization for protection and promotion; but on the contrary must organize for the purpose of permitting us to present a solid front to our common enemies, and to gain the benefit of our combined influence.

In fact, it was recognized that the industry not only owes this duty to itself, but to the public, in order that the chief means of public amusement and education shall not be hampered or stunted in its development.

No other industry has so advanced in leaps and bounds to prosperity and a hold upon the public, and at the same time been so utterly devoid of knowledge of itself, or acquaintance with its personnel, and of influence in its own behalf.

Until recently a barrier has existed between the various branches of the industry, particularly between the two great branches, producers and exchangemen on the one part, and the exhibitors on the other, by which, instead of doing business with mutual confidence and co-operation, most transactions were conducted with commercial enmity, and consequently, at an economic sacrifice, and the industry has been torn by jealousy, suspicion and misunderstanding.

Such a condition leaves any industry open to attack by those who would destroy; but these destructionists are a blessing in disguise, for every young industry must go through a period of uncertainty, of suspicion and of misunderstanding; only to become united by enemies, common to all.

Invariably a common enemy forces those who have dealt at arms length to become acquainted, and acquaintance, in a majority of instances, leads to an understanding, to a settlement of differences, to co-operation and to mutual confidence and respect.

I know that it is apparent to you gentlemen that the time has arrived in this industry when every branch must consider itself an important member of the motion picture family. It must be self-evident that our domestic disputes and trials ought to be settled within the family circle instead of being displayed to those who would take advantage of them. That wherever a question arises which affects the entire industry, our attitude towards it ought to be determined by a majority vote. When we appear as a house divided against itself, regardless of which side must be right or wrong, we weaken the entire industry. So it has seemed to a great many, that if each branch of the industry, and each organization in any branch of the industry could be brought into association by which we could present for discussion and deliberation all questions affecting the industry as a whole, that the minority in all instances, after a full and free discussion, ought to be willing, and would be willing, to abide by the rule of the majority.

Everyone of us, at times, has been in the minority, convinced that we were right, only to subsequently learn that the majority was right. As a matter of fact, the majority very seldom goes wrong.

It likewise must be self-evident to the exhibitors that neither their national association nor their state or local associations can be as effective in matters pertaining to the industry as a whole, as they would be if we were working in conjunction with all of the other members of the motion picture family. In any event it has become perfectly apparent to the other branches of the industry, that they cannot produce the desired results in behalf of the whole industry, except by the co-operation of every branch, including the exhibitors with their tremendous influence extending over the entire country. This has been proved time and again. So far no organization in any single branch of the industry, exhibitors or otherwise, has been effective enough in itself to produce the desired results, although in many instances good has come from their efforts.

For instance, we have just escaped the Cristman-Wheeler Bill by a narrow margin in New York, and we only made that escape through an appeal to the Governor by the whole industry. Had the industry been at work as a whole from the beginning, that bill never would have gotten out of the Assembly, and we would not have been forced to a desperate effort at the last moment. In fact, the bill was so absurd that, had the industry, as a whole, brought its provisions and explained its effect to a man of the intelligence of Speaker Sweet, it probably would not have been reported from the committee. The same remarks apply to Ohio, Kansas and Maryland.

And, if we get together as sensible business men, and bury the jealousies, suspicions and animosities of children, we will be able to cause the revocation of the censorship legislation in those states.

For these above reasons, those at the luncheon on June 8th constituted themselves a Committee at Large for bringing into association each branch of the industry for protection and promotion through concerted influence and effort. A Committee of Twelve was appointed to endeavor to work out a plan which would embody each branch of the industry, and which would be fair and equitable to all alike.

This sub-committee formulated a plan which was presented at a second luncheon last week and unanimously approved.

The plan, instead of attempting to destroy or weaken any existing or-

ganization, such as the Motion Picture Exhibitors' League of America, has for its foundation the fostering and strengthening of your organization and of any similar organizations that may come into existence, for it was the belief of the committee that such an organization as yours ought to be aided and encouraged, so that it will attain its greatest effectiveness and have for its membership, all of the exhibitors of the country. In fact, it takes for its example, the national and state governments, by which each branch shall govern itself, shall determine all questions within itself, just as do the states, shall be encouraged and helped to strength and influence, and shall only be governed by a majority of the entire body in instances affecting the industry as a whole; just as the national government acts in behalf of all the people when all are affected or threatened; and at the same time the plan furnishes a channel through which each branch may become acquainted with the others and an amicable adjustment of internal differences effected; for it is felt that all reasonable men need is a means through which to understand the viewpoints and difficulties of each other, in order to arrive at a fair disposition of questions in controversy.

In fact, this plan proposes that no exhibitor shall become a member of the associated branches of the industry except by joining the Motion Picture League of America, and it is believed that if this association of the branches, this federation, is brought to its proper strength and influence, that there will be no exhibitor, big or little, who will not want to have a voice in the affairs of the whole industry, and who, therefore, will be compelled to join the Exhibitors' League of America in order to give expression to his views and exert his influence.

Mr. Irwin concluded amid applause. He had been listened to with utmost attention and it was clear that his plea was producing a great impression. He was followed by Mr. Seabury and Mr. Cromelin, who were rather brief in their remarks, pointing out that the previous speaker had covered the ground with much thoroughness. Mr. Levine of Brooklyn also spoke in support of the Delmonico proposals. Mr. Levine was the only exhibitor to do so. At this juncture, Mr. Rembusch of Indiana asked for the floor, but when the convention limited him to five minutes, he smiled and declared that in such a short time he could not do justice to his subject, and he therefore contented himself with a very brief comment on the situation. Carl H. Pierce was invited to the platform and introduced a number of prominent Paramount personages, among them the president, Hiram Abrams, who made a brief and pointed speech, and Wm. L. Sherry, John C. Flinn, who appeared as the personal representative of Mr. Lasky, and who was applauded. A large number of prominent Paramount exchange men were also introduced and one after another arose and bowed to the convention. Quite a commotion was caused by an incident which immediately followed these peaceful and perfunctory proceedings.

The redoubtable Louis J. Selznick, of the Clara Kimball Young Company, appeared on the platform and was greeted with applause and a volley of questions. The one question which arose above the din was this, "Tell us about the $100 a day proposition." Mr. Selznick smiled and professed his willingness to spend the time of the convention and his own time in illustrating. He proceeded to do so and presently found himself pronouncing a passionate eulogy upon the merits of his films. No one stopped him and he thoroughly enjoyed his task when at last it struck President Herrington that the convention was being used as a valuable advertising medium whereupon he requested Mr. Selznick to speak on topics of more general interest. Mr. Selznick smiled happily and absolutely cool and unruffled declined the opportunity to make a general speech and with a remarkable bow he descended from the platform. He was followed by Marcus Loew, who immediately went into an autobiographic recital. He spoke of the early days of the industry and of his own adventures, trials and tribulations. When he had concluded his reminences he assured the convention that he would be glad to do anything in his power, whereupon from every delegation on the floor came the cry "Join the organization."

This concluded the afternoon proceedings and after a committee of twenty had been appointed to report on the proposals of the Delmonico Conference an adjournment followed. The committee of twenty, whcih consisted of the six members of the committee on resolutions and fourteen special committeemen, immediately went into session and had a lively discussion for the rest of the afternoon and evening. At 6 o'clock the heat of the room and the excitement of the debate made an adjournment advisable and it was decided to hold a night session. The night session lasted until the early hours of the morning and resulted in a divided report, 15 of the members of the committee voting to accept the proposals of the Delmonico Conference and five voting against the acceptance.

Friday's Events—July 14.

The first order of business on Friday morning was the reading of reports from the national officers. The reports were approved and filed. The president's report was as follows:

Gentlemen: As president of our league, I wish to say, that when I was elected as the head of your league July, 1916, there was at that time states affiliated with our national league, and small prospects of securing any more members, and as disrupted as was our organization, the former secretary, W. R. Wilson, refused to turn over the books and accessories of his office, in that way making it impossible for the officers of your league to start out in any satisfactory way on the work of reconstruction; but I am pleased to say that our organization is better today and is built on a stronger foundation than at any time in its history, and I wish to thank the members of the executive board and the many exhibitors who have helped to make this possible.

Now during the past year there have been many things in the form of legislation detrimental to our industry that would work a hardship on us exhibitors, and your officers have never been found wanting, as when it was for them to be there, they were always on the firing line, and I am proud to say that on the Smith-Hughes Censor Bill before Congress, the exhibitors were united in the opposition to this bill. We cannot say the same for the manufacturers, and I am satisfied that if it were not for the action of the league, you would have had saddled upon you another foreign imposition, in the form of a tax on the gross receipts of your theater, and I am sorry to say that such legislation was put forth by an organization representing part of this industry.

The treasurer's report submitted by Peter Jeup showed a total receipt for the year up to July 13, 1916, of $1,812.90, which, with a balance from the previous year of $775.55, gave the league a total of $2,688.45 to work with. Of this sum $1,713.10 had been disbursed, which left a balance of $875.45.

The report of the secretary covered the same ground as that of the treasurer.

After the reports of the national officers had been accepted and filed, a resolution was passed thanking the four members of the committee on education at Washington, who had submitted a minority report opposing federal censorship. The members are: Frederick W. Dallinger, Massachusetts; Edmond Platt, New York; W. W. Rucker, Illinois, and Caleb Powers, Kentucky. A resolution was introduced by Mr. Megown, of Cleveland, for the oppointment of a general manager of the next national exposition, who is to furnish a bond of $10,000. The resolution was carried.

It was decided unanimously to send to Congress a protest against the proposed imposition of a new tax on motion picture theaters.

There was a revival of resolutions all around. One resolution provided for a protest against asking exhibitors to pay for a serial which might start out well and finish poorly. It was adopted. Another resolution denounced legalized censorship and condemned in very emphatic terms the attitude of certain producers who had publicly favored a legalized form of Federal censorship. Before the vote on this resolution was put, Max Stearn, of Columbus, Ohio, arose and

claimed the floor. Upon inquiry the fact developed that Mr. Stearn was not a member of the organization and had not made any application for membership. Mr. Phillips, of Wisconsin, said that if Mr. Stearn would make application for membership the convention would be glad to hear from him, but the convention could not afford to be responsible to the public for utterances made on the floor of the convention by non-members. A point of order was made against Mr. Stearn and immediately sustained by the chair. Mr. Stearn declined to make application for membership.

Upon motion of Judge Tugwell, of California, the convention took up the election of a board of directors which is to represent the exhibiting interest in the new organization formed under the jurisdiction of the Delmonico conference. The following were elected: Thomas Furniss, M. A. Choynski, Frank Rembusch, Charles Phillips, Louis Blumenthal, L. L. Levine, A. P. Tugwell, Samuel Trigger, Peter Jeup and Frederick J. Herrington. These ten were elected out of about twenty-two candidates.

Friday Afternoon Session.

When the convention reassembled in the afternoon, every delegate sat expectantly in his seat. The usual buzz and murmur which defies the chairman's gavel at every convention were conspicuous by their absence. The sergeant-at-arms, the genial James Gilosky, of Minnesota, began to scrutinize every man who wanted to enter and the doors of the convention, which had stood wide open, were now closed and carefully guarded. It was plain that the big event of the convention was approaching—the election of national officers. The campaign managers of the various candidates fidgeted nervously in their seats while the candidates themselves could not entirely supress their emotions. There was a momentary relaxation when Mr. Choyński, of Chicago, arose and offered a motion to the effect that only one national exposition a year was to be held and that the national league would under no circumstances endorse or support any other exposition wherever held. Mr. Choynski made a telling speech in favor of this motion.

"The holding of so many expositions," he said, "is altogether unfair to the producers. They are asked to contribute both money and their stars to make these conventions or expositions successful. How can they make pictures if their stars are chased all over the country? The producers, of course, do not want to refuse and it puts them in a very delicate and difficult position. I think it is only right that this convention show its good faith to the producer by helping them out of his dilemma. We are going to provide them with an alibi if they are hereafter solicited either for money or for stars by expositions other than the national exposition."

Mr. Sweeney, of Chicago, spoke strongly in support of this motion. He said he hoped that such a thing as having three expositions, such as was the case this year, would never occur again, because it was obviously unfair to the producers. Mr. Phillips, of Wisconsin, was the only one who opposed the motion, which was carried unanimously.

In the meantime the expectancy of the delegates had risen to the point of impatience. Judge Tugwell applied the safety valve at the psychological moment when he announced that the convention would presently proceed to the election of national officers and that nominations were in order. The judge kept the platform after he had made this announcement and a brief pause followed. Everyone was eager to see and hear what the next step might be when the speaker told the convention that he had to make a preliminary announcement.

"I have been requested," he said, "to say on behalf of one man who has been prominently mentioned as a possible candidate, that he will under no circumstances accept the nomination. In fact, he has asked me to tell you that if you will nominate and elect him, he will resign immediately and leave the hotel and the city. No one more than I regrets this fact, for I am referring to Thomas Furniss, of Minnesota. (Applause.) His friends upon the floor of this convention are many and his fitness for the great office has impressed itself on all who have come in contact with him. I am, indeed, sorry that he has taken such an attitude, but I can do no more than announce it to you with expressions of regret in which, I am sure, all of you share."

Again the speaker paused. From the back rows came a subdued clamor and presently all over the hall there were cries of "Nominations!" (The speaker now took his seat and President Herrington turning to the alphabetical list of states before him called out: "California." Judge Tugwell immediately arose and in a brief but very effective speech nominated Frederick J. Herrington. There was much applause in which the entire convention took part. The references to Mr. Herrington's faith in organization and his spirit of unselfishness and sacrifice were warmly applauded.

Next came Florida, which passed. Profound silence followed the call of Illinois. Illinois had shown considerable political dexterity in marshalling its delegates, and no one really knew where Illinois stood. Mr. Choynski arose and said, "Illinois passes." This caused the first surprise of the convention, for it had been freely rumored that Illinois would give Rembusch at least a complimentary vote. Indiana followed and Dr. J. M. Rhodes nominated Frank Rembusch. The name of Rembusch was cheered. Iowa came next. Iowa, too, had been committed to a certain candidate by Dame Rumor. Many had believed that Iowa would either favor Rembusch or Herrington. Next followed Michigan, and the big chairman of that delegation, Mr. Kleist, announced the support of Herrington. Massachusetts passed, followed in rapid succession by Minnesota, Missouri and Mississippi.

The next great demonstration came when Lee A. Ochs, the president of the New York organization, was placed in nomination by Samuel Trigger. It had been felt that Ochs had been gathering strength with the passing of every hour. It had been common gossip that dozens of delegates had been converted to the Ochs candidacy after their arrival in Chicago. It goes without saying that his name was greeted by applause. The convention, however, was too intent upon the coming result of the election to lose much time in cheering, for it was felt all through the hall that with the naming of Ochs by New York a critical moment had been reached and that the next few minutes would decide the question which had been asked by everybody since the convention opened on Monday.

Trigger's speech was brief, dealing entirely with the practical qualifications of Mr. Ochs. When he sat down everybody knew that Lee Ochs was not a "hurrah candidate," but that he was taken very seriously and that his personality was the most interesting of any of the candidates. If there had been any betting it would at this moment surely have favored the chances of Ochs. Delegate Brophy, of Oklahoma, who looks as if he were ready to step into a cowboy picture without notice, and who is one of the most popular men on the floor, relieved the tension for a moment when he announced, "Oklahoma passes." For a second or two there seemed to be a revulsion in favor of Herrington as Ohio and Pennsylvania announced their support of his candidacy. Wisconsin passed. A motion was then passed to close the nominations for president and this motion was carried unanimously.

Before the balloting began it was evident that Rembusch would be eliminated at an early stage and that the contest lay between Ochs and Herrington, and that there was very little to choose between them. The suspense and uncertainty of the situation produced a good deal of subdued excitement in the hall.

And now came the great dramatic moment of the convention. Choynski, of Illinois, lean and tall, witty and forceful, took the floor. Everyone knew that upon the position of Illinois, as he would presently proclaim it, would depend the election. No man ever had a more attentive audience than Choynski and he seemed to thoroughly realize and relish the situation. He gazed about the hall with just a suspicion of a smile and then he set himself for his task. His face grew tense, once or twice he braced himself and then in his sharpest and most incisive manner he plunged into his work.

"Illinois," he said, "favors the man who has done things. I give all credit to Mr. Herrington for what he has done, but Lee A. Ochs is the man who has opened the doors that were shut and barred, and he has fought the battle which made it possible for us to be here. Illinois casts its vote for Lee A. Ochs, of New York."

A tempest of cheers swept through the hall. Everybody was glad that the tension was over and the gladness manifested itself in one noisy demonstration after another. Iowa then announced itself for Ochs; David G. Rogers, of Minnesota following suit, casting Minnesota's vote for Ochs. Isenberg, of Mississippi, did the same, and then came Massachusetts, which was pledged to Ochs by Horstman. Brophy added Oklahoma to the Ochs column. Wisconsin joined. Rembusch, of Indiana, now arose, announced his withdrawal from the race and the support of Indiana for Lee A. Ochs. All eyes were turned on Herrington. It was evident that he was defeated; it was known that he had made a strong campaign for re-election and that he had felt himself entitled to another term. That Herrington was laboring under a great strain was evident to every delegate, and it was likewise clear that he had the respect and sympathy of the entire convention. Some feared that in the bitterness of defeat he might force a protracted fight, engendering possible resentment California, Michigan, Ohio and Pennsylvania were known to be with Herrington to the last ditch. No doubt, there was a struggle in Herrington's mind, but however bitter it may have been, it was very brief. He relieved the general tension

by announcing his withdrawal. After he had thanked the men who had stood by him, he paid a generous tribute to Lee Ochs and spoke feelingly of the battle they had fought shoulder to shoulder. Every sentence was punctuated with a cheer. When he finally announced his formal withdrawal and proclaimed his willingness to work as a private in the ranks, the convention went wild with enthusiasm. Three cheers and a tiger were given time and again, the demonstration lasting fully three minutes.

The rest of the national officers were elected by acclamation, as follows: First vice president, A. P. Tugwell, of California; second vice president, William Isenberg, of Mississippi; secretary, William J. Sweeney, of Illinois; treasurer, Peter J. Jeup, of Michigan. In response to persistent demands for a speech the president-elect mounted the platform and briefly announced that his policy would be one of action. He said he proposed to bring the league up to 100 per cent. efficiency. He said he was an advocate of open booking. He pleaded with the trade press for a fair deal to the exhibitor. He also asked for two more men on the executive committee, a request which the convention complied with at once. Mr. Ochs was listened to with great attention.

Saturday's Events—July 15.

Last day proceedings were brief. In the morning William A. Brady, by special invitation, addressed the convention at some length. His speech was well received and evoked considerable applause. He said:

Mr. President, President of the Motion Picture Exhibitors' League, Ladies and Gentlemen: In the first place, I want to thank you for paying me the honor of bringing me here. I deem it a great compliment. First, because it is an assemblage of men and women interested in probably the greatest movement that the theatrical business has ever known. I feel perhaps that too much importance is put on the value of what I might say here this morning, but, still, at the same time, I can say for myself that I have been in the theatrical business since the year 1888, and that, I believe, is something like 28 years. During that time I have held my own in any branch of the business that I have tackled. What I believe has been discussed at your convention during the past week is the question of organization, and I might look back a few years and still see the same things that have happened in the matter of theatrical organization during the past few years.

The first organization took place about 1890 in the Madison Square Garden theater in New York. At that time there was no theatrical man's note in the United States that was worth the paper it was written on.

We knew no club life, no home life, no position in any community in the United States. We were looked upon as vagabonds, strolling players. Since that time, the industry in the United States has grown until now I am told by expert people that it represents the fifth greatest industry in the United States. In 1890 it was ruined by a clique, a clique who at that moment was scheming to control all the theaters of the United States and to whip every producing manager in the United States to his knees and force him to stand by their dictation. It lived about three months. Eight years after that another organization was formed, known as the Theatrical Producing Managers' Association, and for a time it represented every branch of the theatrical industry in the United States.

People in the motion picture industry at that time had just attempted to have passed at Washington a bill which permitted them to appropriate any successful stage play without the formality of paying for it. The question of copyright came up. A bill was introduced in Congress with a joker in it. To turn any play into a picture and be forced to pay a fine of only $100 in order to use that play. Kalem wanted to film my stage play, "Way Down East." Right enough if they could have gotten away with it. It was simply a fight of two classes of people in the theatrical business and another. We found that this bill was to be sneaked through and a number of us went to Washington and met one of the strongest paid lobbies that has ever assembled in Washington. Every leading company in the motion picture business in America was represented. We were worked to death, and for a week we dealt with small people, people whom nobody knew, but on Friday, when it looked as if we were beaten and it would become a law, we sent to New York, and five or six prominent men, headed by Augustus Thomas, George Broadhurst and other men of national reputation, and in just an hour by the clock we licked that legislation to a finish and the Senate committee asked how we wanted the bill arranged. They said:

"Surely, you will allow that the motion picture business should be protected as well as yours."

We replied: "There is no reason why men writing motion picture scenarios should not have as much right to copyright them as we have for the stage."

Now, I am just bringing this thing up to show you the value of organization. Last week I was called into conference by Henry Morgenthau, President Wilson's campaign manager. Mr. Morgenthau said:

"Mr. Brady, you are well known as a supporter of Mr. Wilson. Would you suggest how we can use the field of motion pictures in this campaign?" I said, "Have you had any other suggestions?"

"Yes," he said, "we were told if we make pictures of Mexico, the President riding here, and there, etc., that perhaps the motion picture men would buy these pictures and exhibit them."

Buy them! Can you imagine us buying advertising from them when we are the one profession in the United States that is being persecuted to death by hostile legislation. I said to him: "I can suggest one scheme whereby motion pictures can be made to help you. Have President Wilson make a series of Kindergarten speeches; let him make them and we will illustrate what he is talking about and in one month you can have President Wilson in every water tank town and he can address all the people in every part of the United States personally."

Now, I am bringing this question to you so that you people will know that you possess in you the might of presenting any question or fight any question that is brought up to hurt you the same way as the President could address every man and woman in the United States by motion pictures. Nobody ever lost anything by being known as a fighter and fighting spirit can only be brought about by organizations. When I say organizations I not only refer to exhibitors, and I will go still further than this. I read in the paper about a producer who said that he believed that the actors and actresses should be put in a contract class with baseball players properly organized, they could wipe out the reserve clause in ten days. Therefore I suggest that actors and directors be admitted into this organization so that those men and women can be in touch with the industry and realize what they are doing to themselves, their industry, their act. I remember one director who, less than two years ago, worked for me for $40 a week and who is now getting $450 a week. The day will come, if I live, when I will see him with a dirty collar and unblackened shoes, standing in Long Acre Square, looking toward Heaven and he will say:

"Oh, if good old Motion Picture Days would only come back again."

Don't let them come here, gentlemen. Send a committee to Washington. Demand a hearing. We are human beings, business men, and we deserve square treatment. Don't put anything on your screen that you don't want your own daughter or your own child, to see. I introduce into your organization a decree that any man who maliciously makes a dirty picture be ostracised. The other day in Long Branch I met a big man, a theatrical manager. He said to me, "Bill, we have got a picture in New York, the dirtiest thing I have ever seen—and if we can get it by the censor board we will clean up." For God's sake stand for cleanliness. Stand for decency. Never in the history of the theatrical business since 1880, and no man in the United States knows more about this than I do, can say with safer assurance that there never was any period in the theater business in the United States in which malicious plays were produced that lasted over two or three months and the producers suffered for it afterwards.

You may present a dirty picture on Tuesday night, but you will hurt your clean pictures for the rest of the week. You are not only disgracing yourself in your own community, but disgracing the organization. I came to Chicago with a little girl and I was amazed to see a couple of thousand people at the depot waiting to see her get off the train. What does she stand for? I refer to Miss Mary Pickford, and she stands for cleanliness. Now, gentlemen, I come to the most serious part of my talk. The business part of it. On my way out here I had opportunity to read the Chicago newspapers and in every large advertisement I read these words, "Death to the program."

What does the program represent? If you run six features a week, you are getting productions which cost at the minimum of $150,000. The actual cost of these features is not less than $25,000. The man in Peoria, Illinois, who plays Metro, Paramount, Triangle, World; plays them for the first time, is getting material which is costing somebody $150,000 a week, and lo and behold, here comes this Lochinvar who tells "Put the program out of business." Are you going to depend upon him? Put the program out of business! He did put one program out of business. I like the man. In one way he is one of the most brilliant men that in my thirty years I have ever met.

The best trader keeps his word, when he can, and when he wants to, but if you can't pay $30 or $40 a night now to the companies who are putting their business into your hands, what is the result? The product decreases 300 per cent., and therefore, by the natural law of averages, the price will increase 300 per cent. Therefore, I say to you gentlemen, that the program is the spine of the business. These reputable men who are working day and night and who are paying money out on a gamble are doing so to please you also. Stick to the ship that carried you over the danger points until the ship starts to sink, but don't get on another ship that may sink a damn sight faster than that one. I don't know whether anybody else has mentioned this thing in this convention. The motion picture business has been using up material so fast that an alarming condition is going to appear presently. In reading the criticisms of exhibitors I find one line constantly appearing: "We don't want romance, we want modern stories." There are just so many modern stories. So many things can happen between a woman and two men or two women and a man. Don't tell your branch man "We don't want romance." Get your public used to it so that you can put Dickens Shakespeare, Thackeray, Tolstoi, etc., before them, then you open up to the motion picture industry an enormous field of stories, once you bring them out of the hysteria of perils of divorce, the poor old shop girl and when Nellie left home. I remember when every murderer, divorce, shop-lifter and every girl who had done something sensational had a play written around them. Result: One Saturday night something hit the theater placing these things. Davis and Keogh had 21 companies on tour doing these plays and one Saturday night something hit them and the following March the 21 companies disappeared.

Therefore, I say to you gentlemen in conclusion, look up, don't look down. Don't let anybody walk on your toes. Fight to a finish. Fight for clean stories. Fight the crooked, grafting politicians through your screen. Then you will get attention. Then you will get the representation in Congress you are entitled to and which you ought to have. You will get more by fighting than by watchful waiting. We won't go for Mexico, because in Mexico we would be fighting a lot of half-starved greasers, but here we have to fight a lot of fat, greasy, miserable grafters, Judas Iscariots who hold the fat palms of friendship out while the other is hidden and holds a dirk with which to stab you to the very vitals.

Mr. Brady's speech was received with close attention and at its conclusion genuine appreciation was expressed by the delegates assembled.

The last moments of the convention were given over to a few routine matters. The delegates listened to the reading of the resolutions to be sent to Congress, the text of which sets forth the duty of constructive statesmanship to foster every educational and civilizing agency and therefore the screen ought to be as free from taxation as the book or the newspaper. The proposed tax amounts to one-half of one per cent. of the gross receipts of every motion picture theater. On Thursday a conference will be held in New York by all of the branches of the amusement world to take concerted action.

The next convention will be held in the first week of July, 1917, in Chicago. Ernest Horstman of Boston and Alfred Hamburger of Chicago were added to the executive committee, ex-President Herrington was appointed national organizer, at a salary of $2,000 per year, and A. H. Frank of Chicago appointed manager for the next convention.

PLAYERS ENGAGED AT UNIVERSAL CITY.

The Universal announces that it has engaged Harry M. C. Collins and J. H. Knowles Schenck, to play characters with the Paton Company at Universal City. A. E. Witting has been engaged to play characters in general stock, Priscilla Deane to play leads with Lyons-Moran Company and Thomas D. Moreno, comedian, has joined the Wallace Beery Company.

World Man Writes From Plattsburg

War Horse "Judso," Preparing for Eventualities, Describes How There's Something Doing Every Minute.

(Hanford C. Judson, of the Moving Picture World, is at the Military Training Camp at Plattsburg, N. Y. Mr. Judson is an advocate of Preparedness, and proves his sincerity by donning khaki and going "to it," man-fashion. The World man is not a "rookie"; he saw service in the Porto Rican campaign during the Spanish-American War. That the grilling he is undergoing up on the Canadian border has not dampened his enthusiasm, or materially altered the color of the glasses through which he looks on his surroundings may be judged from the following letter, written at the close of his fourth day of training.)

Dear B:—Hep! One, two, three, four—One, two, three, four—One, two—Hold your heads up; don't march like volunteers—two, three, four. Pay attention now, and get this: Right by squads. One, two, three, four, five, six, seven. Company halt! One, two, one, two, three!

One of my mates here says if I ever tell anybody in New York that I came up here for a vacation I'll be put in Matteawan and will never get out again; will be put in for attempted suicide—with intent to kill. I asked him who he intended to kill—Mexicans? "No," he said; "they never did anything to me—and if they did I forgive them right now. I'm a Christian. And in case there is any doubt about it I came up here to get as far away from the border as I could."

Such is life! Four and a half hours of drill in the morning; four hours of it in the afternoon; a short spell of drill just before supper and a short spell of physical exercise just before breakfast—that is, at 5:45 A. M. There are only twenty-four hours in every day, thank Heaven! One, two, three, four; One, two, three, four; One, two, three four; One, two, three, four. Hep, hep, hep, hep; hep, hep, hep, hep.

JUDSON.

International Offices Move

Hearst's Motion Picture Company Takes Two Floors in Building at Seventh Avenue and Forty-ninth Street.

THE International Film Service, Inc., has grown with such tremendous strides that the quarters in the Journal Building at Fifty-ninth street and Columbus Circle have become inadequate. In order to find room for all of the many departments, two entire floors, the eighth and sixteenth, of the new building at 729 Seventh avenue, corner of Forty-ninth street, have been engaged and elaborately fitted up.

For more than a week past the offices have been gradually transferred into the Seventh avenue building. Saturday was "get-away day," and what remained of the equipment in the Journal Building was picked up bodily and moved to the new location.

The International now has quarters that are unexcelled for convenience and comfort. The entire sixteenth floor is devoted to the use of the executive offices. On the eighth floor are located the business departments, the New York exchange and the projecting rooms.

The International has three great films in rehearsal, two of which are serials that promise to be more elaborate and startling than any heretofore produced. Details concerning them will be announced shortly.

"HAM AND BUD" GET VALUABLE PUBLICITY.

Lloyd V. Hamilton, the "Ham" of Kalem's "Ham and Bud" team, last week received a marked copy of the Genbunsha, of Tokio, Japan, and found that this conservative Japanese theatrical journal had condescended to treat of "the movies" to the extent of a three-page article on the "Ham" comedies. "Ham" hasn't summoned up courage enough to engage a translator for fear the article may not be as full of praise as it appears, but he translated the illustrations readily enough and found no harm in them.

REPORT ON BERT WILLIAMS BOOKINGS.

Biograph's special representative has completed a tour of the General Film exchanges and is en route to New York. Everywhere he reports exhibitors have been very glad to make pre-release bookings on Bert Williams, his Ziegfeld Follies reputation making him a big box office possibility. Special advertising has made it possible to have every representative newspaper in the country with their hundreds of correspondents print announcements of Bert Williams' entrance in pictures which has resulted in the July 24 release of "A Natural Born Gambler" in two reels being booked solid. Announcement of the second Bert Williams comedy and the advertising in connection therewith will be made as rapidly as it can be prepared, a Biograph official states. He adds that exhibitors are looking forward to these comedies to bolster up their summer business.

Two Vitagraph Comedies

Will Be Released During Week of July 24 on the General Film Program.

PRETTY locations are one of the pleasing features of "A Cheap Vacation," a Vitagraph single-part comedy. The theme is very appropriate for hot weather audiences as it deals with the everlasting question, "Where will we spend our vacation?" Two meek husbands decide to summer at a hotel in the mountains, but their wives soon disillusion them and drag them along to camp. After lugging the equipment necessary to camp life for a distance of ten miles, the men, almost exhausted, hold a meeting to decide on a plan of action. They hire a tramp, instruct him to make life miserable for their wives and then sit back and wait developments. The women soon tire of the discomforts which the tramp furnishes and beg to be taken home, and, of course, their hubbies object most strenuously.

"A Jealous Guy," a one-part Vitagraph, is a speedy comedy of the slapstick type in which Hughie Mack, Vitagraph's heavyweight comedian, who has the leading role, certainly earns his money. He is knocked about and bruised up unmercifully and succeeds in keeping his audience in constant and continuous merriment. Lawrence Semon, in directing the picture, made capital of every comical situation. Interiors are entirely acceptable (until Hughie and his supporting wreckers get busy, but after they have finished very little remains intact). The photography throughout is excellent. The supporting cast, which includes Jewell Hunt and Edward Dunn, conducts itself creditably. Semon and C. Graham Baker prepared the scenario.

Universal Issues "Paralysis" Picture

Takes Scenes Under Direction of Physicians and Health Inspectors to Assist in Fighting Epidemic.

MOTION picture views which will be shown at special matinees to mothers in the districts of New York where infantile paralysis is raging were presented by the Universal Film Company to the Board of Health last week for public exhibition throughout the city. The pictures were taken by an Animated Weekly topical news cameraman at the expense of the Universal at the Rockefeller Institute at 66th street and Avenue A, under the direction of one of the aids of Dr. Simon Flexner, director of the laboratory for medical research.

Other views were taken with the assistance of two inspectors from the Board of Health in the South Brooklyn district, in the Erie Basin district of Brooklyn, on the lower East Side, in Richmond Borough and in the Bronx. Included in the film are scenes showing the affected districts, stricken children, sanitary precautions necessary to prevent the further spread of the disease, how mothers may detect the first symptoms of the disease in their children, "close-ups" of the medical treatment given the children, scenes showing the exodus of children from the city to the country to escape the plague, taken at the railroad and ferry terminals, and the activity of the quarantine, Board of Health and hospital authorities.

The "leaders" or titles on the film are written in English, Italian and Jewish so that all may understand. A representative of the Board of Health spent an afternoon at the office of the Universal Film Co., 1600 Broadway, assembling the picture, writing in the titles and preparing the film for exhibition at New York's 800 picture theaters.

The expense of making the picture will total $4,700 and this expense the Universal has shouldered in an effort to stop the spread of the disease. The fifteen prints made from the original negative for simultaneous projection in the picture theaters of Greater New York were presented outright to the Board of Health. No admission will be charged to the theaters where the pictures are shown.

SIDNEY MEYER A WINNER.

No. 1 of Volume 9 of World's Work, the weekly house organ of the World Film Corporation, announces that Sidney Meyer, one of the company's Omaha salesmen, is the winner of a contest for May. The company made no advance statement of its intention to award a prize to the salesman securing the largest number of contracts for May, so the "win" came to Mr. Meyer as a surprise indeed.

"I don't mind saying that keeping in close touch with conditions through reading your columns was a great assistance to me in winning," says Mr. Meyer in a letter to this office. We extend to Mr. Meyer our congratulations, and assure him that there are thousands of others in the film business who are keeping in touch with conditions through the same agency that he finds so helpful.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Selfish Woman."

A Lasky Feature in Which Cleo Ridgely and Wallace Reid Carry Off the Honors.

Reviewed by W. Stephen Bush.

THERE is little depth to this production; the dramatic scaffolding is weak, but the strong personality of Cleo Ridgely and her clever handling of the principal part make ample amends for these shortcomings.

The plot is not only thin, but quite conventional. The story is built around the change of heart of a woman, who marries a man for selfish consideration and who, after marriage, is willing to sacrifice her husband's honor for the sake of money. Ambitious to the point of being unscrupulous, she makes common cause with her husbands' enemies and even descends to crime to accomplish her ends. The husband, whose part is well

Scene from "The Selfish Woman" (Lasky).

taken by Wallace Reid, opposes candor and manly dignity to all her plotting. He refuses to overcome her machinations by employing means similar to her own, but in a very subtle manner appeals to her sense of honor and loyalty. It will easily be seen under the circumstances that the success of the play must bring upon a skilful portrayal of the woman's psychology. It is in this that Cleo Ridgely comes to the rescue of the play. Her capable rendition of the part, her art in depicting the gradual change from blind, unscrupulousness to a recognition of her evil ways and an awakening of genuine wifely qualities are deserving of unstinted praise.

Nothing need be said in a Lasky production of the skill shown in the selection of types, in the creation of atmosphere and in the choice of splendid settings. One does not hear much of Art Director Wilfred Buckland, but his clever and conscientious work is very apparent in this as well as in all the other Lasky productions.

"The Grip of Evil."

New Balboa-Pathe Serial, by Louis Tracy, Dips Deeply Into the Tragedies That Beset Humanity.

Reviewed by Robert C. McElravy.

THE first three chapters of "The Grip of Evil" give the observer an excellent idea of its strong sociological theme. Schopenhauer would have gloried in it and Ibsen would have been certain to applaud these opening instalments at least. It does not set out to deliberately prove that life is not worth living, but the hero, in his first adventures, runs only into the seamy side of things. Ingratitude, jealousy, treachery, murder and criminal carelessness—all these are met with in his search for the answer to the question: "Is humanity in the grip of evil?" We suspect that there may be a silver lining to the cloud later, but the opening reels are unsparing in their revelations of existing evils.

Roland Bottomley plays the part of John Burton, a factory hand in this country, who suddenly comes into possession of a title and a large inheritance in England. But he has already begun his humanitarian researches, having seen so much of the sadness of life. The first number, entitled "Fate," sets all these events before the observer. The hero himself has inherited his share of the weakness of humanity, his father having eloped with the maid thirty years previously and come to America. Jackie Saunders plays the feminine lead in each number, but her part is that of a different girl in each case. Only the hero retains his original identity.

"The Underworld" is the second chapter. In this John Burton catches a young porch-climber, known as Gentleman Joe, at work in his room. He feeds him and befriends him, trying to get him back upon the straight road. Gentleman Joe rewards him by the basest treachery. The action takes on a decidedly melodramatic turn in the second reel.

"The Upper Ten" is the third chapter. In this number the hero falls a victim to a society woman and her husband, who hear of his title and his fortune. They desire him for their daughter. The ball scenes are well staged. The tragic incidents occur in the second reel, where the old watchman and his wife kill themselves because of a failure of the stock in which they have invested all their savings. Then comes the injury of the girl by an approaching train, which is vividly pictured. Her lover, Ralph, deserts her after seeing that her facial injuries are permanent.

The serial thus far contains no humor and no romantic in-

Scene from "The Grip of Evil" (Pathe).

terest. In this respect it marks a strong departure from the prevailing type of serial and it will be interesting to see how the public will receive a continued narrative of this type.

"The Dream Girl."

Mae Murray Is Afforded Many Opportunities in Lasky Picture Made by Cecil B. DeMille from Jeanie MacPherson's Scenario.

Reviewed by Lynde Denig.

BECAUSE it is very well done, rather than because of any extraordinary quality in the story, "The Dream Girl" belongs among the good, if not the best of the Lasky pictures. If there were any doubts about the wisdom of starring Mae Murray after her performances in "To Have and to Hold" and "Sweet Kitty Bellairs," they are set at rest by her playing of a slum girl in this photoplay, from the pen of Jeanie MacPherson and produced by Cecil B. DeMille. That Miss Murray possesses a piquant charm is amply evidenced in her portrayal of the ill-used Meg, a pitiable waif, whose chosen place of refuge when her drunken father becomes unbearably brutal, is a barrel. In rags, or in costly gowns, the new Lasky star is a magnetic little creature, always spontaneously girlish. Her

one mistake in this picture was in make-up—an all too obvious penciling of the eyebrows.

The perfection of Lasky photography, combined with ingenuity in achieving novel and striking effects, is revealed at the opening of "The Dream Girl" with the introduction of the characters in a manner suggesting their dominant traits. Very adroitly Director DeMille escapes a perfunctory exposition by making the first scenes as interesting as the initial paragraphs of a well-written novel. They contain the necessary information without presenting it in the bald manner, so un-

Scene from "The Dream Girl" (Lasky).

fortunately prevalent in less skillfully prepared pictures, and without conscious effort in memorizing names and relationships, the spectator comprehends the situation.

Of the plot prepared by Miss MacPherson little need be said, save that it is smoothly developed and plausible, according to the standard of romantic fiction. There are a few dramatic moments and some scenes of marked charm, usually due to clever bits of direction, or exceptionally expressive acting, such as that provided by Theodore Roberts in the role of Meg's dissipated father. In appearance and bearing Mr. Roberts gives a flawless impersonation of the uncouth product of the slums, besotted by drink. When Meg is about to be adopted by a millionaire, whose grandson has fallen in love with her, she explains that her father was a minister in Baltimore, and later, when the drunkard is confronted by this description of himself, Mr. Roberts meets the situation with a remarkable bit of subtle comedy acting.

Scenes pass from the slums to a girls' school, in which Meg is placed after her father is supposed to be dead, and then to the home of wealth where the girl is woed by her Sir Gallahad. All are well staged and effectivly acted by the players already mentioned, assisted by Charles West and Earle Foxe.

More Biograph Reissues.

"The Fatal Wedding," a Three-Reel Adaptation of Popular Melodrama—"A Sailor's Heart," One-Reel Comedy.

Reviewed by Lynde Denig.

JUDGED by a high, artistic standard, "The Fatal Wedding," produced by Lawrence Marston several years ago and now reissued by the Biograph Company on the General Film program, has a number of shortcomings, but so has the play from which it is taken. As a stage melodrama of the old school, making direct appeals to the emotions of simple, unsophisticated audiences, "The Fatal Wedding" enjoyed long popularity, and still, no doubt, is being successfully presented in many parts of the country. The picture is a very fair reflection of the play. Neither one would be suitable for first-class theaters in the larger cities, but there are many other audiences ready to respond to the elementary pathos and heart interest of a production of this stamp.

Charles Mailes, Millicent Evans, Irene Howley and Walter Miller carry the principal roles, and if it seems that once in a while they act with unnecessary fervor, the tendency may be pardoned in consideration of the ultra-melodramatic nature of the story. Most of the exteriors were photographed in upper New York, the studio sets were adequate and the climax, showing the spectacular interruption of a wedding about to take place in a fashionable church was presented on an elaborate scale. "The Fatal Wedding" does very well for people who are easily moved to sorrow.

"A Sailor's Heart," a one-reel picture made in Quebec by Wilfred Lucas, is called a satirical comedy. It is a pretty production of mild comedy value, if one is prepared to be amused by the proverbial ficklesness of the susceptible sailor who has a girl in every port. Many times he declares: "You are the only girl I ever loved," leaves broken-hearted and bobs up in the next town with the same statement on his lips. Presently he is caught and the girls he deserts catch other men, so all is well. Mr. Lucas, playing the sailor, is assisted by Blanche Sweet.

"The Faded Flower."

Six-Reel Photoplay Written and Directed by Ivan Abramson —Rose Coghlan, Marguerite Snow and Alma Hanlon in the Cast.

Reviewed by Edward Weitzel.

SYMBOLISM and sentimentality are the chief ingredients of "The Faded Flower," the latest photoplay written and directed by Ivan Abramson. The title gives the cue to the mood in which the author has approached his theme, a withered rose symbolizing the fate of a woman whose life is blasted by the unreasoning jealousy of the man to whom she is married. Every character in the play is touched by an excess of sentiment, and the subtitles have more than a generous share.

The story is not without interest, but lacks any big moments. Lillian Hill, a young stenographer, marries her employer, a man old enough to be her father, in order that everything possible may be done to restore her mother's eyesight. The girl is in love with a young playwright, who is yet to score his first success. Wilbur Mason, Lillian's husband, is a worthy man, but when his wife learns that her mother's blindness cannot be cured, and that her sacrifice has been in vain, she proceeds to treat Mason with coldness, although he is as loving and thoughtful as ever. The next move in the drama shows the playwright enjoying large royalities from one of his works. Mason has a daughter a few years younger than his wife, and when the playwright finds that he has lost Lillian he wisely concludes to console himself with Lillian's step-daughter. Mason mistakes the object of the young man's visits and charges him with winning his wife from him. The symbolic rose makes its first appearance during this scene. Mason's jealousy is of the most violent nature, and Lillian leaves her husband's home, returns to her mother, sickens and dies, and the deeply repentant Mason, who has been seized by a paralytic stroke at the bedside of his dead wife, consents to the marriage of his daughter to the playwright.

"A Faded Flower" is not a faultless example of the photo-playwright's art. Like all of Ivan Abramson's screen dramas, it is intensely human in theme and character drawing; but none of the men and women of the story are capable of big things, and their actions are "sicklied o'er with the pale cast," of a cloying sentimentality that will have no traffic with reason or common sense. The jealousy of Mason does little credit to his gray matter, and nothing but a want of mental vision could blind him to the purity of Lillian, as drawn by the author and embodied by Marguerite Snow. The wife, on her side, loses considerable sympathy by allowing her disappointment at the outcome of her mother's blindness to vent itself upon the man who is doing his best to make her happy. The playwright, in spite of the good sense he displays in marrying Anne Mason, is not a very forceful person, and seems sadly lacking in resentment when accused of trying to break up Mason's home. The tales with which Mary J. Holmes was wont to entertain a past generation possessed many of the

Scene from "The Faded Flower" (Ivan).

qualities to be found in "The Faded Flower"; commonplace persons, devoid of the heroic, but drawn with many skilful strokes being thrown upon the screen by Mr. Abramson, accompanied by a background of carefully staged settings, during the action of his play.

The acting honors of the performance go to Marguerite Snow. In a role that offered every opportunity for excessive emotionalism, she displays a reserve power and ease of method that is highly commendable. When her scenes ring true, her acting strikes the same clear note, when the author grows

"Caprice of the Mountains."

Fox Love Story with Backwoods Heroine Will Be Liked—Carrie and Harry Hillery in the Leads

"Sally In Our Ally."

Famous Song Inspires Peerless World Picture in Which Carlyle Blackwell and Marie Cahill Are Starred.

Scene from "Sally in Our Alley" (World).

"The Tarantula."

Strong Emotional Scenic in Six Reels, Featuring Edith Storey, Arnold Daly and Others.

Scene from "The Tarantula" (Vitagraph).

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Youthful Sentiment Characterizes First of Director Henry Otto's Two-Reel Productions.

one-cylinder motorboat for the conveyance of summer visitors to the islands. Rosalind chances to be one of his passengers and even with the seeming barrier of caste between them, the girl feels an interest in the handsome but inefficient owner of the decrepid craft. When the motor balks, she locates the trouble; they are forced to spend several hours together and by the time Rosalind reaches the island her friends are asleep. In attempting to enter the house she sets off the burglar alarm, and in preference to being discovered she braves the night and

Scene from "The River of Romance" (Metro).

the river in a canoe. So the complications start and continue in merry succession, until the pseudo boatman carries off the heiress.

Scenes in which both the man and the maid claim credit for an heroic rescue contain whimsical comedy that blends very well with the vein of sentiment running through the picture. In regard to locations the production excels. Mr. Lockwood's boyish good looks make him ideal for the character of Kellogg, whereas Miss Allison possesses the grace and the freshness desirable in a society debutante.

"Davy Crockett"

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THE portrayal on the screen of "Davy Crockett," a play made famous on the American stage more than a generation ago by Frank Mayo, results in a successful production from the pictorial viewpoint. Davy Crockett," as Pallas Pictures released it on July 13, is a pretty picture. Dustin Farnum in the role of the frontiersman is a factor in himself;

Scene from "Davy Crocett" (Pallas).

and he is surrounded by a good cast. The subject measurably interests, but with one or two exceptions it reaches no particular dramatic heights.

Mr. Farnum makes a striking figure in his early eighteenth century border garb. He shows to no better advantage than when mounted on a spirited horse. His physique and his art combine to make an effective characterization. Winifred Kingston in the role of Eleanor Vaughn, the sweetheart of Davy, is convincing in her girlish simplicity. Herbert Standing as Hector Royston, the representative of Vaughn and the guardian of Eleanor, gives a strong performance. Lydia Yeamans Titus, the old favorite, is a motherly Mrs. Crockett. Page Peters is shown as Neil Crampton, and his impersonation of the "heavy" role takes on a pathetic and an unusual interest by reason of his recent accidental death by drowning.

The picture is staged by William Taylor. Mr. Taylor has selected beautiful spots for his backgrounds, the full quality of which Cameraman Scott has brought out. There are views of woods, mountains and landscape. One of the interesting features, especially for present showing, is a regular snowstorm, the ground being covered knee depth.

"Davy Crockett" will make good entertainment.

"The Girl and the Tenor"

One-Reel Kalem Comedy Which Introduces Ivy Close, the English Actress, to the Screen in This Country.

Reviewed by Edward Weitzel.

THERE is at least one rare feature about "The Girl and the Tenor," the one-reel comedy with which the Kalem company introduce Ivy Close to the American public: the lady's first entrance is made without the slightest "working up." All of "the pomp and circumstance" with which it is usually thought necessary to herald the coming of the star is dispensed with, and during the time Miss Close is before the camera she shows no desire to monopolize the center of the stage, but endeavors to work for the success of the picture to the best of her ability. Familiarity with her surroundings will give her an ease that she now lacks and her undoubted ability as an actress will then have full scope. Miss Close has much in her favor. She is a comely young woman, without any affectation of manner, and will be seen to the best advantage in parts that call for real feeling and a frank, wholesome personality. In "The Girl and the Tenor" she plays the daughter of an operatic manager who is trying to engage a celebrated tenor. The treatment of

Scene from "The Girl and the Tenor" (Kalem).

the theme is farcical, a condition which is exaggerated by the broad burlesque acting of Henry Murdock as Signor Bologna. Frank Howard Clark is the author of the scenario. He has supplied a number of comic situations, and the director, Robert Ellis, has extracted all the opportunities for laughs. William McKay, Mary Taylor-Ross, Arthur Albertson and C. D. Peruchi are members of the supporting company.

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Mutual Release Showing Charlie Chaplin in New Role.

Reviewed by Louis Reeves Harrison.

CHARLIE CHAPLIN is himself as a poor musician who fiddles his way into contributions made by bar loungers intent on listening to some rival performers in a German street band. He collects the money due both and gets away with it, only to stumble upon a romantic adventure with an abused little girl in a Gypsy camp, in reality the stolen child of wealthy parents. Charlie rescues her after a single-handed combat with the entire band of Gypsies and drives away with her in the van. Their vagabond joys are interrupted by a famous artist, who paints the girl so as to give prominence to the mark of a shamrock on one of her arms. The exposure of this picture in a gallery leads to the identification of the little girl and she is taken away from despairing Charlie, now madly in love with his companion in misery, but she refuses in the end to go without him.

The latter part of this story shows Chaplin in a new role, and he handles it well in spite of the necessity of being as funny as possible. He would make an interesting lead in almost any story if it were possible for him to divest himself of the little tricks which have made him famous. Those little tricks still go, and they pay, but it would be a novelty to see Chaplin free to do without them in some opportunity of a reverse, or much different, character.

over-sentimental, she rises superior to him. The wide experience and sure art of Rose Coghlan are apparent in her fine impersonation of the blind mother. Arthur Donaldson is always effective as Wilbur Mason, and Alma Hanlon is attractive and capable as his daughter. Edward Mackay carries out the author's conception of the playwright.

"Caprice of the Mountains."

Fox Love Story with Backwoods Heroine Will Be Liked—Caprice and Harry Hillery in the Leads.

Reviewed by Hanford C. Judson.

THE first thing that one must say about "Caprice of the Mountains," the latest Fox feature, is that it is really emotional; it gets to where it sets out to go and carries the spectator along. This would not be true if it were not in a large measure artistic; but there is much in it that is easy to criticise. If art comes from knowing spectator-psychology, and if the artist wishes to appeal to a broad body of spectators, in intelligence somewhat below the critical, and knows just how far he can go with them, he can make a picture that will please mightily and still economize his mental effort. There is little doubt that the author and director (the latter is John Adolphi) have in this case willfully followed the cheap method of making a pleasing picture. Their picture was, we firmly believe, truly pleasing to the audience at the Academy of Music, where we saw the film, on July 11.

"Caprice of the Mountains"; we all know what kind of a story to expect from that title. Take any of them; they all have an element in common, with a backwoods heroine with straightforward simplicity and fervent affection, with smiles and tears carrying a somewhat elemental but clean love story and with a happy ending. In this case, June Caprice smiles and weeps through the scenes of the story, and is acceptable if not great. Harry Hillery is the manly hero. Several of the characters are better acted than the juvenile leads; but all do well enough. On the whole, the picture serves and we can recommend it to exhibitors as a film that will satisfy the young and simple-minded and everyone who comes in a reasonable spirit to be entertained. We cannot promise for the critic, but feel safe about the average spectator.

"Sally In Our Ally."

Famous Song Inspires Peerless-World Picture in Which Carlyle Blackwell and Murie Ostriche Are Starred.

Reviewed by Lynde Denig.

WITH Muriel Ostriche appearing very winsome in the role of Sally McGill, and Carlyle Blackwell playing the Prince Charming character of Paul Taylor, "Sally in Our Alley," a five-part picture suggested by the popular song of a score of years ago, becomes a moderately entertaining photoplay. The story probably will be termed conventional; but at least

Scene from "Sally in Our Alley" (World).

it is wholesome and pleasantly romantic; moreover the production supplied by Travers Vale profits by a number of pretty scenes photographed on a large estate where Sally spends a brief summer vacation and meets the man of her dreams. Being inspired by a sentimental song it is natural that the photoplay should be exceedingly sentimental, also that it should depend largely upon simple pathos.

Sympathy is aroused for Sally by making her parents a most objectionable pair and giving her a miserable home on Pigtail Alley, where she may play in the street when she is not working in a factory along with other children under the legal age limit. A Lady Bountiful takes Sally and a number of her youthful companions to a beautiful estate in the country, and it is here that the poor girl, masquerading as a princess, meets a wealthy suitor for the hand of Mrs. Rockwell's snobbish niece. Of course, he is charmed by the fascinating and mysterious Sally, who refuses to explain who she is or where she came from, and when the girl is sent home in disgrace because she borrowod the finery in which to masquerade, Paul is suitably miserable.

The outcome of a story of this description is always a foregone conclusion. There is not much opportunity for uncertainty, save as to the nature of the happenings that will separate and then unite the predestined lovers. In this picture the incidents are varied, fairly interesting and not too wildly improbable for a frankly sentimental photoplay. Life in the tenements is depicted with sufficient realism and the director did not overlook the chances for appeal in presenting the unhappy condition of a number of factory children. Miss Ostriche and Mr. Blackwell are supported by Jean Shelby, Walter D. Greene, Pat Foy and Mrs. Foy.

"The Tarantula."

Strong Emotional Subject, in Six Reels, Featuring Edith Storey, Antonio Moreno and Others.

Reviewed by Robert C. McElravy.

IN this six-part offering, the Vitagraph company presents a drama of intense emotional appeal, written and produced by George D. Baker. The cast is large and evenly balanced. Edith Storey appears to advantage as Chonita Alvarado, a Cuban beauty. Harry Hollingsworth plays the role

Scene from "The Tarantula" (Vitagraph).

of Teddy Steele, the young fool from the States, who will not take advice and ventures too far with the native belle. Antonio Moreno plays the Cuban lover, Eulalie Jensen the faithful Donna Luz, L. Rogers Lytton the fiery Senor Alvarado, and Charles Kent the part of Van Allen, who narrates the story in a New York club.

There is a wealth of color and atmosphere in the production. The story has moments when it threatens to plunge into melodrama, but the natural development and forceful acting of the competent performers saves it from this fate. It maintains, as a result, a high level of intensity and moves on with attractive smoothness to the tragic climax in the last reel.

Briefly, the plot concerns a handsome young American who goes to Cuba with his uncle on business. He enters into a flirtation with Chonita and, despite warnings of her lover and his own friends, succeeds in bringing about her ruin. The girl, cast off by her proud sire, comes to New York as a cabaret dancer. She again meets the American and brings about his death by means of a deadly tarantula. The close is softened by a reconciliation with her father and her marriage to Pedro.

The production as a whole is one of exceptional strength.

"The River of Romance."

Youthful Sentiment Characterizes First of Director Henry Otto's Yorke-Metro Productions.

Reviewed by Lynde Denig.

IF PUBLISHERS of magazines deem it wise to give a light, sentimental tone to summer fiction there is no good reason why makers of photoplays should not be equally seasonable. No doubt "The River of Romance," written and directed by Henry Otto from a novel by E. J. Rath, will be good all the year round, but it is especially refreshing as a mid-July release. It is so delightfully suggestive of an ideal vacation in the Thousand Islands—the scene of the story—a vacation such as romantic youth dreams of experiencing, but never quite realizes because life is less kind than the creator of summer fiction. There is no problem here, nothing to puzzle one's brains about; rather a fresh, sweet story of an unspoiled pair of lovers, charmingly portrayed by Harold Lockwood and May Allison.

And it is not a hackneyed story at all—the meeting and romance of these two young people. William Kissam Kellogg, the heir to millions, does nothing more serious than break a valuable vase belonging to his uncle; yet, feeling in honor bound to pay for the ornament, he becomes the navigator of a

one-cylinder motorboat for the conveyance of summer visitors to the islands. Rosalind chances to be one of his passengers and even with the seeming barrier of caste between them, the girl feels an interest in the handsome but inefficient owner of the decrepid craft. When the motor balks, she locates the trouble; they are forced to spend several hours together and by the time Rosalind reaches the island her friends are asleep. In attempting to enter the house she sets off the burglar alarm, and in preference to being discovered she braves the night and

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The picture is staged by William Taylor. Mr. Taylor has selected beautiful spots for his backgrounds, the full quality of which Cameraman Scott has brought out. There are views of woods, mountains and landscape. One of the interesting features, especially for present showing, is a regular snowstorm, the ground being covered knee depth.

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"An International Marriage"

George Broadhurst's Drama Is Made Into Photoplay by the Oliver Morosco Company.

Reviewed by Lynde Denig.

PICTURES of this stamp are very satisfying to our complacent confidence in the worthiness of American men in contrast to the perfidy of titled foreigners. George Broadhurst's "An International Marriage" places Americans on a high pedestal, while the dukes and the counts of Europe

Scene from "An International Marriage" (Morosco).

are, according to the description of a millionaire laundryman, of one fast color, and the color is yellow. Those who still cling to the idea of a United States monopoly of the manly virtues should be particularly appreciative of this production.

Under the direction of Frank Lloyd the Morosco Company assembled an able cast, headed by Rita Jolivet in the role of the daughter of a wealthy owner of a chain of laundries. Brent is the uncultured, honest, self-made father, ready to indulge his beautiful daughter though he may be ill at ease with her fashionable friends. Florence captivates Washington society with one toss of her pretty head. A duke and a count promptly fall under her spell while her life-long chum, an upright young congressman, looks on and bides his time.

In accordance with the regulations of the European court the duke does not marry a woman without a title, so Florence becomes the bride of the count, intending to get a divorce immediately. Meanwhile the congressman unearths a few unpleasant incidents in the lives of his foreign rivals, and at the point of a pistol demands the release of the girl that she may return to democratic America.

The most dramatic scenes are reserved for the concluding reel, in which Oglesby forces the issue with the count and wins Florence's freedom. For comedy, the picture depends chiefly upon the embarrassment of the self-made American—cleverly portrayed by Marc Robbins—when confronted by European formality. Courtenay Foote returns to the Morosco Company in the character of the duke, a role for which he is eminently suited. Other convincing performances are given by Elliott Dexter and Page Peters. The production was tastefully, even lavishly mounted at times, whereas the photographic work of James Van Trees was of the best.

"Purity"

A Seven Reel Mutual-American Feature Exploiting Audrey Munson, an Artist's Model.

Reviewed by Louis Reeves Harrison.

AUDREY MUNSON represents the perfection of womanly form, a distinguished model for painters and sculptors, a recognized type of physical symmetry, her poses are marvels of beauty without the faintest sign of suggestiveness. Her entire conduct in dress and out is that of a refined woman, and the role she is given enforces her native purity of mind. She is above all things artistic, entering into the spirit of her representations as one in love with what she has to accomplish with a winning sweetness that does much to disarm suspicion as to the motive for placing her grace and nobility of proportion on public exhibition in moving picture theaters. Whether or not her dignity and thoroughly professional attitude will convince local censors is quite another matter.

The chief added charm of the release lies in some splendid efforts at picture composition. Beauty is naturally the keynote of all the backgrounds, and this is as it should be, but the lovely views are not always appropriate. Where they are of the woodland they are in perfect harmony during the allegory, but such is not always the case when the grounds of some California estate are used. Where there is artificiality in an allegory of classic tendency, the backgrounds should be confined as far as possible to wild beauty, or to what resembles the classic in treatement. In general the beauty off scene is highly creditable to those concerned in its selection, a suitable frame for human loveliness. The story is a vehicle, but it is as lacking in true story interest, as are vehicles as a rule.

As to the motive for exposing the nude on the screen, it is obviously not that of pure artistry. It is rather that of appealing to morbid curiosity in the name of art, and it will react against itself and against the entire industry so far as family patronage of picture shows is concerned. If it was absolutely essential that Audrey Munson should appear in one of her poses to carry forward convincingly some strong story, it could be done consistently and without offense, but the very fact that the story is a mere vehicle, thrusting her into view at every conceivable opportunity, is in itself an argument against the general exhibition of such a play.

"The Secret of the Swamp"

Five-Reel Bluebird Comedy-Drama of Southern Life, With a Surprise Finish—Written and Produced by Lynn Reynolds.

Reviewed by Edward Weitzel.

"THE Secret of the Swamp" turns out to be a joke on the sheriff and everyone else in the community—except Deacon Todd. For nearly two reels the spectator shares with the good folk of the little Southern town the conviction that a murder has been committed and that Chet Wells, who had threatened the Deacon, is the guilty party. But when the murdered man drives up in his new Ford, the tragic aspect of affairs is at once dispelled. It all comes about because the Deacon thought it clever to take down the bars between his property and Major Burke's cornfield, and let his cows feed at his neighbor's expense. The Major takes a shot at the herd, in the moonlight, and imagines he has hit the Deacon and that the old skinflint has crawled over to the swamp and died. The Major has a pretty daughter. She is loved by a penniless young chap who comes into the neighborhood with his mother and gets the worst of a business deal with the Deacon. Chet's mother is taken ill and the boy feels that her death is hastened by overhearing Deacon Todd threaten to have them evicted for non-payment of rent. The combination of circumstances by which young Wells is charged with the murder of the Deacon gives no intimation that matters are to end in a laugh, and, as the supposed tragedy permits the hero to sacrifice himself, in good faith, in order to shield the Major, thereby winning the love and gratitude of the Major's daughter, the spectator is treated to all the shocks and thrills of genuine melodrama and, in place of a murder trial or a deathbed scene, is handed an unexpected comedy bit for the finish.

In arranging the foregoing story for the screen, the author has not made the mistake of taking it too seriously. He has aimed to construct an entertaining photoplay peopled with easily recognized characters, and has paid no heed to the "deeper significance" and moral stress with which it is thought necessary to weight down so many screen dramas. Even the rival lover isn't half a bad chap, and the villain of the piece turns out to be a regular old joker. The plot is unfolded without the use of cutbacks, and much of the action keeps pace with the leasurely movement of life below the Mason and Dixon line. Aside from the fact that the Southern mansion used in the picture is much too modern and spacious for a gen-

Scene from "The Secret of the Swamp" (Bluebird).

tleman in Major Burke's circumstances, the locations have been well chosen.

Val Paul and Myrtle Gonzalez are a sympathetic pair of lovers, and George Hernandez, who gives an excellent performance of the Major, is a living example of what has long been suspected by people up North: that all Southern gentlemen are not Colonels and exact counterparts of F. Hopkinson Smith's celebrated Son of Dixie, Colonel Carter of Cartersville. Frank McQuarrie's Deacon Todd smacks as strongly of New England as does his name. Fred Church, Mary De Cella, Lule Warrenton and Jack Curtis are competently cast.

"The Quitter"

Rolfe Photoplays Company Produces Western Story for Metro Program—Lionel Barrymore in Title Role.

Reviewed by Lynde Denig.

TO AUDIENCES that have had their fill of society dramas and problem plays this undiluted western picture will be refreshing. It contains all of the elements that made western subjects popular a few years ago, and presents Lionel Barrymore in the type of character that he has portrayed with

Scene from "The Quitter" (Metro).

marked success ever since his debut as a picture actor in the early Biograph days. The story, written by Isola Forrester, might be condensed without sacrificing the plot, but because of the situations, humorous as well as dramatic, the clever characterizations of rough westerners, and the unfailing attractive locations, "The Quitter" justifies its length.

The situation with which the picture opens is familiar enough. The miners of Paradise Gulch feel that their paradise might be enlivened by the presence of a pretty woman, therefore Happy Jack Lewis is selected as a suitable husband, an advertisement is inserted in a newspaper and Glad Mason is drawn to the womanless Eden. Much is made of the preparations of the miners and the dismay of Happy Jack as the hour approaches for the arrival of his intended bride. Finally he boards a train for parts unknown and Glad is met at the station by a reception committee comprised of the elusive bridegroom's friends. As the girl more than fulfills the promise of her photograph the residents of Paradise Gulch become keen rivals for the place vacated by Happy Jack. Their efforts to win the favor of Glad give rise to a number of incidents that are humorous in an elementary way. How "The Quitter" returns, wins Glad and becomes the owner of a valuable claim is clearly set forth without disclosing the surprise reserved for the concluding reel.

Titles are well worded in the vein of western narrative, but some of them seem superfluous and might be eliminated. If the spectator has a taste for spirited fights it will be fully gratified, for fighting and drinking are the chief diversions of the men of Paradise Gulch. A clever touch in direction is the use made of a puppy that remains in Happy Jack's coat pocket throughout one of the most severe of his many encounters. Marguerite Skirvin appears very fresh and pleasing as Glad, whereas other characters are ably handled by Paul Everton, Edward Brennan and Charles Prince. Charles Horan directed.

Triangle Program

"Honor Thy Name," Starring Frank Keenan; "Marriage of Molly-O," Featuring Mae Marsh; "His Wild Oats," Keystone Farce.

Reviewed by Louis Reeves Harrison.

THE fine old family spirit of Virginia, with its single code of morals, its high principles for womankind and its lax ones for men in all but the family relation, its struggle to maintain the outward semblance of honor at any cost—all these and much more pertaining to F. F. V. methods of surrounding the home with dignity and sweetness, in spite of the evil men do, are set forth in "Honor Thy Name," by Frank Keenan and a capable support. Prominent in that support, a star in herself, is Louise Glaum as the daring and skilful adventuress who wins the son and marries him while he is at college in New York in spite of his worldly father's clever expose of her character. Miss Glaum's skill and personal charm are so great that she wins sympathy for the character she impersonates while holding close to a consistent representation. Realizing that she is on the wrong side, that she stands very little chance of entering the old Virginia family as one of its members, she makes a daring attempt, one of extreme audacity under the circumstances.

Herein lies the continuity of interest—the foolish young son's wife is liable to do anything. The keen-visioned and worldly father, "Buck" Castleton in his early days, becomes aware that the family honor is really in danger. He tries desperate measures to rid his son of such an undesirable wife until, while out driving with her in a one-horse shay he resolves to go the limit. He whips his horse into a runaway and sends him over a cliff, destroying the family incubus and himself at the same time. The story is handled with exquisite taste.

"Marriage of Molly-O."

"Marriage of Molly-O" is a story of Irish life in Ireland, with much hard work in providing atmosphere, hard work with exterior flaws like the presence of gum trees, common enough in California, but unknown in Erin. An old Irishman makes a verbal will on his deathbed, giving his cow to Molly-O and the pig to his dear wife, intelligently impersonated by Kate Bruce. Molly-O is impersonated by Mae Marsh, and she is never anything else than Mae Marsh, in spite of poverty costumes. Of course there is a Prince Charming, Sir Larry O'Dea, playing car driver, and the usual villain, the landlord's son, who attempts a mock marriage when times are so hard that the rent can't be paid. He promises a silk dress for the mother, a bell for the cow and a ribbon for the pig as the price of Molly-O's hand. He leads her to an inn, but is foiled in his purpose by Larry O'Dea when all seems lost. Larry then provides all that the villain promised, and the poor girl marries her Prince Charming.

A large amount of space is given to a fairy story told by Larry, having no intrinsic interest and not impressively appropriate. This cut in the straight story has little other excuse than the absence of materials for a five-reel feature, and it operates to divert whatever interest was aroused in the opening scenes.

"His Wild Oats."

"His Wild Oats" is one of the dullest Keystones ever shown on the screen. It lacks the stirring melodrama and athletic feats which have often awakened admiration for the Sennet plays, and it has very little compensation of true humor. It is the story of a lady's tailor who attempted to elope with another man's wife and was diverted from his purpose in a picture show.

"The Villain Still Pursued Her"

Three-Reel L-Ko. Comic Features Alice Howell in a Whirlwind of Acrobatic and Amusing Events.

Reviewed by Robert C. McElravy.

IT IS difficult to classify this series of comics being released by the L-Ko company. They are something different from the ordinary slapstick performance, and yet belong to the same general type of fun. The events which take place in this three-reel number makes one think of an animated newspaper cartoon series. Certainly Alice Howell, who has already done good work in previous numbers, gets a firm hold on the risibles in this production and maintains it throughout the entire three reels.

She first appears as a young lady of the slums, who is overly popular with the police. She dashes up an alley, followed by three or four cops, and breaks into the stage door of the David Tobasco stock company's theater. Here events follow thick

Scene from "The Villain Still Pursued Her" (L-Ko).

and fast. Having eluded the cops she proceeds to make friends with the manager and saves him from a clean-up on the part of the leading man and leading lady, about to depart with all the money in the place.

Alice gets a bad attack of stage fever and induces the manager to let her play leads. The burlesque scenes are extremely funny. She hangs from the chandelier, milks a fake cow, is tied down before an approaching train and goes through numerous other comic stunts. The snow scene, in which the paper snow gets on fire, is laughable. The whole number winds up with a rapid-fire chase.

"The Rough Neck"

Three-Reel Lubin Melodrama with Scenes Laid in the United States and the Mythical Republic of Santa Bana.

Reviewed by Edward Weitzel.

THERE is nothing novel in having the heroine of the story rescued by the manly but poorly-dressed hero—quite the contrary. When, however, the lady in "The Rough Neck" is saved from drowning by the young chap whose characteristics give the photoplay its title and this same young

Scene from "The Rough Neck" (Lubin).

chap coolly announces that he is the owner of a sea-going steam yacht and, unknowingly, lends his craft to further a plot by which a shipment of firearms are landed in the South American Republic of Santa Bana, to assist in overthrowing the Government, the author must be credited with introducing something new in situations. John Calkins, the father of the heroine, is a manufacturer of firearms, and is not averse to a little filibustering, provided it promises a large reward. His son is an officer in the United States Navy, and heads a landing party from his ship when the revolutionists threaten the lives of the Americans in Santa Bana. Lieutenant Calkins' father and sister have been made prisoners by the leader of the Insurgents, and the officer is shot down by a bullet from one of the elder Calkins' illegally imported weapons.

The "rough neck" takes his proper place in all the situations, a squad of real sailors from one of Uncle Sam's warships make short work of the revolution, and the melodrama proceeds to the finish of the third reel after unwinding an unusual amount of romantic adventure and winding up with the lovers embracing in the center of a crowd of admiring Jackies and the American flag streaming proudly above their heads. James Douglass, the author of the scenario, has not lacked for material, and has shown no bias in its selection. His craftsmanship is occasionally deficient in skill; but want of vigorous movement is not one of his faults. Melvin Mayo directed the picture. Portions of his work are excellent; several of the incidents demand an entirely different verdict.

The acting is competent, and is intrusted to George Routh, B. W. Hopkins, Evelyn Page, Wedgewood Howell, C. K. Van Auker and Adelaide Bronti.

"Paying the Price"

Gail Kane Heads a Strong Cast in a Well-Made Brady Subject with a Touch of the Sea.

Reviewed by George Blaisdell.

PARAGON'S release through the World Film on July 24, "Paying the Price," is worth while. It is a subject containing good situations and there are excellent players to interpret the roles, principal and subordinate. Gail Kane is at the top of the list, and with her are George Relph, Gladden James, George Majeroni and June Elvidge. The interest is well divided between all of these; in fact, the story has been told as a story, without any effort to build it around one to the exclusion of others.

Miss Kane is charming in the lighter passages—she has marked magnetic quality—but it is in the sterner moments when she is at her best. Her role is that of the woman who picks from two men the wrong one for a husband—and very soon discovers her error. The dramatic interest is intensified by the decision of the wife after a battle with herself that she will adhere to the right. Mr. Relph is the naval officer who sees the woman he loves married to the army man to whom he had introduced her. Mr. James is the successful suitor who through his habits of spending gets into difficulties and attempts to recoup by selling government secrets. Mr. Majeroni is the foreign agent who seeks to obtain the formula of the explosive invented by the navy man.

Director Frank Crane received from the Navy Department valuable assistance in the staging of his subject. He had at his disposal a torpedo boat, of which we have many intimate views. One of the more interesting of these is the loading, aiming and launching of a torpedo. There is a thrill in the denouement when in testing the new explosive the torpedo tube is trained on the hulk on which are hiding the army officer and the foreign agent, that they may the better observe the result of the test.

"Paying the Price" is well made. It is possible in these days of preparedness that many who witness the subject will note that the rank of lieutenant ascribed in the sub-titles to the

Scene from "Paying the Price" (World).

army officer will not square with the captain's insignia on his uniforms. That, however, is not the main question, which is that the subject is well above the average.

War to the Front in Mutual Weekly No. 81.

The spirit of the day is reflected in Mutual Weekly No. 81, which has just reached the screen. Because of its foreign connections, since the Mutual Weekly is manufactured by the Gaumont company, the first views of the important European events may be depended upon to reach the screen promptly. This week "from somewhere in France" come pictures of big cannon at the front. Paris itself sends pictures of Russian troops passing through the metropolis and German shells on view at the Invalides. "Business as usual" has also become the Parisian's motto, for following scenes of war's grim trade are dainty fashions for women from the exclusive house of Jeanne Blanchot.

The American annex of the world war is pictured in the submarine which appeared at Newport News on its way to Baltimore with a commercial cargo. Our own difficulty on the Mexican border comes in for its due share of pictorial publicity. The governor of Washington is seen reviewing the state troops mobilized for war. At Provincetown, Mass., Uncle Sam's newest super-submarine has its first trial caught by the camera.

Summer is the great American season for sports. This is carefully taken into account by the editor of the Mutual Weekly. There are pictures of three record-breakers, the national woman swimmer at San Francisco, the winner of the world's champion motorcycle race at Dodge City, Kan., and the winner of the motor boat regatta at St. Paul, Minn. At San Francisco the Pacific League pennant is awarded to the "Seals"—the first for that city in seven years.

Tacoma, Wash., contributes a most unusual picture—the head-on collision of two locomotives. It was a premeditated affair, staged for the benefit of holiday-makers.

"The Lost Paradise" (Pathe).

Although she does not love him, Janet Gordon marries Marc Lander, a man much older than herself, to save her father from ruin. Tom Moore, the man with whom she is in love, leaves town to accept a position in another city. Some time later Janet and Lander quarrel because of Janet's dislike of her husband's friends. She goes to the town where Tom is working, and there is granted a divorce. Later she and Tom, the latter having secured a good position, are married. After several years of bliss, Lander comes to her and announces that the divorce she secured in another state does not hold in the one in which she is living. Tom weakened by over-work, dies when he learns of this. His sister then appears on the scene and claims the property. Tom having died without a will, and not having been legally married to Janet, the latter takes her two children and leaves the house.

Two New Dustin Farnum Subjects.

The New York office of Pallas Pictures has just received the information that "The Parson of Panamint," a new Dustin Farnum subject, has been completed and that the popular star has commenced work on his latest vehicle, "A Son of Erin."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

THE SQUAW'S LOVE (Biograph), July 10.—A single-reel Indian subject reissued by Biograph. The story is dramatic and very well acted by Mabel Normand, Alfred Paget and Claire McDowell. Scenes photographed on a river flowing through a wilderness are particularly worth while.

OTTO, THE SLEUTH (Lubin), July 10.—It is doubtful if Sherlock Holmes would approve of some of Otto's deductions while on the trail of a crime, but, as played by D. L. Don, the German sleuth is good for a number of hearty laughs. For a burlesque comedian, Mr. Don is remarkably easy and restrained in his method. The plot of this one-reel farce has to do with the theft of a canary.

THE SELIG-TRIBUNE, NO. 55, 1916 (Selig), July 10.—Negro troopers surrendered by Mexico, arrive at El Paso; King George inspects troops, London, Eng.; Gen. Bell and staff meet Gen. Gonzales on International Bridge, El Paso; militiamen encamp in New York City streets; life saving drill on Norwegian steamer, Bergen, Norway; seals on Pigeon Island, Cal.; El Paso, Len Spillsbury, the Mormon scout; Chicago stock yards clearing house for army mules; Chas. E. Hughes and Wm. H. Taft confer at Bridgehamton, L. I.

WRONG BEDS (Vitagraph), July 10.—A country hotel is the scene of this one-reel comedy, a commercial traveller, a female temperance orator and a soubrette being concerned in a general mix-up of rooms. The complications are quite humorous, and Wm. Dangman is amusing as a lively bellhop. Lucille Crane, Florence Natol, Geo. O'Donnell and Harry Mayo are well cast. The picture was written by James A. Stiles and produced by Frank Currier.

THE BAGGAGE SMASHERS (Kalem), July 11.—Ham and Bud are the gentlemen who hustle the trunks in this one-reel farce. They hire out to assist a lady station agent and run against a country sleuth and several bad men. The reel takes rank among the better of the Ham comedies. Ellen Godsay plays the lady station agent.

THE QUACK QUAKERS (Kalem), July 12.—Not since the days of Kate Castleton has any one looked so fetching in a quaker costume as Ethel Teare, in this one-reel comedy. The plot is full of deft turns and is the work of Samuel J. Taylor. H. L. Davenport, Gus Leonard, Victor Rottman and G. Taylor take part in the proceedings.

THE SELIG-TRIBUNE, NO. 55, 1916 (Selig), July 13.—Race meeting in Vienna, Austria; on the eastern front, German reinforcements are rushed to aid Austrians; safe and sane Fourth, New York City; cowboys meet, Las Vegas, N. M.; German soldiers in Castle Belvedere Park, Warsaw, Russia; Ralph De Palma wins 150-mile race at Minneapolis; Indians of the Islette tribe, Las Vergas; on the western front, Germans evacuating trenches; motor boat regatta at St. Paul; Governor McDonald and Miss Hazel Gerard, Queen of the Cowgirls, Las Vergas, N. M.

SPAGHETTI (Vim), July 13.—It is, perhaps, too much to say that spaghetti plays the leading part in this one-reel comedy, but it is the star "prop." Plump and Runt, assisted by the entire cast consume, juggle and bombard each other with it, and, finally, bury one of their number under gallons of "Dagoes Delight." Persons who relish this brand of humor will have a feast.

THE WISHING RING (Kalem), July 14.—The village blacksmith makes Sis a present of a horseshoe ring and she manages to wish a choice variety of trouble upon herself and her friends. Frank Howard Clark is responsible for the scenario, which is fairly well stocked with fresh matter. Rose Melville and her support make the reel a cheery one.

THE BROKEN BRAKE (No. 88 of the "Hazards of Helen" Railroad Series) (Kalem), July 15.—A review of this picture was printed in the issue of July 22, page 652. Helen Gibson does a job of expert switching during the action and boards a swiftly moving train, after overtaking it while mounted on a flying broncho.

HANG ON COWBOY (Lubin), July 15.—Romaine Fielding wrote, directed and played the principal part in this one-reel drama. And he is certainly a devil of a fellow all through it! He rescues a maiden in distress, turns a town upside down, and keeps on the broad grin all the time. As a hero of fiction, he is immense. June Daye, Jack Lawton, Eleanor Mason and Arthur Minium have a share in the general joy.

THE SQUAW'S LOVE (Biograph), July 10.—A reissue of one of the one-reel successes in which Mabel Normand, Alfred Paget and Claire McDowell had prominent parts. The vigorous touch of D. W. Griffiths gives life to the entire reel.

THE FABLE OF THE SMALL TOWN FAVORITE WHO WAS RUINED BY TOO MUCH COMPETITION (Essanay), July 12.—Rather a long title for a one-reel comedy, but George Ade has packed it with so much telling humor, and the moral, "Anybody can win unless there happens to be a second entry," is brought out with so much skill, that the picture justifies its lengthy name. The fable is another proof that an American girl can always land, no matter from where she starts.

THE GREAT SAFE TANGLE (Vim), July 14.—Pokes and Jabbs lead the fun-makers in this one-reel comedy. The material is original and gives the stars a chance to create a lot of laughs. Harry Naughton, Ethel Burton, Frank Hanson and Robin Williamson assist Burns and Stull.

LEGAL ADVICE (Selig), July 15.—This is a burlesque comedy, written and produced by Tom Mix. It gives a comic view of the havoc created among a crowd of cowboys by the arrival of a lady lawyer. They are all ready and willing to break any or all the laws, in order to hire the new attorney. Tom Mix, Pat Chrisman, Geo. Pankey, Joe Ryan and Victoria Forde romp and frolic through the reel.

General Film Company Specials

POWER (Essanay), July 8.—This three-reel photoplay by Charles Mortimer Peck, is well named. It illustrates the power of nature and also the power of a political boss. The plot is vital, well handled and contains an interesting love motive. Nell Craig, Sydney Ainsworth, Carroll C. James and Ullrich Haupt are members of an efficient cast.

THE PRIVATE OFFICER (Essanay), July 11.—A two-reel reissue of one of the most successful dramas produced by the Essanay company, with Francis X. Bushman in a dual role. It is a story of army life and has a strong plot. Beverly Bayne and Thomas Commerford are Bushman's leading support.

THE HALF WIT (Lubin), July 11.—A half-witted young man who gets mixed up with a gang of crooks and the Mafia and is finally restored to reason, is the leading character in this two-reel drama, written by Arthur Peterman. There is variety of action in this picture and a love interest that has a happy ending. L. C. Shumway plays the half wit, and Helen Eddy his sweetheart. George Routh, Melvin Mayo, Robert Gray, Dorothy Barrett, Jay Morley and Adelaide Bronti have the remaining characters.

MEN AND WOMEN (Biograph), July 12.—Reviewed in the issue of June 24th, this three-part drama, reissue by Biograph, is classed as a safe attraction, because of an adequate story presented by a distinguished cast, including Blanche Sweet, Marshall Neilan and Lionel Barrymore.

EXPIATION (Lubin), July 13.—This three-reel photoplay was written by Frances Greene. It is a highly romantic story, the opening scenes taking place in Turkey during the Crimean War. There is strong interest throughout. Octavia Handworth, E. K. Lincoln, Clarence Jay Elmer, Herbert Fortier, Wm. H. Turner and Margaret Adair complete an excellent cast.

A MILK WHITE FLAG (Selig), July 10.—The positive genius which the late Charles Hoyt possessed for extracting merriment from a grave subject was shown in his satire of the militia, "A Milk White Flag." The three-reel screen version of this clever comedy retains much of the humor of the original, and visualizes the military funeral which is the big situation of the plot. Otis Harlan, so long identified with the Hoyt productions, is very amusing in the leading part, and is supported by Charlotte Minneaux, Grace Darmond, Leslie King and James Bradbury. T. N. Heffron directed the picture.

Bluebird Photoplays, Inc.

THE SILENT BATTLE (Bluebird), July 24.—J. Warren Kerrigan and Lois Wilson play the leading roles in a satisfactory adaptation of a novel by George Gibbs, dealing with the struggle of a man who inherits a taste for drink. The picture is well acted and staged. A review may be found on another page of this issue.

George Kleine.

GLORIA'S ROMANCE (Nos. 8 and 9) (July 10-17).—These two chapters, like the previous ones, are interesting, though the action is rather slow. An important factor is introduced which is bound to awaken renewed interest in future developments. The complications in the treatment and development of the plot still keep one guessing as the final outcome. The use of double exposure at the close of chapter nine is almost uncanny. This subject was reviewed in last week's issue.

International Film Service Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL No. 55, 1916, July 11.—Zeppelin airship wrecked by British anti-aircraft guns at Salonika, Greece; sea-lions at Pigeon Point, Cal.; patrol of U. S. Regulars at Brownsville, Tex.; review of Oregon State Militia at Portland, Ore., City Hospital Ship, Boston, Mass.; Fashion Section; parade of striking garment makers, New York City; doctors from Washington fight infantile paralysis; bodies of Captain Boyd and his negro troopers are brought to El Paso; German submarine liner Deutschland arrives at Baltimore, Md.

HEARST-INTERNATIONAL NEWS PICTORIAL, No. 56, 1916, July 14.—Natives of French Indo-China in the trenches outside of Salonica; U. S. submarine M-1, under way; regatta at St. Paul, Minn.; Charles F. Hughes at the country home of Harry Payne Whitney, Roslyn, L. I.; the 14th Infantry, N. Y. N. G., arrive at Brownsville, Tex.; U. S. Regulars leave Fort Rosencrans, San Diego, Cal., for the Mexican border; teaching girls to swim, New York City; Ralph De Palma wins 150-mile auto race, Minneapolis, Minn.; arrival of U. S. Transport Buffalo at San Diego, Cal., with refugees from Mexico; fashion section; United States honor Captain Boyd at Washington, D. C.; health authorities endeavoring to stop the ravages of infantile paralysis at New York; explosion of refrigerating plant, Brooklyn, N. Y.

Metro Pictures Corporation.

THE RIVER OF ROMANCE (Yorke), July 17.—A light, very pretty story made in the Thousand Islands with Harold Lockwood and May Allison in the leading roles. It is a summer romance brightly acted in charming locations and may be relied upon as pleasing entertainment, demanding little concentration or thought. Henry Otto directed.

Mutual Film Corporation

THE HERO OF E. Z. RANCH (Cub), July 14.—George Ovey appears in this as the hero of a ranch episode. The plot is familiar, but handled in a lively, enjoyable way. He wins the hand of the heiress, who has exchanged places with her maid.

RUMMY ACT OF OMAR K. M. (Beauty), July 16.—Orral Humphrey is featured as the warm-blooded Persian philosopher in this burlesque number. His flirtations with a woodland nymph are interrupted at intervals by his angry sponse. This is an original effort and gets a broad smile occasionally from the observer, though it never becomes uproariously funny.

REEL LIFE, NO. 11 (Gaumont), July 16.—This is a splendidly diversified number. Marble quarrying in Italy makes the opening feature. Glimpses are shown of the way in which auto thieves spirit away machines. Physical training by means of sports in France follows, and then some animal studies from the Bronx zoo.

A DEEP SEA LIAR (Vogue), July 16.—A comic number, by Robert A. Dillon, featuring Ben Turpin, Arthur Moon and Rena Rogers. The scenes are short and jerky, giving much of the action a meaningless character. The plot, which might have shown up to better advantage, is lost in the abrupt change of scenes.

Mutual Film Corporation Specials

LOVE'S BITTER STRENGTH (American), July 10.—A two-reel number, by Anthony W. Coldeway, featuring Edward Coxen and Lizette Thorne. The young wife loses her memory after an accident and is separated from her husband. Jim, the hero, falls in love with her, but later events cause the husband to turn up and Jim makes a sacrifice of her love. An old theme handled entertainingly.

THE VAGABOND (Lone Star), July 10.—Charlie Chaplin as himself in one vivacious reel and as heroic lover in another. Chaplin is amusing in one and gives evidence in the other that he is capable of a higher grade of performance.

NUGGET JIM'S PARTNER (Mustang), July 14.—Frank Borzage is author, producer and leading player in this entertaining two-reel subject. Dick La Reno and Anna Little also play important parts. The story tells of a young Eastern sport who is cast off by his father and lands in Arizona, via a box car. He saves the girl from an unhappy fate and regenerates her father. The plot has an ordinary sound, but the picture is really above the ordinary. Much skill has been employed in presentation, particularly in avoiding trite and obvious business. A good Western subject.

THE FOOL'S GAME (Centaur), July 15.—A two-reel number, featuring Crane Wilbur, Mae Gaston and John Oaker. The plot concerns a wealthy man who finds his wife with another man, known as "The Parasite." He handcuffs them together and imprisons them in his mountain cabin until they learn to hate each other. Later they escape to the desert, still handcuffed. At the close the wife shoots the parasite in order to save her husband. This is melodramatic in tone, but handled with strength. The plot has unpleasant features, but holds the interest firmly.

SECRET OF THE SUBMARINE, NO. 9 (American), July 17.—This installment opens with the scenes immediately following the earthquake, from which all emerge alive. Cleo is kidnapped by Morton and taken in an aeroplane. She drops from this in a parachute and lands near Pattens' cabin. Morton imprisons her there. Hope gets on the trail and falls from the high tramway in attempting to reach the cabin. This number contains many thrills of a legitimate sort and winds up with Cleo's situation a doubtful one.

Paramount Pictures Corporation.

THE WILD AND WOOLY WEST (Bray), July 16.—In this cartoon burlesque on western melodramas, the method of constructing a photoplay story is followed even to the introduction of the characters—the heroine, the hero and the villain. A. D. Reed made the drawings, which are fairly amusing. The reel closes with a first rate Ditmars' animal picture, called "Wild Babies."

BEAUTIFUL BAVARIA (Burton Holmes), July 16.—Views photographed along the river Ache occupy a prominent place in this interesting travel subject. As usual, Mr. Holmes was fortunate in his choice of locations and in giving the picture a human appeal by introducing peasant types.

PARAMOUNT PICTOGRAPHS (Paramount), July 16.—Ice cutting and the making of artificial ice are fully illustrated in this issue of Pictographs, which includes two other subjects of a scientific nature—the use of chemicals in war and the running of an electric railroad over the Rockies. The Better Babies department deals with the development of a constructive imagination in children.

THE DREAM GIRL (Lasky), July 17.—The story of a waif of the slums, who, after many trying experiences, is given shelter by a wealthy man whose grandson has fallen in love with her. Mae Murray appears to decided advantage as the star of the picture and Theodore Roberts gives one of his flawless characterizations. A review of this finely produced photoplay may be found elsewhere in this issue.

DOWN THE DANUBE TO VIENNA (Burton Holmes), July 23.—The beauties of the Danube are finely pictured in this Burton Holmes release, which also gives the spectator a very fair idea of the appearance of Vienna. The choice of scenes was excellent and they were well photographed.

PARAMOUNT PICTOGRAPHS (Paramount), July 23.—In popular interest the chief feature of this issue of Pictographs will be the pictures of the catching and landing of a man-eating shark on the Jersey shore. The editor might have thought a long while without finding more timely material. Lessons in horsemanship, the Better Babies department and duck raising on a large scale are other numbers in this reel.

AN INTERNATIONAL MARRIAGE (Morosco), July 24.—A five-part drama based on George Broadhurst's play of the same name. Rita Jolivet carries the leading role, that of an American heiress, who becomes unpleasantly involved with titled foreigners. The picture was carefully produced by Frank Lloyd and is entertaining. A review may be found on another page.

Pathe Exchange, Inc.

PATHE NEWS, NO. 54, 1916 (Pathe), July 5.—Good views of Hughes and Taft, state military organizations leaving for the Mexican front, and a general assortment of entertaining scenes are included in this.

PATHE NEWS, NO. 55, 1916 (Pathe), July 8.—The Fourth at Oyster Bay, American refugees returning from Mexico, English king and queen at Kitchener memorial, motor boat racing on the Mississippi, and other events of interest are pictured in this number.

UNFRIENDLY FRUIT (Pathe), July 17.—A light-running comic, featuring Heinie and Louie in various mixups. The runaway auto tire makes a good feature. This is quite amusing.

Pathe Exchange, Inc., Specials.

A TRIAL OF SOULS (Arrow), July 10.—No. 10 of "Who's Guilty?" series. Anna Nilsson and Tom Moore appear as a young couple who marry after an elopement. The parents object and seek to annul the marriage. This brings out some sad features as to the girl's unhappy origin and eventually leads to her suicide by drowning. The number is convincingly pictured and contains a pathetic touch.

BRANDING THE INNOCENT (Arrow), July 17.—No. 11 of "Who's Guilty?" This features Anna Nilsson and Tom Moore in one of the strongest of the series. It demonstrates the bad results that follow because divorces granted in one state are not good in certain others. The young wife in this case becomes guilty of bigamy without knowing it and her children by the second husband are branded as illegitimate. The number has an excellent motive and is well presented throughout.

THE TRIUMPH OF THE LAUGHING MASK (Feature), July 10.—No. 20, the final episode of "The Iron Claw." This brings the absorbing serial to a successful close and reveals the identity of the Laughing Mask in a way that will satisfy the average observer. Legar meets his end, after becoming inoculated with the germ of the colon bacilli, which causes him to age greatly in a few moments. The series has held the interest and the mystery has been well protected. All of the principals, Pearl White, Creighton Hale and Sheldon Lewis, have added to their laurels.

FATE (Balboa), July 17.—This is the first two-reel chapter of a new serial, "The Grip of Evil," by Louis Tracy. The young hero, John Burton, after meeting with hard luck in a factory strike, suddenly finds himself the heir to a fortune and a title in England. His heart has been touched by the sadness of life and he seeks an answer to the question, "Is humanity in the grip of evil?" The series promises to have a strong sociological trend and less of the romantic than the average serial. Roland Bottomley and Jackie Saunders play the leading roles.

THE UNDERWORLD (Balboa), July 24.—Chapter 2 of "The Grip of Evil." Roland Bottomley continues the part of John Burton, sudden heir to a fortune and a title. Jackie Saunders appears as Gertrude Brooks, a dancing teacher. Burton aids a young thief, known as "Gentleman Joe," only to have him turn traitor in the end. Once more the question arises in his mind, "Is humanity in the grip of evil?" No effort is being made in this series to gloss over the tragic incidents of life. Much of the action is of a decidedly melodramatic turn.

Triangle Film Corporation.

STRANDED (Triangle-Fine Arts), July 23.—A very humanizing story of the plight of an old actor, admirably interpreted by De Wolf Hopper.

THE HALF BREED (Triangle-Fine Arts), July 30.—A strong adaptation from one of Bret Harte's stories, with Douglas Fairbanks in one of the best roles he has ever created.

THE PAYMENT (Triangle-Ince), July 30.—A powerful story of an ambitious girl's realization of what it costs to succeed in an artistic career. Bessie Barriscale at her best.

Universal Film Manufacturing Company

SHE WAS SOME VAMPIRE (Joker), July 22.—A burlesque number, by Allen Curtis, featuring Gale Henry as a lady vampire. The scenes are laid on a beach and are laughable in places. The eccentric characterizations are very funny.

ART FOR ART'S SAKE (Nestor), July 24.—Eddie Lyons, Lee Moran and Roberta Wilson appear in this comedy number, by Ben Cohn. The girl crook lures the two young men into a scheme for obtaining some valuable paintings without paying for them. All wind up under arrest. Slight in plot, but breezy and amusing. Some of the photography is a little dim in places.

CROSS PURPOSES (Victor), July 25.—A story of diplomatic intrigue, by Bess Meredyth, featuring Jack Connelly and Jessie Arnold. The girl spy agrees to obtain certain papers, but her love leads her to save her victim from dishonor because she loves him. The situations on the whole are familiar, but contain a new twist of an entertaining sort.

JUST A FEW LITTLE THINGS (Victor), July 26.—A comedy number, by Wallace Beery, featuring Ruby Cox, Victor Potel and the author. Two parties to a romance quarrel. The girl then marries a man with six children and the man a widow with the same number. This develops considerable humor.

WON BY VALOR (Imp), July 27.—This number, by Catherine Carr, features Howard Crampton, Sidney Bracy and Sydell Dowling. The story tells of a handsome young groom who falls in love with the heroine. He wins her love and turns out to be a lord. This has a rather pleasing romantic touch and is nicely presented.

A GREAT LOVE (Big U), July 28.—This number, by Olga Printzlau, features Hayward Mack, Mina Cunard, Norbert A. Myles and Vola Smith. The plot is the conventional one of a young artist falling in love with a girl of the woods. He comes to his senses eventually and there is a happy ending. There is an idyllic charm about the picturesque scenery that makes the story attractive in spite of its familiarity.

I'VE GOT YER NUMBER (Joker), July 29.—A comedy of the knockabout type, by A. E. Bishop, featuring Wm. Franey, Gale Henry and others. The husband goes to a directors' meeting, drinks too much, and has a terrible dream. The automobile feature is a good one. This gets frequent laughs from the observer.

THE MASK OF FORTUNE (Laemmle), July 29.—An unusual subject, by Calder Johnstone, in which the daughter of a broker discovers that she has a gift for fortelling events. She becomes a professional seeress and her powers are tested by both her father and the man she loves. Marjorie Ellison, Malcolm Blevins and Jack Connelly appear. The settings are attractive and the plot unique.

Universal Film Mfg.Company Specials

BRANSCOMB'S PAL (Rex), July 23.—A two-reel story, by Banister Merwin, presented by a company of capable English actors. An intelligent dog plays a leading part and wins the sympathy of the observer. The plot has to do with a girl's weak brother and the personal sacrifices of her lover to save the youth's reputation at the expense of his own. The dog brings about an understanding at a crucial moment. This makes an entertaining release.

TEMPTATION AND THE MAN (Red Feather), July 24.—This five-reel subject, written by Catherine Carr and produced by Robert F. Hill, features Hobart Henley, Sydell Dowling, Sidney Bracy, Clara Beyers and Joseph Granby. It is the story of a reformed convict, a wealthy girl who organizes and finances a mission, and a gambler and his paramour. A weak husband also complicates matters. The story has some conventional qualities, but is not so obvious in plot as it threatens to be at the beginning. The later complications, while not always convincing, are new and different. The chief strength of the opening scenes is found in the mission quarters. This gets close to real life and contains considerable humor. The number as a whole is well up to the average.

PEG O' THE RING, NO. 13 (Universal Special Feature), July 24.—No big incidents occur in this installment. The action consists chiefly of hand-to-hand fighting and a repetition of much that has gone before. Peg is again spirited away by the Hindu and his pals, who disguise themselves as clowns for that purpose. The second reel closes with Frank Lund in pursuit. This is only fairly strong.

PRISCILLA'S PRISONER (Big U), July 27.—A two-reel number featuring Cleo Madison, Chas. Gunn, Ray Hanford and others. This has a rather weak plot. Two city youths plan to rob a country girl of her savings. One drops out of the scheme and tries to stop the other. The first is arrested and held for the theft. He is sentenced to work out his time on the girl's farm, which leads to a love affair. This feature is not very convincing. This is hardly up to the average in strength.

THE CIRCULAR ROOM (Imp), July 28.—A two-reel subject, by Wm. Addison Lathrop, featuring Ben Wilson, Edna Hunter and others. The plot deals with some foreign spies who blow up American munition plants. This is not extremely new in many respects, and the villainy is of an obvious type. At the same time considerable suspense is aroused in the second reel, where the girl is bound near an infernal machine. The hero saves her in the nick of time and the villains are blown up.

THE LATEST STYLE IN VAMPIRES (Victor), July 30.—A two-reel number, featuring Harry C. Myers, Rosemary Theby and Sidney Bracey. The former poses as a porch climber who breaks into the home of his former sweetheart, now married, or at least so the tramp alleges. His story afterward turns out to be a fake. The treatment in this wavers between the serious and burlesque, which weakens the effect decidedly. Some of the dark scenes do not come up quite clearly. The number as a whole is not very strong.

V-L-S-E, Inc.

THE TARANTULA (Vitagraph), July 17.—A strong six-part drama, featuring Edith Storey, Antonio Moreno, Harry Hollingsworth, L. Rogers Lytton and Charles Kent. The story concerns a young American who goes to Cuba. He meets a native belle, named Chonita, and accomplishes her ruin. Later, after being cast off by her father, the girl comes to New York as a dancer. She brings about the young American's death by means of a tarantula, of which he was in deadly fear. The production, in spite of its tragic nature, has a happy close and is beautifully presented. It makes on the whole a very strong emotional subject.

Bert Williams Comedies Successful.

No Question About the Success of the Two-Reel Comedies Featuring Famous Ziegfeld Follies Comedian.

SINCE the first announcement of the Biograph Company to the effect that they will release a series of two-reel comedies featuring Bert Williams, there has been quite a bit of discussion as to the possibilities of the big star of Ziegfeld Follies becoming the big king pin in the comedy field. There is no denying the fact that the public is eager for a big change in the comedy line, and while it is yet too early to predict anything for Williams, the chances are all in his favor. In a recent interview Gus Mohme of the Biograph Company said: "I have just returned from a three-weeks' trip around the various General Film Company exchanges in the interest of the Bert Williams comedies and if the enthusiasm both on the exhibitors' and exchange managers' parts may be used as a barometer to measure the success of these comedies, then they are due for big business. And why not? There isn't a more popular or clever comedian on the stage than Bert Williams and the fact that he has been chosen again as the star comedian with Ziegfeld Follies and is turning the people away at two-dollar prices in New York despite the hot weather, bespeaks his drawing power. That alone is one good reason why he should draw equally as well at various moving picture theaters throughout the country. Bert Williams' ability to make people laugh is by no means limited to the stage, as we have proved in our first release. He has always been a big factor with his droll pantomime and characteristic expressions which register exceedingly well before the camera.

While the bookings the various General Film Company Exchanges have obtained thus far have been influenced by the popularity of Bert Williams, I have been very careful to note in my talks with the various exhibitors and exchange managers that the exhibitors have every confidence that Bert Williams will become very popular to motion picture audiences. Just how the public will take to the new line of comedies we are giving them can only be determined after the first or second picture has been released.

IVY CLOSE WORKING ON "PEACHES AND PONIES."

"Peaches and Ponies" is the euphonious title given to the one reel comedy in which Ivy Close is now working at the Kalem Jacksonville studios. The story finds Ivy a troubled bride with a hubby who spends most of his time over the racing charts and the past performances of Molly S., Gay Widow, and such steeds. When Ivy's suspicions are aroused over these supposed home-breakers she engages a near-Sherlock, played in ludicrous fashion by Henry Murdoch, with disastrous results.

Arthur Albertson, Frances Nemoyer, William McKey, C. D. Peruchi and Mary Taylor-Ross are among others in the cast of "Peaches and Ponies." "The Girl and the Tenor," the first Ivy Close comedy, will be released next Friday, July 28th.

"FATE'S DECISION" (Horsley).

A great question which should appeal to many husbands and wives who have suddenly discovered that their bonds of matrimony are becoming slack and that stone after stone is being laid for purposes confined to the divorce court, and all through a misunderstanding or an occasional party of the tango tea variety, is thoroughly and capably handled by the co-stars, Margaret Gibson and William Clifford, in the forthcoming Centaur feature, "Fate's Decision," a David Horsley production, to be released on the Mutual program the week of August 5.

Manufacturers' Advance Notes

"I'VE GOT YER NUMBER" (Universal).

Well, now; what have we here? A very unfortunate accident, it seems. These honest farmers were run down by the city chap, a loafer who has no regard for the proprieties of motor dress, as will be observed. Note his silk hat. What rotten bad form!

It must have disgruntled the honest farmers, moreover, to have the hussy in the machine with the city chap laughing at

Scene from "I've Got Yer Number" (Universal).

their discomfiture. However, they have the license number of the car, 113307 Cal., and there's a telegraph office in the Lankershim railroad station nearby and the city chap and his escort won't get far before the motorcycle cops get him, rest assured of that. Then will come a suit for damages which will enable the honest farmers to buy a new buckboard and a new horse, with perhaps enough left over for harness. Honest farmers on county juries generally impose stiff judgments against railroads and automobilists.

The smashup delineated herewith occurred in "I've Got Yer Number," a Joker comedy featuring Gale Henry and William Franey, which will be released on July 29. Supporting Henry and Franey are Charles Conklin, Lillian Peacock and Milburn Moranti.

"THE CRIMSON STAIN MYSTERY" ABOUT FINISHED.

The first episode of "The Crimson Stain Mystery" which is being produced by the Consolidated Film Corporation, at the Erbograph Studios will be completed within a few days. Those who are in a position to know, declare that this picture will be the strangest and the most unusual ever attempted in the way of a serial. President O. E. Goebel and Treasurer Ludwig G. B. Erb of the Consolidated Film Corporation are working day and night on the production. Maurice Costello and Ethel Grandin who are playing leading parts in this mysterious picture are given ample opportunity to present the best work in which they have ever been seen upon the screen.

During the past week Mr. Goebel has signed a contract with Olga Olonova, a young Russian "vampire" woman whose work thus far promises to be the most startling ever seen upon the screen either in America or elsewhere. Miss Olonova claims to possess the most wonderful figure of any "vampire" who has hitherto appeared in the motion picture world. It is doubtful if her claim will be disputed after the remarkable studio scenes that are to be in this serial are thrown upon the screen.

Eugene Strong, a favorite young matinee idol, has been engaged to play the part of the artist in the production.

The advertising campaign that is being mapped out and will shortly be put into effect by the Consolidated Film Corporation, will be of the most comprehensive. "The Crimson Stain Mystery" will be released through the Metro exchange.

ESSANAY'S "RETURN OF EVE" SOON READY.

Essanay is soon to offer as one of the most artistic productions of the year, "The Return of Eve," featuring Edna Mayo. It is an out-of-door play, most of the exteriors of which were filmed in the beautiful dells of Wisconsin. The best camera experts of the Essanay organization worked on the play, and President George K. Spoor considers it a photographic achievement.

The company, headed by Director Arthur Berthelet and Miss Mayo has returned to the studios. A final trip for exteriors will be made to Philadelphia, where an ideal location has been found in a nearby suburb. Sets for the few interiors are now being constructed and filming under the lights will soon begin.

At the Dells the company had many interesting experiences among which were those of being constantly photographed by tourists, arising at 1:30 in the morning and lunching daily on hard boiled eggs. Eugene O'Brien, playing the principal supporting part to Miss Mayo, could stand for the tourists, but his poise disappeared utterly under the stress of rising at what he called "early in the evening," and the everlasting monotony of hard boiled eggs.

Miss Mayo was the target for perhops 500 kodaks while working in the film. In no instance was the ambitious amateur photographer refused when pleading for a snapshot.

The costumes for the play, which deals with two orphan children brought up in a wilderness by an old tutor, are as original as the story. Miss Mayo herself made her own attire.

The play in five acts will soon be released through V-L-S-E.

"BEAUTY" BRAND ON TWO-REEL COMEDIES.

Motion picture exhibitors and patrons have become so exceedingly friendly to the "Beauty" comedies in which such well known character comedians as Orral Humphrey, John Sheehan, John Steppling, and comedians Lucille Ward and Carol Halloway have the important roles, that the management of the American Film Company, Inc., has found it desirable and advisable to star these people in comedies and comedy dramas from the country's best humorists.

"THE CONFLICT" (Selig).

It is seldom that a more heart-stirring drama is released through regular service than "The Conflict," a Selig Diamond Special, announced for General Film regular release by the Selig Polyscope Company, on Monday, July 24. "The Conflict" was produced by Wm. Robert Daly from the story written by Rosa Raymond, and features such popular screen stars as Jack Pickford, Fritzi Brunette, Vivian Reed, Frank Clark, Charles West and Harry Lonsdale.

"The Conflict" tells the story of the sacrifice of Paul Gilbert, a young minister who, offered the pastorate of a fashionable church, refuses the advancement, to become pastor of Seamen's Bethel, located in the slums of a great city. When he resolves to forego his ambition, he also loses the love of Alice

Scene from "The Conflict" (Selig).

Morgan. The perils and pitfalls encountered by the young minister in the city's slums, the regeneration of Neil Gail, how the minister saves young Harold Morgan from state prison and finally again wins the love of Alice Morgan, are just a few of the incidents carried in this gripping drama. The picture contains clear-cut photography and a succession of beautiful scenic effects.

"REPENTANCE" (Essanay).

This a strong drama dealing with the fundamentals of life, bringing out the test of a man's endurance to his principles. The story deals with a young man of deep religious convictions who is deeply in love with a woman of no faith. He tries in every way to point out the truths of his belief, but fails. His faith is stronger than his love and he gives the girl up to do missionary work abroad. There he undergoes terrible hardships in a fever-ridden district and after fighting for his people until exhausted returns home to recuperate. There he finds that his home town had just suffered from an epidemic and that his mother's life was saved through the nursing by the girl he loved. He decides that she is one with his life in service if not in belief and tells her of his love. He is more than overjoyed to find that she has been won in his faith through the work she had done among the fever-stricken people. John Lorenz and Anne Leigh as the principals do exceptionally clever work.

Scene from "Repentance" (Essanay).

"HESPER OF THE MOUNTAINS" (Vitagraph).

Each characterization of Lillian Walker, Vitagraph's dainty dimpled star, seems to please more than its predecessor. Miss Walker's latest vehicle is "Hesper of the Mountains," a drama of the West, in which the excellent work of Evart Overton also stands out.

The exteriors in "Hesper of the Mountains" are magnificent, most of them being laid in a mountain range. The action of the picture is continuous, suspense is never lost and a few thrillers, such as the blowing up of a mining shaft by a gang of strikers, and a clash between the forces of the sheriff and the strikers, tend to give this picture a "punch" which will please any audience. In these scenes of disturbance Evart Overton has the opportunity of presenting a strong, dominating character to good advantage.

Scene from "Hesper of the Mountains" (Vitagraph).

Miss Walker is seen as a luxury loving and cultured Miss of the East, who, when forced to go West with her sickly brother, expresses a hearty dislike for the country, its customs, and its rough, uncultured men.

Others in a well chosen cast are: Donald Hall, Donald McBride, Denton Vane, Robert Gaillard, Rose Tapley, Templer Saxe, Lillian Burns and Josephine Earle. The picture is a five part picturization of the book by Hamlin Garland and was produced by Wilfrid North. It is a Blue Ribbon Feature, than which no better recommendation can be given any picture.

EMILE CHAUTARD DIRECTS "HEART OF A HERO."

Why did William A. Brady choose a French director to put on the Robert Warwick-Gail Kane picture of the American revolutionary period, "The Heart of a Hero," based on the life of Nathan Hale—when he has so many American directors at his disposal? This is the question that has been asked by many persons in close touch with the doings of the World Film Corporation, but none has yet ventured to ask Mr. Brady for a bill of particulars.

When it was decided to put on this picture, in which Clara Whipple, Alec. B. Francis, Frank Beamish, Mildred Havens and Clifford Gray, as well as a score of other well known players take part in support of Mr. Warwick and Miss Kane, Mr. Brady assigned Emile Chautard to produce the picture. If the stills taken to date and the first part of the picture, which has already been shown in the World film projection room, is any criterion of the success attending this play, it is a safe prediction to make that a standard will be set from which future military and costume plays will be judged.

Fully conversant with our American history, Director Chautard merely refreshed his memory on some of the more important roles played by Nathan Hale in our fight for independence against the oppressive yoke of British domination in 1776, and blending with this story of Hale's memorable heroic acts, the romance taken from Clyde Fitch's play of "Nathan Hale," he has succeeded in producing a technically correct play in all its artistic as well as historic details, while the delicate touch of romance running throughout the story makes it interesting and fascinating, a novel departure from the cut and dried variety of costume plays the public has been educated to expect. In this play, the costumes of the American revolutionists and the British soldiers were all made to order from designs and descriptions contained in reliable books, compiled by authorities on the subject, and not taken from any customers' stock.

Scene from "The Heart of a Hero" (World).

Mr. Brady is so pleased with the excellency of this picture that he may decide to release it in either seven or eight reels, instead of the regulation five, which has marked World Film productions in the past.

LICHTMAN GETS CONTRACTS.

Al. Litchman, the General Manager of the Patriot Film Corporation, which is selling state-rights to "How Britain Prepared," has been in Chicago and other cities of the middle-west, for the past week, closing contracts for the rights to several territories in the west.

During the Convention Week in Chicago, Mr. Lichtman gave a special showing of the film for exhibitors, at the Colonial theater, where the picture is now playing. It is said that a great number of immediate and future bookings were the result of this showing, as well as the commencing of negotiations for the rights to several states.

The booth of the Patriot Film Corporation was very well attended during the exposition, a large number of exhibitors being attracted by the tremendous amount of publicity the picture has received from the daily papers throughout the country.

CLEVELAND PASTORS LIKE "WHO'S GUILTY?"

Manager Johnson of Pathe's Cleveland office has already made a drive on the ministers in his territory in connection with "The Grip of Evil." He sends in three letters from John I. Wean, Pastor of the Lakewood Methodist Episcopal Church, Lakewood, Ohio, another from Dwight J. Bradley, the Highland Church, Cleveland, Ohio who recently delivered a sermon on "Who's Guilty?" and another from Dan. F. Bradley, Pilgrim Church, Cleveland, Ohio. Each of these letters show deep interest on the part of the writer in Pathe's shows masterplot in fourteen chapters.

Ivan's "The Faded Flower" in Great Demand.

Making history in film circles is what "The Faded Flower," the latest Ivan feature is doing. Although not yet released the excellence of the cast had prompted hundreds of exhibitors to request for early bookings on this play. "The Faded Flower" which inauguates the new Ivan policy of 100 per cent. stories enacted in photo dramatic form by an all-star cast has resulted in hundreds of exhibitors writing to that concern congratulating them and requesting that this policy be continued.

Realizing that a cast comprising such noted stars as Marguerite Snow, Alma Hanlon, Rose Coghlan, Arthur Donaldson and Edward Mackay, who would ordinarily be featured alone, cannot be gathered together at a moment's notice, plans have already been consummated to secure for the next Ivan production actors and actresses who have achieved reputations in both the legitimate and screen worlds.

So far as the story for the next feature is concerned, it is sufficient that it will be from the pen of that noted dramatist, Ivan Abramson author of "The Faded Flower" and the other notable Ivan successes.

"Bettina Loved a Soldier" (Bluebird).

When "Bettina Loved a Soldier" is released in the regular order of Bluebirds, on Aug. 14, two of the prettiest girls in photoplays will lend their charms and talents to the occasion. Both Louise Lovely and Francelia Billington have been stars in previous Bluebirds and they are drawn into service for "Bettina Loved a Soldier" because of their peculiar adaptibilities to impersonate the two principal female characters. Rupert Julian will be the leading man, adding this extra service to his duties as director of the production. The work is based on L'Abbe Constantine, a book by Ludivoc Halevy that opened the doors of the French Academy to its author. Elliott J. Clawson prepared the scenario and Steve Rounds accomplished the photography.

The French locations incident to the plot have been beautifully counterfeited in this American production and those who recall the scenic and photographic charms of "Naked Hearts," in the Bluebird series, will expect from Rupert Julian, the same director, a finished product of superlative merit. This promise the Bluebird people maintain will be amply fulfilled in "Bettina Loved a Soldier."

Scene from "Bettina Loved a Soldier" (Bluebird).

Despite the "soldier" in its title and action, there is no martial spirit in the photoplay. It is the cleverest sort of comedy-drama, with an appealing love story, and the fact that Bettina (Louise Lovely), is compelled by the modest military man to do most of the courting, leads a series of charming episodes to a highly satisfying termination.

"WEIGHED IN THE BALANCE" (Pathe).

Tom Clark, son of the president of a large mill, is compelled to take up the task of supporting his mother and sister when his father dies after being requested to hand in his resignation. Tom goes to work at the foot of the ladder, and falls in love with Edna Carr, daughter of the foreman of the plant; but she is fascinated by Graham, superintendent of the works, and rather tires of Tom. The latter and Graham have an encounter, the latter getting the worst of it, and Tom's discharge is ordered. But he is popular with the men and a sympathetic strike is ordered. Young Clark urges them to refrain from violence, but it becomes necessary to call out the state troops. So great is the riot that the soldiers are compelled to fire on the men. Tom, in the front rank, is shot down and dies. Edna rushes to him, but it is too late—he is dead.

V-L-S-E "WHO'S WHO" IN DEMAND.

Because of the tremendous demand for its brochure, "Who's Who in V-L-S-E Plays," in which is listed all information relative to its plays and players, fifteen thousand of which have been distributed throughout the country, the Big Four has planned a second edition of more than 25,000 copies.

"TEMPTATION AND THE MAN" (Universal).

Here's a picture of Robert F. Hill's "Temptation and the Man" company as the still camera caught them in the Adirondacks last winter. See the snow. Oh, the beautiful snow. What a nice, refreshing picture for mid-July exhibition!

Drivin' the hoss is Hobart Henley. Beside him with the goggles is Director Robert F. Hill. Below Hill is Sydell Dowling contemplating the warm summer days in store for her. Her arm rests on Sydney Bracy, he of the fur cap.

"Temptation and the Man" Company in the Adirondacks.

"Temptation and the Man," on which the Hill company was working at the time the picture was taken, is a Red Feather five-reeler written by Catherine Carr. Hobart Henley is featured in it, supported by Sydell Dowling, Bert Busby, Sydney Bracy, Joseph Granby and Clara Beyers. It will be released by the Universal on July 24.

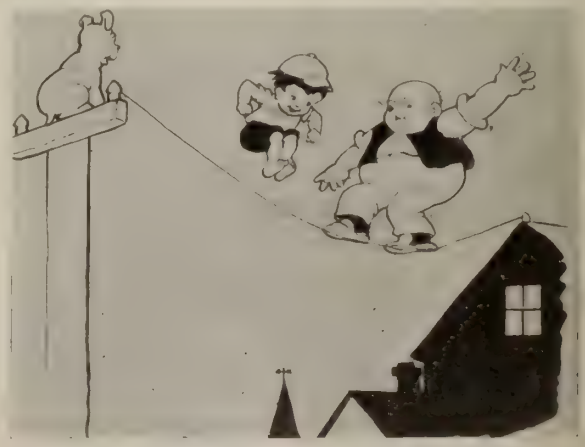
EXHIBITORS MAY READ THE STORIES.

A novel step has been taken by the Kalem Company in connection with "The Girl From Frisco," by making it possible for exhibitors to read the stories of the first four episodes of this series featuring Marin Sais and True Boardman before they book the pictures.

"Go to the nearest newsstand," reads the Kalem announcement, "and buy a copy of the August issue of Short Stories Magazine. There you can read the stories of the first four episodes of this Western series by Robert Welles Ritchie."

"BOBBY BUMPS" (Paramount).

"Bobby Bumps and the Detective Story," Earl Hurd's drawing for the Paramount-Bray Animated Cartoons, depends for plot upon Bobby's experiences as a bookworm and the complications which his fondness for the literature of the dime libraries leads to. Father finds Bobby engrossed in a volume of Deadeye Dick's adventures and promptly confiscates his book. A short time later Bobby finds that Father is locked in his room reading the censored volume. With the aid of his pointer pup and the skylight Bobby recovers the detective story. Father gives chase and the novel falls into Mother's hands and she becomes the most interested reader of the family. By a ruse Bobby again recovers his book, only to be plunged into fresh difficulties, which make him vow to give up the dime libraries completely.



Scene from "Bobby Bumps and the Detective Story" (Paramount).

Kemble Says He Will Produce

Brooklyn Exhibitor and Exchange Man Promises Pictures of Vital Interest in Public Life.

WILLIAM H. KEMBLE, one of the best known showmen in the East, emerges in a new field of the motion picture industry, as a producer and distributor of film, with "The Zeppelin Raids on London and the Siege of Verdun," in five parts, and "America Preparing," a ten-part spectacle. Mr. Kemble acquired "The Zeppelin Raids on London" after a successful run at the Park theater, New York City.

Mr. Kemble enters the producing field after many successful years as an exhibitor and exchange man in and about New York. His most successful ventures are the Triangle theater, in Brooklyn, Big "T" Film Corporation and, later, the Kemble Film Corporation.

Kemble at the time of the formation of the Triangle Film Corporation saw the possibilities of Triangle service and secured the exclusive right for Brooklyn and Long Island. His success can be judged by the fact that he controlled twenty-five per cent. of the motion picture service in Brooklyn. At the time of acquiring Triangle took over the old Crescent theater, Brooklyn. In fourteen days he transformed it into one of the handsomest theaters in the country, at a cost exceeding $50,000.

Mr. Kemble says that his concern, in entering actively in the producing and distributing of film, would limit its effort to such films as would prove of vital interest in public life at the time. Associated with Mr. Kemble are J. C. Miller, as treasurer, and H. Clark Mooney, secretary and director of all advertising and the policies of all Kemble's interests.

CHANGE TITLE OF VIVIAN MARTIN SUBJECT.

In place of "Nell of Thunder Mountain," as originally announced by the Oliver Morosco Photoplay Company as the name of its initial release, starring Vivian Martin, this subject will be entitled "The Stronger Love." This production has just been finished under the direction of Frank Lloyd and was staged, chiefly in the San Bernardino pine forests at the top of the mountains, where many scenes of rare beauty were filmed. Supporting Miss Martin in her first Morosco vehicle is an exceptional cast, including: Edward Peil, William W. Jefferson, Louise A. Emmons, Alice Knowland, Herbert Standing and John McKinnon. Jack Livington, although originally in the cast, met with an accident in the mountains with the result that Director Lloyd jumped in to continue the character. The photoplay will be released the middle of August on the Paramount Program.

Notes of the Trade

TUMBLING over a dam and shooting a rapids gave Lillian Drew, Essanay leading woman, her most thrilling experience in pictures recently when she performed the stunt at Starved Rock, Ill. It worked out far more thrilling than the picture required, which pleased everyone except Miss Drew. She admitted that she was a frightened young woman during the experience and that swimming between rocks and rapids is a sport she does not care to adopt.

* * *

Director Roy Clements is awaiting the completion of a second photoplay for his star, Pat Rooney, having completed "The Bell Hop," with Rooney in the title role. "The Bell Hop" was written by Charles E. Van Loan especially for the comedy work of Rooney. While it is not fully decided, the next production will probably place Rooney in an environment of the American Indian.

* * *

Director Lloyd Charleton has his production of "The Shepherd," a five-reel feature, nearing completion, with Dorothy Davenport and Emory Johnson playing the leads, supported by Richard Morris and Alfred Allen. The story is by Elwood Hemming, and the scenario by Eugene B. Lewis, head of the scenario department at Universal City, and is classed as a society drama.

* * *

J. Searle Dawley is delving deep into the subject of the Black Art, alchemy, necromancy, fairy lore, witchcraft and all other kindred subjects in preparation for the producing of "Little Lady Eileen" by the Famous Players. It is an Irish story starring Marguerite Clark in which the fairies play an important part.

* * *

Vernon Howe Bailey's sketches of Washington, D. C., and of Petrograd are soon to be released by Essanay.

* * *

The Blue Ribbon Feature, in which Anita Stewart plays the role of a newspaper reporter, is scheduled for release by the Vitagraph Company the latter part of July. Others in the cast are Charles Wellesley, Frank W. Mann, Anders Randolf, Julia Swayne Gordon, Doc Donohue, Donald MacBride and Mr. Johnson. The production was directed by S. Rankin Drew.

* * *

Martin Sabine, the Unity director, has in active preparation for the concern a new screen drama dealing with the exploits of the captivating "crook" Crochard, "The Invincible," who figured in Mr. Sabine's other Unity production, "The Pursuing Vengeance." Mr. Burton E. Stevenson, the author of the Crochard series, states that Mr. Sabine is to screen all of these works.

* * *

Art Acord, Mustang-Mutual cowboy actor, recently injured when his mount fell during the filming of a scene for "Sandy, Reformer," a forthcoming Western drama, will be able to return to work in about two weeks, his physician recently announced. Acord, at first, was thought to have been mortally injured.

* * *

The second picture in which Barney Bernard will appear was written especially for him by Senor Andres de Segurola, the celebrated baritone of the Metropolitan Opera Company. It will be produced for the Vitagraph by Paul Scardon. In this latest offering Bernard will play both the role of a grasping banker and that of a big-hearted pawnbroker.

* * *

Mutual has divided the Vogue comedy players into two companies. Rube Miller will direct one company with Roy McRay as assistant and with Ben Turpin and himself as chief funmakers. Lillian Hamilton, Harry Huckins and Evans make up the cast.

Henry Kernan and Jack Gaines will direct the other corps. Paddy McQuire, Arthur Moon, Ed. Laurie and Gypsy Abbott have the leads.

* * *

Marguerite Clayton is now working in another Essanay feature play in five acts. It is "Lost Twenty-Four Hours," and was taken from the famous stage hit. It will be her first venture in a comedy-drama of this length. In "Putting It Over," a recent two-act farce, she demonstrated her ability along these lines. In the feature play she will appear with Richard C. Travers and Warda Howard.

* * *

Valentine Grant, the Famous Players star, has returned to New York to make preparations for her next picture, which will be directed by Sidney Olcott. In her next picture she will play the role of a Scotch lassie.

* * *

"A Tin Soldier," a famous comedy by Charles Hoyt, is being produced in two acts by Essanay. None of the laughable situations of the stage play have been omitted. An admirable selection of types for this farce has been obtained and some beautiful settings—unusual in a picture of this length—constructed.

* * *

Juan de la Cruz is leading man to Edna Goodrich in "Body or Soul," the Morosco photoplay under construction. Like Geraldine Farrar, Juan de la Cruz has progressed from grand opera to the voiceless drama.

* * *

Roy McRay has joined the Mutual forces, and will assist Rube Miller in directing. He will also play important roles in these Vogue comedies. He has a keen sense of comedy situations and is as bright as a whip.

* * *

The return of Richard C. Travers to the Essanay studios after his three months in vaudeville, was marked by an immediate start in a new five-act feature play, "Lost Twenty-Four Hours," which was taken from the famous stage hit of the same name. He appeared in "My Country, 'Tis of Thee," a two-reeler on a patriotic topic, and then without delay filming of the feature was begun. With him in the play are Marguerite Clayton and Warda Howard. It is a fast moving comedy with numerous amusing situations.

* * *

Alan Hale, who recently completed a special engagement with the Famous Players, where he played opposite Pauline Frederick in "The Woman in the Case," has been engaged to play one of the leading roles in "Rolling Stones," another Famous Players production, under the direction of Dell Henderson. The engagement was arranged through the Amalgamated Photo Play Service.

* * *

Mutual has acquired some new faces, which will appear in Vogue comedies in the near future. Lillian Hamilton will be Rube Miller's new leading comedienne and will play in connection with Ben Turpin, Harry Huckins and O. Evans.

* * *

Margaret Gibson, the dainty little star of the David Horsley studios, and one of the most daring feminine actresses of the silent drama, which name she has justly earned through her fearless work in close contact with wild animals of many varieties, after a most trying season is enjoying a brief vacation for the first time in more than a year.

Picture Theaters Projected

HAYWARD, CAL.—The Hayward theater has been remodeled.

LOS ANGELES, CAL.—The moving picture house at 2129 East First street has been taken over by James Cox and renamed the Liberty.

LOS ANGELES, CAL.—The St. Andrews theater at 1873 West Jefferson street is now being conducted by F. B. Hanawalt.

LOS ANGELES, CAL.—K. W. Kilburn has disposed of his interest in the Navarre theater, at 738 West Pico street, to George C. Rau.

SAN BERNARDINO, CAL.—The Temple theater has been purchased by J. G. Knapp.

SAN FRANCISCO, CAL.—The Queen theater, located on Polk street, will be remodeled.

SOUTH DENVER, COLO.—The Rex theater, at the corner of First and Broadway, recently leased by Moore & Greaves, has been remodeled, seating capacity increased and renamed the Queen.

DAYTONA, FLA.—H. T. Titus, manager of the new Daytona theater, has let the contract to M. L. Crews, to improve building, remodel front, elevate flooring, provide rest rooms, erect ticket booth, etc.

FORT MYERS, FLA.—H. E. Heitman has plans by Francis J. Kennard, American National Bank building, Tampa, Fla., for theater building, arcade, brick construction; cost, $30,000.

JACKSONVILLE, FLA.—The Prince theater has been leased by L. D. Joel and reopened as a moving picture house.

CHICAGO, ILL.—Emmet Fay has plans by Z. T. & Charles G. Davis, 64 East Van Buren street, for a three-story theater, store and loft building, 100 by 134 feet.

CHICAGO, ILL.—August J. Krug, president of the Park Manor Theater Company, 321 East 69th street, plans to erect a two-story theater, store and office building, 100 by 110 feet, to cost $65,000.

CHICAGO, ILL.—J. M. Browardsky, care G. H. Gottschalk & Co., 11 W. Washington street, is having plans prepared for a modern moving picture theater and store building.

CHICAGO, ILL.—J. P. Casey, 4649 South State street, plans to erect a one-story moving picture theatre, 44 by 100 feet, to cost $40,000.

KEOKUK, IA.—The Baker-Dodge Theater Company plans to erect a modern moving picture theater of fireproof construction at 505-507 Main street.

HAMMOND, IND.—William Craick has taken over the Bartola theater on West State street.

MUNCIE, IND.—The Gaiety is the name of a new moving picture house opened at the corner of Howard and Walnut streets.

RICHMOND, IND.—An electric orchestrion has been installed in the Lyric theater.

SEYMOUR, IND.—Fraternal Order of Eagle are having plans prepared for a modern moving picture theater and lodge building, to cost $23,000.

VINCENNES, IND.—Star Theater Company, Theodore Charles, manager, 21 North 4th street, plan to erect a one-story and balcony moving picture theater, 55 by 80 feet.

BALTIMORE, MD.—McHenry Theater Company, incorporated with $100,000 capital; Henry W. Webb, president, 1318 Fidelity building; Eugene Bolster, secretary and treasurer, will erect theater building at the corner of Cross and Light streets; fireproof, concrete, brick and steel; seating capital 1,200; runways to balcony; cost, $60,000. Construction begins October 1.

BALTIMORE, MD.—Plans are being prepared by Sparklin & Childs, 502 Law building, for a one and two-story moving picture theater, lodge and billiard hall, 75 by 150 feet, to cost $25,000.

WEBSTER, MASS.—Steinberg Theater Company, Henry J. Steinberg treasurer, plan to make extensive improvements to their theater building.

WILLIAMSTOWN, MASS.—H. C. Welden plans to build a one-story moving picture theater, 100 by 50 feet.

ANOKA, MINN.—C. E. Wentsell is having plans prepared for a one-story moving picture theater, 35 by 115 feet.

FERGUS FALLS, MINN.—The Lyric theater has been purchased by F. F. Latta.

OMAHA, NEB.—Vancanti & Son, 607 Pierce street, have the contract to erect a one-story moving picture theater, 40 by 100 feet, for Alfio Garratto, 803 North 18th street.

BROOKLYN, N. Y.—Wisch & Reisler, 645 Georgia avenue, is having plans prepared for a one-story moving picture theater, 50 by 110 feet, to cost $20,000.

DURHAM, N. C.—J. H. and M. D. Harris have let the contract to Wilkerson & Bowles to erect theater building to be leased to E. T. and W. F. Crale, of Newport News, Va.; two-story brick; fireproof; seating capacity 700 to 800; cost $20,000; completion by September 1.

BELLEFONTAINE, O.—Paul Bisel plans to erect a two-story moving picture theater, 35 by 100 feet, to cost $14,000.

EAST LIVERPOOL, O.—Extensive improvements have been made to the Ceramic theater. A new $5,000 Bartola organ has been installed.

FRANCIS, OKLA.—Broadway Theater Company will erect a modern fireproof theater building.

BRIDGEPORT, PA.—William Winterbottom, 1123 Swede street, Norristown, Pa., is having plans prepared for a one-story moving picture theater, 44 by 75 feet.

NEW BLOOMFIELD, PA.—Mrs. J. C. Raffensburger is having plans prepared for a one-story moving picture theater, 29 by 80 feet, to cost $10,000.

NEW KENSINGTON, PA.—The Star theater has been thoroughly renovated and reopened. The house has seating capacity for 400 persons.

NARRAGANSETT PIER, R. I.—John Briston has the contract to erect a two-story moving picture theater and store building, 47 by 107 feet, for J. H. Nannan.

MEMPHIS, TENN.—Herman M. Rhodes has purchased the Lyceum theater for $175,000.

TACOMA, WASH.—A new moving picture theater will be erected at the corner of Ninth street and Broadway, to be known as the Pantages. The structure will cost about $250,000.

CLARKSBURG, W. VA.—Toney Musci is reported having plans under way for a one-story moving picture theater, 38 by 60 feet, to cost $5,000.

SUPERIOR, WIS.—Frank M. Phelps, manager of the Grand theater, is having plans prepared for a three-story theater building, 50 by 140 feet, to cost $125,000. Site is being cleared preparatory to erecting new structure.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Children See Uncensored Pictures

Topeka Men and Women Uplifters Bring Along the Whole Blessed Family, Is the Charge Aimed at Kansas Censors—Some of the Hyperregulated but Ordinary Citizens Inclined to Be Peevish About It.

By Kansas City News Service.

TOPEKA, Kan.—A ludicrous situation has arisen in Topeka, Kan., with respect to the kinds of pictures that the board of censors believes the young people of Kansas should be allowed to see. For all the pictures that are censored have been, it is said, viewed before any eliminations are made by a bevy of girls and boys, among them the sixteen-year-old daughter of the Rev. Festus Foster, one of the censors.

The pictures are exhibited to the board in the basement of the State House. To these exhibitions it has been customary to invite various men and women who are interested in the uplift of the moving picture and the purging of the screen. It was perhaps natural that the women interested in welfare work should attend, for their suggestions doubtless were of value to the censors. But objection was made by somebody to the fact that the women frequently brought their daughters, and even their very young sons, boys five and six years old. It seemed, it was said, hardly proper that such small children should be allowed to see the uncensored films, which the parents were going to criticise for the benefit of the children of other citizens.

Mr. Foster was quoted as saying that he did not invite the young girls to the exhibitions, though he had not refused to allow them to remain.

When the report was spread that so many people, including the girls, were allowed to see the uncensored films, there was a division of opinion. Some were envious that these had been favored, while others were resentful that social workers considered the general public less able to control its emotions and regulate its own conduct than they were.

Kansas City Sorry to Lose Mills.

KANSAS CITY.—A piece of news that strikes the moving picture men of the Middle West with a sense of personal loss is the removal of E. C. Mills, not only from Kansas City, but from the moving picture business. Mr. Mills left the Kansas City Mutual office July 15, to become a special representative of the Interstate Amusement Company, with headquarters at Chicago. This company is the largest vaudeville booking house in the country, handling perhaps the best strings of theaters.

On second thought, the moving picture men of this section realize that Mr. Mills will keep right on working for things that will be for the benefit of the industry—just as, before he became identified with pictures, his enterprises reflected benefit upon pictures though immediately intended for the good of vaudeville and theatrical performances.

Mr. Mills joined the Mutual forces just a year ago. And his first work for pictures, even before he had taken up duties with the Mutual, was the organization of the Amusement Association of Kansas—for he had a very large part in that project. One of his particular ideas for that association was that it should include all branches of the industry—and include also the vaudeville and theatrical people, which it does. Mr. Mills at Kansas City was a prime mover for the Screen Club. And he has in this past year been called upon dozens of times for help in local troubles, where taxes or licenses or Sunday closing, or censorship or bickerings among exhibitors were interfering with proper development of business. He has given very largely of his time and spent much of his own money in such work.

Elliott Will Enlarge Sapphire.

Kansas City.—A. E. Elliott, manager of the Sapphire theater, noted as the smallest moving picture theater in Kansas City, is about to make radical changes in his house. Ultimately the improvement is to go to the extent of an entirely new building, which will increase the capacity from 185 to 660. Mr. Elliott has secured a lease on land adjoining his present house, and will probably build in the course of a year. The building itself will be designed for office purposes upstairs, and will have five stories.

New Rialto Winning on High Prices.

Kansas City.—The New Rialto is undoubtedly helping considerably to keep life in the picture business and maintain the pep of the downtown exhibitors. Here is a house that had been going slow at a nickel that has been turning 'em away now at 25 cents! "Driftwood" was put on for six days, with attendance of about 1,000 a day, in a house with a seating capacity of 240. It will be brought back for another engagement. "That Sort" will be brought also—it was shown at 15 cents. The New Rialto has proved that people would rather pay a little more, even in hot weather.

Wichita Wants to See 'Em Sundays.

Wichita, Kan.—A petition is being circulated calling for a special election to vote on the question of opening the moving picture theaters on Sunday. If the petitions receive sufficient signatures the election will be held on the same day as the August primaries, so that the cost will be inconsiderable. If this opportunity for an expression of public opinion in a formal way is lost it is not likely that a vote could be taken for perhaps a year, as the officials probably would not inject the Sunday closing question into the fall election.

Injunction Against Operators Dissolved.

Kansas City.—Judge Seehorn of the Court of Appeals has dissolved the injunction against union operators which temporarily had prevented them from picketing the Eastern theater. They are now free to picket the place, as they have been doing for several weeks. Their grievance is that the machine is operated by a non-union man. The operator is John E. Hughes, one of the owners, formerly a member of the union, whose membership automatically ceased when he bought an interest in the theater.

Swofford Takes Over the Garden.

Kansas City.—The Garden theater has been sold by J. J. Swofford to Samuel Davidson of Fort Worth, who has recently acquired large realty holdings in Kansas City, including a handsome residence. The theater is under lease to the International Attractions Company, which will put on theatrical entertainments.

K. C.'s Screen Club Getting Along.

The Screen Club of Kansas City is not letting any grass grow under its feet. Frank Newman, president, is pushing the enterprise through at a rapid rate. The first things to be done are the selection of quarters and equipment. Quarters probably will be arranged for immediately upon the return of the exhibitors from the Chicago convention. They will be centrally situated, downtown, probably on Main street. There will be reading rooms, amusements, a projecting room, probably equipment for refreshments, and every facility for enjoyment and for the entertainment of visiting members of the industry. The membership cards are now being sent around, signed by the new secretary, L. J. Scott.

Forty-four Houses Book Pathe Serial.

"The Grip of Evil" promises to be a worthy successor to "The Iron Claw" in Kansas City territory. The Pathe exchange now has the latter booked in forty-four theaters in Kansas City; one of the first contracts is now expiring, and one of the best suburban theaters, the Bancroft, is just now starting this serial.

Zueker Leases the New Center.

Kansas City.—Samuel Zueker, of Chicago, president of the New Center Amusement Co., has leased for ten years, at a total figure said to be $60,000, the New Center theater, now being erected at the southeast corner of Fifteenth street and Troose avenue, with a seating capacity of 1,200 on the ground floor. It will be opened about September 15. It is said that Mr. Zueker, who has many theaters in Chicago and nearby, will move the headquarters of his enterprises to Kansas City.

Glasser to Manage Denver Theater.

Kansas City.—W. B. Glasser, who has had charge of the "Girl and the Game" department of the Mutual at Kansas City, has removed to Denver, where he will be manager of the Paris theater. Mr. Glasser was secretary of the Screen Club of Kansas City. His place has been filled by the appointment of L. J. Scott, publicity man for the V-L-S-E at Kansas City, and everybody who knows the moving picture industry at Kansas City knows that the work will be well done.

Cincinnati Operators Ask Increase

In Return They Concede Under Certain Circumstances an Added Half Hour on the Day's Work—Receiver Asked for Highland Film Corporation—Dayton Exhibitors Trying to Organize in Effort to Better Conditions.

By Kenneth C. Crain, 610 First National Bank, Cincinnati.

CINCINNATI, O.—Negotiations are now on between moving picture exhibitors in and around Cincinnati and their operators with a view to adjusting the working agreement for the two years beginning with August 1, on which date the agreement under which the houses are now working expires. The operators want an increase of about 10 per cent. in their wages, on the one hand, and the exhibitors desire certain changes in their favor in the matter of overtime, matinees, etc., on the other. So far the discussions have been entirely amicable.

The operators have submitted a proposal in which their request for higher wages is included, but in which also they concede an extra half-hour of regular working time to houses running matinee and evening all the time, giving them seven and a half hours instead of seven as a day's work. They also change the overtime rate from 75 cents an hour or fraction thereof to 25 cents a reel. These changes were made at the suggestion of the exhibitors and will probably furnish a basis for getting at an agreement. It is understood that a number of houses have already signed the agreement on the basis of the proposal in question, and there is little prospect of trouble on this score.

Receiver Asked for Highland.

Cincinnati, O.—The Highland Film Corporation, organized in Cincinnati about a year ago with ambitious plans for the operation of a big moving picture producing plant in or near Cincinnati, has collapsed, judging by developments of the past week or so. Following a meeting of stockholders, principally Cincinnati people, at which former President James T. Ford, the principal promoter of the company, declared that he would personally assume responsibility to the stock holders for their investment in the company, suit was filed by William J. Spinner, holder of ninety shares, calling for a receivership. The suit alleges that the company is .. solvent, that its business has been misconducted by the officers, and that the company's assets are in danger of being dissipated. About $14,000 in stock was subscribed locally, it is reported. The company originally planned to establish a studio at Fort Thomas, the government military reservation on the Kentucky side of the river, and more recently made an offer to purchase the Zoo for use as a producing point and general amusement resort. Mr. Ford attributes the failure of the company to developments in the producing field looking toward the consolidation of various interests, which he declared meant that independent producers could not profitably do business in the future.

Screen Club Plans Big Doings.

Cincinnati.—The Cincinnati Screen Club, which numbers many of the leading film men and exhibitors as well as newspaper representatives in the city among its members, is planning a combined moving picture ball and musical comedy presentation for somo date in the fall which should be one of the most notable events of the sort ever held in Cincinnati. A meeting is to be held shortly at which plans for bringing in a large additional membership will be discussed, and at that time the club will take action in connection with the proposed screen celebration. The fact that Cincinnati is the home of numerous moving picture and stage celebrities, including such bright lights as Marguerite Clark, Theda Bara, Trixie Friganza and numerous others, and is a theatrical center of some importance, is relied upon as adding interest to the event, and it is believed that an attendance of screen players can be expected.

V-L-S-E Hunting New Quarters.

Cincinnati.—Manager C. E. Holah, of the V-L-S-E exchange, has been extremely busy of late with the string of big features which he is now handling and with other matters of importance pressing for his attention. Incidentally, it may be mentioned that he has again been forced to go on the hunt for new quarters, as the Seventh street location has already been outgrown. A location in Opera place, the theatrical and moving picture Rialto of Cincinnati, is under consideration. Local employees of the Big Four recently received their quarterly profit-sharing checks, which are stated to have been very satisfactory.

Daytonians Trying to Get Together.

Dayton.—Dayton moving picture exhibitors are again making an effort to get together and form a really effective local organization, under the direct auspices of the Greater Dayton Association, the big business body of the city. Most of the exhibitors are and for a long time have been in favor of getting together to remedy certain conditions which obtained a foothold in the city, and the present movement therefore has good chances of success. Val Rayburg was the last president of the Dayton organization, and Dr. J. Q. Alexander was secretary. One of the principal reforms aimed at will be the adoption of a standard size program for use by all houses, to eliminate the excessively large bargain programs which have been seen in Dayton for some time past.

Mr. Stueve Is Surprised; No Wonder.

Canton.—A bit of orange peel carelessly dropped by somebody in front of the Odeon theater, nearly two years ago, has resulted in a suit against the theater by Herbert H. Wingerter, who asks Owner Robert C. Stueve for $7,016 damages. He alleges that it was negligence on the part of the management to permit the bit of peel to remain near the entrance, and that he fell upon it, suffering various injuries. The suit came as a considerable surprise to Mr. Stueve.

MICHIGAN GLEANINGS.

Petroskey.—Norman J. Feldman, formerly manager of the Temple theater, is in charge of the new Palace theater, which opened here July 1. Charles Galster is the lessee. The equipment includes a $25,000 organ orchestra and two Power 6B machines.

Alma.—J. E. Miller has opened his new Idle Hour theater in the Rockwell block, which has been under construction since last fall.

St. Joseph.—The Caldwell theater had a camera man film the Fourth of July crowds. Naturally everybody wanted to see themselves on the screen and big business resulted.

Kansas City.—Fred Pickrell, formerly manager of the Mission theater, Ponca City, Okla., one of the best known exhibitors in Oklahoma, is now with the Pathe exchange, Kansas City, covering Southern Kansas and Northern Oklahoma territory. This was the territory formerly handled by Howard E. Jameyson, now in the office at Kansas City.

OREGON NEWS LETTER.

By Abraham Nelson, 601 Journal Building, Portland.

Portland Censors Report.

Portland.—The report of the censor board for June shows 852 reels, or 351 subjects, viewed. Eliminations were ordered in 25, and 2 subjects, comprising 10 reels, were condemned. The number of reels viewed is the largest in the history of the censor board, although not the greatest number of subjects. This indicates an increase of long features. The Reliable Film Service imported a great number of reels during the past month which helped make the above record.

The T. & D. Bumped by Censors.

Portland.—The T & D, Portland's largest photoplay theater, recently suffered more grief at the hands of the Portland censor board. The board's viewers refused to pass the World feature, "The Weakness of Man," the Saturday before the Sunday show, and Manager Leonhart had his hands full rustling a new program for the next day.

"Doc" Crews Calls.

Portland.—C. S. Crews, owner of the Liberty theater, Walla Walla, Wash., and familiarly known among the road men of the Northwest as "Doc," was a recent visitor in Portland. It is very seldom that "Doc" gets to Portland these days, since most of his booking is done at Seattle and Spokane, but this time he bought a ticket to the Rose City just to see his old friends. The boys on Film Row all have a kindly feeling toward "Doc" Crews.

Al Sather in Vaudeville.

Portland, Ore.—Al Sather has given up the management of the Ideal theater and has entered vaudeville as a member of the Washington Trio. He left recently for California, where his act is reported to have been booked over the Pantages Circuit. Charles Connell has taken his place as manager of the Ideal.

Ministerial Support for Pictures.

Salem.—The Rev. James Elvin, of the First Congregational Church, believes in motion pictures. Furthermore, he practices his preachings. Nearly every week he shows a film subject on the screen in his church, and his name is at nearly all of the exchanges in Portland for regular service. "The Horrors of War" was shown at his church recently, also the Portland Rose Festival films. Mr. Elvin usually lectures on the subject shown on the screen. An admission price is charged, and he always has capacity audiences. Arrangements are being made to show "Les Miserables" and "The Life of Our Saviour" soon. Mr. Elvin is an ardent photoplay "fan." He has been quoted as saying that the average photodrama of today is not unclean if seen through clean eyes.

Heard on Film Row.

Baker Ore.—Haish & Cotter, owners of the Grand and Orpheum theaters, have acquired the lease on the Empire, which recently closed. The house will be remodeled and opened.

Portland.—H. W. Wilson, road man for the General, recently returned from a successful trip to the eastern part of the territory.

Portland.—Indications are that the theatrical map of Portland is due for another change. A proposed vaudeville circuit in which John Cort is said to be interested has been negotiating for the Heilig theater, and a proposition to erect a theater building on Washington and Broadway has been talked of for some time. These rumors, together with the uncertainty of the Orpheum location, have been the cause of much conjecture on Theater Row.

LETTER FROM CAPITAL CITY.

Exchangemen Disturbed Over Practice of Returning Films on C O D Basis.

By Clarence L. Linz, 635 Tenth Street, Washington.

SEVERAL Washington exchange managers are up in arms over the practices of certain of the exhibitors in this territory who resort to unseemly means of settling disputes without the consent of the exchanges. Several instances of this kind has been brought to our attention of late, in each of which the exhibitor has returned films to the exchanges C O D. The sums thus deducted are usually too small to warrant securing the reels from the express companies under a writ of replevin, but it is understood one company is considering other means of dealing with offenders. It may be an effort will be made to have these men charged with some offense, possibly of securing money under false pretenses or of larceny. Several of the cases were where the amount of the C O D shipments were in the neighborhood of $15 each. One exhibitor had some sort of a grievance, just what he did not say, nor has he told the exchange manager what his kick is as yet; he sent his films back C O D.

Another case was where the exchange shipped out a show on Friday night to a southern exhibitor. Some time later a cancellation was received by telegraph, too late to stop the shipment, which had already gone. These films had been sent out as C O D, and upon arrival it is stated that the exhibitor lifted the C O D, used the show and then returned it to the exchange C O D. Still another case was where a C O D deduction was made for quite an amount because paper had not accompanied the films, yet this exhibitor sent the paper back to the exchange some time after the show had been returned.

These are declared to be schemes which no legitimate exhibitor would practice and the exchanges are up in arms.

Three Film Men for the Border.

Three more film exchange employees are noted among the men who are soon to be sent to the Mexican border with the Third Regiment of the National Guard of the District of Columbia. F. E. Taylor, formerly booker for the General Film Company, has resigned that position to take up his military duties. M. Weissberger has been sent to take his place from the New York office.

Pathe, Inc., loses two men from the poster department, John Cunningham and Milton Yudelevit.

Leo Garner Returns to Washington.

Leo Garner, who severed his connection with the United Film Service some months ago, is back on the job with the title of manager of the office. Since leaving Washington he has been employed in Petersburg, Va.

Glad Hand Out for Visiting Elks.

The Elks owned Baltimore last week. Incidentally, the Elks owned Washington also. The glad hand was out for all members of the B. P. O. E., not any more for the one than for the other, yet the exchangemen had a very cordial welcome for those of the trade who strayed over. Among these were many of the Southern exhibitors, including John W. Pryor, a member of the firm of Pryor Brothers, of Danville, Va. Mr. Pryor states that despite the heat, business is quite good, and he predicts a successful fall and winter season.

Others among the visitors were C. O. Moss, Pathe's representative in the State of Virginia, and Cliff Godsey, another old-timer, who formerly represented the United Film Service. Louis Weiss, of the Twentieth Century Film Company, of New York, who also is an Elk, visited a number of friends here among the exchanges.

VIRGINIA NOTES.

Danville.—Pryor Brothers have secured control of the Broadway theater here and now have all of the houses of Danville, including the Bijou, Strand, Empire and Majestic. The Empire was recently taken over and closed. Since then the Strand also has been closed. The Broadway was operated by the Piedmont Amusement Company and was managed by Richard Castelbery. In commenting upon their holdings, J. W. Pryor said: "We expect to reopen one of these houses when the season starts in September, and at that time we will switch our service around somewhat so as to give each house what it can best handle."

Petersburg.—The Strand theater, which was opened here a few months ago by a corporation of which Messrs. Korman and Gassenheimer, of Washington, D. C., were the leading members, has been taken over by the Schlossburg Amusement Company.

Lynchburg.—The Belvedere theater has been undergoing some very extensive changes and many new improvements have been made. The house has been enlarged and the seating arrangements have been changed with the result that each patron is given the benefit of additional space and comfort. The management is now installing one of the largest Wurlitzer organs in the South and has engaged Earl Ball, an expert, to handle it. C. M. Casey, an old time show man, is owner of the Belvedere. Guy Barrett, one of the best liked, most popular young managers in the South, is in charge.

Officials and Film Men Lock Horns

Spokane's Threatening Commissioners Meet from Moving Picture Men Threats of Recall—An Emergency Ordinance.

By S. Clark Patchin, Spokane.

SPOKANE, Wash.—Never in the history of Spokane has there been as much excitement in the amusement life of this city as in the present quarrel between the city officials and the theater managers, more especially moving picture men. The adoption of a strict censorship ordinance was closely followed by the exhibitors circulating a referendum petition, then cuts were ordered in "The Birth of a Nation" followed by a suit in court won by the city which decided that it could make such orders.

Despite this the publicity created an increased demand on the part of theater people to see the production. Therefore Spokane witnessed its first $2 moving picture production which included music by a 30 piece orchestra, the prices of seats ranging from 25 cents to $2. Local critics declared that the production was too great a work to be affected by a few eliminations and practically a full house greeted the opening performance of the rejuvenated Griffith production which was shown here a year ago at from 25 to 75 cents.

This court action angle of the fight brought forth a threat on the part of the commissioners to enforce Sunday closing and the exhibitors have retaliated with a threat of circulating a recall petition against all of the commissioners who vote to sustain such action. The presentation of an emergency ordinance to the commission, for adoption, is the latest move at the date of this writing.

The new ordinance was drafted by Commissioner of public affairs F. K. McBroom known as an emergency ordinance to supplant the one held up by a referendum petition. This petition contained 4,249 names, 67 of which were of non-residents, and the petition was criticised by Commissioner McBroom for that reason. As there cannot be another special election before December it is probable the franchise will be voted on then.

The emergency franchise just presented to the commissioners for adoption practically substitutes the one held up in that it provides a fine of $100 or 30 days in jail for violation of same and prohibits the exhibition of any picture or play tending to be obscene, immoral, licentious or improper.

The commission also established a rule that the production "Where Are My Children?" to be shown at the Casino, for a week, starting July 9, shall be shown only to persons over 18 years of age. Will T. Reid, manager of the Casino, announced that he had previously decided to exclude those under 18 years of age from seeing the picture.

Cotter and Haish Buy Empire at Baker.

Spokane, Wash.—About 18 months ago Joseph P. Cotter of Spokane, where he was for a time in the advertising department of the Spokesman-Review and later with the Home Telephone Company, went to Baker, Oregon, where he joined forces with M. B. Haish in taking over the Grand and the Orpheum theaters under the name of the Majestic Amusement Enterprises. Later Mr. Cotter took unto himself a wife, a pretty Miss Holzer, who had nursed him when he was ill in the Sacred Heart Hospital, Spokane. Still not satisfied with their success of the amusement venture which included some vaudeville attractions with their moving picture productions, word has just been received that Messrs. Cotter and Haish have closed a lease for the Empire theater giving them a monopoly on the business in the Oregon city. They will remodel the Empire and install motion picture machines. They contemplate opening the house soon.

The Baker paper says: "Cotter and Haish have given Baker good service in vaudeville and motion pictures and by securing the third theater will be in a better position than ever to secure the best concessions from the film companies, and can maintain a high standard of service. They have taken an interest in matters of public welfare in Baker and have always been willing to lend their services to any public enterprise. They have been liberal users of newspaper advertising."

Films to Teach Care with Fire in Woods

Spokane, Wash.—In co-operation with other national forestry reserve work throughout the Coeur d'Alene country the Coeur d'Alene Forestry department, of Idaho, and Forestry men of the Northwest have selected the moving picture film as an assistant educational feature of their work. They will show pictures in different houses of how carelessness and small fires lead to fires which destroy property valued at millions of dollars, also many lives in the great Northwest almost annually.

Meyer Wolfie, supervisor of the forestry, arranged for the release of these films in Wallace and Coeur d'Alene, Idaho; Newport, Wash.; Libby, Great Falls, Helena; Billing and Bozeman, Montana, July 7. Other sections throughout the country which are in forest sections will have the pictures exhibited.

The pictures show "What a Careless Hunter Can Do"; "The Work of the Forest Range"; "Recreation and Watershed Protection"; "In a Forest in Utah"; "Live Stock Grazing on National Forest Ranges"; "Yellow Pine Logging in National Forests"; "A Forest Fire in California"; "Lodge Pole Tie-Making in Utah," and "Lodge Pole Lumbering in Colorado."

Portland.—Among the out-of-town visitors at the exchanges were: Mrs. Henrietta Leiter, owner of the Arcade, La Grand, Ore.; E. Hettum, Majestic theater, Kalama, Wash., and Miss Verne Ross., owner of the Dime theater, Toledo, Ore.

Fights for Men, Finery for Women

That's the Kentucky Idea, Set Forth in a Philosophical Disquisition on What's What on the Screen by Our Louisville Correspondent—An Essay on the Infant Question.

By C. D. Crain, Jr., 1404 Starke Building, Louisville.

LOUISVILLE, Ky.—Leading exhibitors during the past few months have found that in advertising there is nothing that "gets over" to the public so much as playing to the personal, or making the appeal personal. While the public of today is many centuries removed from the cave man, at the same time there is an underlying streak in the nature of the average man as well as woman to which strength appeals. Fight pictures, not in the sense of boxing matches, but where the wronged man is returning to primitive means of settling his wrongs, appeal to hundreds and thousands of people the world over. The leading theater managers of Louisville have found out that attendances gained toward the end of runs of pictures in which there was a good fight or strong scene, showing that the public talked about what appealed to it, told its friends, and the result was that these same friends came to the house to see a few rounds of a good realistic scrap. Therefore it pays to make such scraps look realistic. They go especially well in such states as Kentucky, where boxing matches have been barred by law for many years. Many managers now make capital of a fight picture in their reading notices in the newspapers, and have found that it pays.

To the feminine mind nothing appeals quite so strongly as clothing, hats, or shoes—in fact finery of any kind. Exhibitors have also taken advantage of this characteristic of human nature in advertising and have found that it succeeds. In this connection the writer may refer to an advertisement in the form of a reading notice that recently appeared in a local paper, and which caught many eyes, "Fine Gowns Worn by Miss Burke."

While few women can afford such gowns as are seen in "Gloria's Romance," at the same time they all take keen interest in seeing them, especially when advanced styles are advertised in connection with the picture. So long as the style show is not overdone in the picture it is not likely to drive away any of the male trade, which has acquired an ingrown aversion to the word "clothes."

Infant Proposition No Small Affair.

Louisville—The infant proposition has for years been one that has bothered more than one exhibitor. The proprietor of a small theater out in the state recently advertised that the price of admission was 10 cents for adults and 5 cents for children, and that a ticket would be required for each seat occupied. Enforcing the regulation would probably be comparatively easy in a small theater, of 250 seats, in a country town, but in the larger city with a theater seating 1,000 or better it is a fairly hard proposition to spot the infants occupying seats not paid for. One of the local managers has left it with his doorman to decide whether or not an infant was of a size to occupy a seat. His judgment is final. If the infant is a babe in arms, and one that could not very well occupy a seat under any condition, it is passed through, but children of two or three years of age, heavy children who are going to occupy a seat shortly after passing the door, must have tickets before entering. Many parents will carry such a child into the theater in order that it may get a seat free, but the child will be noted walking out later. During rush hours a child at 5 cents is a poor investment for the house, and should not be countenanced at zero if it expects to occupy a seat. This house does not encourage bringing small children to the regular performances at all, and has found that hard and set rules have kept seats open for adults who were paying for the privilege.

Broadway Boosts Photoplay Contest.

Louisville—The Broadway Amusement Enterprises has started a new photoplay contest in connection with the Walnut, Broadway and Baxter theaters. The contest will run from July 15 to August 24. A cash offer was made for the best scenario and one was secured.

Rex Cuts Prices for First Time.

Louisville—The Rex theater, formerly the Novelty, went from 10 cents to 5 cents on Sunday, July 16. The theater is one of the oldest of the medium-sized downtown houses, and has played at 10 cents since its opening in the fall of 1911. Prices may be raised again next fall, when business picks up with cooler weather.

Small Town the Thing, Says Bradbury.

Louisville.—Harry W. Bradbury, of Louisville, formerly operator of the old Columbia, who for the past year or two has been operating a chain of small theaters in Southern Ohio and Indiana, was recently in the city visiting relatives and old friends. Mr. Bradbury stated that after trying his luck with many theaters he had found that the best paying investments he had made were in the smaller cities. In the larger cities the people have been spoiled and want too much for their money. In order to give them the class of films they desire it is necessary to have a big seating capacity and get large crowds at every show. Mr. Bradbury believes the ideal way to handle pictures is to get a string of good small houses where each can turn over a net profit of about $50 to $75 a week.

Winchester's Pastime to Extend.

Winchester.—Arthur Bloomfield has returned from New York, where he spent his vacation and made arrangements to book a few special films for the Pastime. A number of improvements are contemplated at this theater. It is proposed that the rear of the building be carried back in order to increase the seating capacity about 100, giving the theater a total seating capacity of 500.

Irvine Company to Build Theater.

Irvine.—The Irvine Amusement Company, according to President A. L. Corbett, is preparing to move its main office to Winchester, Ky., where the company is proposing to erect an opera house to cost from $50,000 to $75,000. J. E. Stivers, general manager of the company, recently took an option on a corner lot as the proposed site. F. A. Ogden is manager of the company's Queen theater, at Winchester. It is proposed to use the new building for pictures and regular stage productions.

Operator Rogers Loses an Eye.

Louisville.—Norman Rogers, an operator at the Olympic theater, lost his left eye a few days ago while hunting with a party of friends near South Park. He received a scattered charge of shot, one of which pierced the eyeball. He will recover.

Charles H. Porter Reported Missing.

Charles H. Porter, 25 years old, formerly connected with several of the local picture theaters, has been reported officially as missing on the European battle front, where he was fighting with the Canadian Mounted Rifles, with which troop he has been since June, 1915.

Star Recovers from Fire Damage.

Lagrange.—The Star theater has remedied the recent fire damage in the operating room, and is running again, having lost scarcely any time. The damage was fully covered. The main loss was to the machines and a few reels of film.

Pikeville's Royal Opens.

Pikeville.—The Royal theater has been opened under the management of Warren Beverly, of Elkins, West Va., who has considerable experience in moving picture exhibiting.

Mills Continues to Operate Gem.

Maysville.—Harry C. Mills, proprietor of the Gem theater, who recently filed a petition in bankruptcy, is continuing to operate the theater under orders from the court. The schedule shows liabilities of $5,883.60 and assets of $6,514. The largest creditors are Arn & Simons, from whom the theater was purchased for the sum of $2,100. The property will probably be sold at public auction by the receiver.

Kentucky News Notes.

Winchester.—The Queen theater has been leased by the Irvine Amusement Co., and was opened on July 1.

Henderson.—The Grand Opera House has been leased to the Hays & Ragan Company, and will be completely remodeled.

Beaver Dam.—The Opera House has been converted into a moving picture theater. It is now operated on Thursday and Saturday nights. Pathe service is being used.

Louisa.—D. J. Burchett has opened a new picture theater in Louisa. The house has a seating capacity of 250.

Campbellsville.—W. I. Meador has taken a three-year lease on a new theater, which will be equipped with heating and ventilating systems, a stage large enough for vaudeville, and all modern equipment throughout.

Paris.—Harry Mitchell, acting for himself and his partner, John Lechleiter, has closed a deal with John Eliott, president of the Colonial Amusement Company of Lexington, Ky., for the sale of the lease and good will of the Paris Grand Opera House.

Lagrange.—A small boy who recently lit a match at the Grand theater, Lagrange, accidentally set fire to a reel which was being inspected by the operator before being put on for the evening show. The film exploded, and the room was in flames in a second. The fire department with chemical extinguishers put the blaze out, the only damage being to the operating room, which was insured. There was no one in the theater at the time.

Maysville.—Harry C. Mills, proprietor of the Gem theater, has filed a voluntary petition in bankruptcy and has asked that a receiver be appointed.

Louisville, Ky.—The Idlehour Amusement Co., of Louisville, was recently incorporated with a capital stock of $1,800 to operate picture shows. The incorporators are Floyd Whitehead, Henry T. Kraft and F. L. Wilhoit. Through a typographical error it was stated that the capital stock of the company was $1,500,000.

ITEMS FROM OMAHA.

Howard Grebe and Louis Rachman, cameramen, made 5,000 feet of film of the mobilization of the Nebraska National Guard at Lincoln.

Guy Clements has sold the It theater to Mrs. Shreve.

Features only will be shown by the Airdome, at Thirtieth and Farnam streets, during its fifth season. All benches have been white enameled, the entrance is green, in harmony with big trees, and the walks are of white crushed rock.

ITEMS FROM LONE STAR STATE.

By A. B. Harrison, Box 389, Dallas, Tex.

Dallas Man Takes Border Pictures.

Dallas.—W. M. Bird, manager of the Fox Film Corporation at Dallas, recently visited the Mexican border for the purpose of taking motion pictures of the troop movements for his company. The pictures taken in El Paso and along the border will be shown at the Hippodrome theater in Dallas.

United Program Has New Location.

Dallas.—The United Program Film Service of Texas has moved into its new quarters at 1911½ Commerce street. It was formerly situated at 1919½ Main street. D. E. Boswell, general manager, spent the week of July 3 in Dallas and assisted E. T. Peter, manager of the Texas office, in getting straightened out in the new quarters.

Plans for New Theaters in Houston.

Houston.—It is rumored that Houston is to have another hundred-thousand-dollar house this winter. There is also to be a new theater in the Fifth Ward. It is being built by Tony LaMotta. This will make three shows for this part of Houston.

Theater Burns at Laredo.

Laredo.—The Strand theater was burned on July 2, the fire starting in the building next door. This house was one of the finest on the Mexican border, and was owned by the Royal Amusement Company of San Antonio. The house will be rebuilt at once.

Pharr's National Totally Destroyed.

Pharr.—When half of Pharr was burned on July 3, the National theater, belonging to W. E. Gage of that city, was burned to the ground. The house will be rebuilt at once.

Another Producing Company in Houston.

Houston.—Houston is to have another new producing company. This is known as the Fickes Film Company, which started its first picture July 3. The picture features Miss Bessie Daniels and E. S. Legarde.

Poster Mounting Plant for Houston.

Houston.—Morris Schulman and H. E. Boswell have opened a new poster mounting plant in Houston. Mr. Boswell is well known in this part of the State, having managed the Houston office of the United Film Company for about eight months. Mr. Schulman was formerly house manager of the Pastime theater of Houston.

Bell Enterprises Handling Only Cartoons.

Galveston.—The Bell Enterprises, Inc., of Galveston, Texas, is having success with the Mutt and Jeff Cartoon pictures. Mr. Bell has sold his features to the Fidelity Film Company of Houston, retaining the cartoons.

Among Texas Exhibitors.

Sherman.—W. B. LaNicca, who has been managing the Topic theater, has gone out of the picture business and is now a knight of the grip. It is not known at present whether or not the Topic will be continued.

Houston.—T. O. Tuttle, manager of the General Film Company, is taking a well-earned vacation. Mr. Tuttle has been in bad health for some time and says he expects to spend his time on the gulf coast off of a railroad where they never heard of moving pictures.

Humbel.—J. R. Williams has succeeded J. R. Hess as manager of the Moonshine auditorium at Humbel. Mr. Williams was formerly connected with the Washington theater at Dallas. Mr. Hess owns a theater in Edna, and will return there to look after his interests in that city. J. R. McChesney is owner of the Moonshine auditorium.

Houston.—The Houston Heights Natatorium is the first small summer park in Houston to take up pictures.

Taylor.—"Candy" Jim Athas, who recently owned and managed the Candy theater at Taylor, but sold out and went to Mineral Wells, has returned to Taylor, having reopened the airdome in that city.

Fort Worth.—The Strand theater at Fort Worth has suffered a total loss by fire. This is one of the J. D. Wheelan theaters.

Mineral Wells—George W. Parks has sold his interest in the Lyric theater at Kingsville, and has purchased the Dreamland theater at Mineral Wells.

Houston.—W. F. McFadden, formerly of the Lincoln theater at Galveston and the Beacon theater at Houston, is now connected with the Texas-Louisiana Film & Supply Company of Houston.

Moulton.—Fred Marburger of the Gem theater at Shiner has opened a new show at Moulton. This is Moulton's first picture theater.

Houston.—The Key theater at Houston is being remodeled and reseated. Miss Johnson, the popular manager of the Key, has selected some very attractive chairs for her theater.

Houston.—Clarence H. Schippe, leading man and director for the Fox Players, Inc., of Houston, is putting on the production of "Baby Mine" at the Majestic theater of Houston, using the Fox Stock Co. It is being put on as a benefit for the Central High School Association.

FROM OKLAHOMA.

El Reno.—H. C. Bradford has recently taken over the Jewel theater at El Reno and closed the Cozy theater, which he has previously been managing.

Chickasha.—Ben Johnson, owner of the Sugg and Kozy theaters here, has purchased the Empress theater here, and closed it. W. C. Blackstone, former manager of the Empress, has been retained by Mr. Johnson as manager of the Kozy, and J. L. Oliver, who has been connected with Mr. Johnson for some time, will continue as manager of the Sugg.

NEWS FROM PINE TREE STATE.

By John P. Flanagan, Bangor.

BANGOR, ME.—Manager Thomas Williams, of the Nickel theater, which has just opened on Union street in Bangor, has purchased a 6A Power machine.

The Bijou theater in Bangor has discontinued for the summer and is now showing Triangle pictures at 5 and 10 cents admission.

Manager H. P. Smith of the General Film Bangor office has sold a Power 6B to Ross & Armstrong of the new theater at Vanceboro, Me. There is a show every Saturday.

Messrs. Stern of the Universal, Smith of the General and Borroto of the Mutual exchange, all located in Bangor, report that business is better than ever before in eastern Maine.

Portland.—George Appleby, former manager of the Jefferson theater, now connected with the Mutual Exchange in Boston, has been assigned to temporary work in the southern Maine territory.

Seal Harbor.—Odd Fellows hall is now showing Mutual pictures under the management of Joseph Emery of the Star, Bar Harbor, who recently opened this little summer house.

Rockland.—Oakland Park, a summer place under the management of the Rockland, Camden & Thomaston electric railway, is open for the summer and is showing Mutual pictures, secured through Manager Borrotto at Bangor.

Bangor.—S. Schultz, a former Aroostook County exhibitor, now on the road for George Kleine, reports a big demand all through Maine for "Gloria's Romance," which he has leased to theaters in Portland, Augusta, Gardiner, Bar Harbor and Northeast Harbor.

Millinocket.—Edmund Breese and Ormi Hawley are at Millinocket with Director Revier and a company of sixteen filming scenes for "The Iron Hand," a five-reel production, the feature of which will be a blow up of a log jam and a fight between the hero and the heavy in midstream. Scenes will be taken at Orono, Costigan and Bangor on the Penobscot River.

Alhambra Adding 500 Seats.

Cleveland, O.—The Alhambra theater, one of the largest East Side houses, is soon to close for a four-week period in order to permit the installation of a balcony. This will give the house more than 500 additional seats. Other houses which have announced closing for a few weeks during the hot weather are the Manhattan and the Marvel theaters.

Boise Wins Sunday Opening Battle

Idaho's Supreme Court Declares Theaters May Legally Open on Sabbath—As Result of Year-Long Fight Mayor Is Recalled and Retires to Private Life.

BOISE, Idaho.—After a fight lasting over a year the Supreme Court of the state declared that Boise's theaters could legally open their doors on Sunday. The first Sunday show after the decision was put on on July 2, and all the theaters arranged special feature programs for the occasion.

The history of the Sunday closing, or rather Sunday opening fight, shows it to have been a factional one between the so-called reform element on one side and the liberal-minded citizens on the other, rather than a political fight. A majority of the councilmen favored the opening of Boise's theaters on Sunday and an ordinance was passed toward this end. It was vetoed by the Mayor. As a sequel to the controversy the Mayor and one councilman, both of the so-called reform element, were recalled by a special election.

While exhibitors expressed themselves in joyful terms when the outcome of the fight became known, their attitude was not vindictive. They have offered to cooperate with the city's churches wherever possible and have signified their intention to run appropriate Sabbath day programs.

General Film Closes Butte Office.

Butte, Mont.—The General Film Company withdrew its office from Butte and will handle the business in this territory from Spokane and Salt Lake City. The company felt that the distribution of service could be handled more effectively from these two points. Fred C. Aiken was in Butte arranging the closing of the office. The change went into operation on July 9.

Censorship Dead in San Francisco

Believing the Bay City Public Is Against It, the Police Committee of Board of Supervisors Pass Up Whole Question—Dan Markowitz Installed as Manager of General Film Branch—Other News.

By T. A. Church, 1607 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The censorship question, which was discussed at such length a short time ago, and which for a time occupied almost the exclusive attention of the police committee of the Board of Supervisors, has been allowed to lapse, and no further action will be taken on the proposition of establishing a legal board. Discussions that were to have been held on this question have been postponed from time to time by the police committee, and a member of this body recently stated that there was no intention of bringing the matter up again, as it was clear a board of censorship was not wanted.

The admission made several weeks ago by one of the members of the committee in a public hearing that he favored the censorship of moving picture films because he feared that the screen would be used to favor prohibition in the coming campaign has been a strong factor in bringing the discussion on this question to a close. The liquor interests did not relish the prospects of any controversy in which they would be involved and at once made overtures for peace, virtually securing from exhibitors and exchange men an agreement that nothing would be used in moving picture houses either favoring or opposing prohibition, and at the same time agreeing to keep out of the censorship fight. Exhibitors have nothing to fear from the present censorship ordinance, as the board is not a legally appointed body and has dwindled down in active membership until what work is done is handled by two or three. The recent attempts to supervise a showing of "Twilight Sleep" and the stinging rebuke it received from a local judge illustrates how its influence has waned.

Charles Klopot.

San Francsico.—Charles Klopot, of Los Angeles, was a recent visitor here and has made arrangements for the opening of a branch of the California Comedy and Feature Film Company in this city. Quarters have been taken over at 120 Golden Gate avenue, in the heart of Film Row, and the new exchange will be opened for business as soon as a stock of films can be brought from the South. In addition to conducting a film exchange at Los Angeles Mr. Klopot has a branch at Phoenix, Ariz., but states that the latter may be moved to another State.

Maurice Levison Leaves for Seattle.

San Francisco.—Maurice Levison has severed his connections with the Apex film exchange on Golden Gave avenue and has left for Seattle, where he will take charge of a branch of the New Film Corporation, to be opened at 1216 Third avenue. Marion H. Kohn, of the Apex exchange, is still away on a trip to the southern part of the State and the local business is being looked after by Ernest Bru.

Books First Release at Portola Theater.

San Francisco.—J. L. Warner, of the Warner Film Attractions, recently gave a private review at the Tivoli theater of the first release of this concern, "The Prima Donna's Husband," produced by the Triumph Film Corporation and featuring Holbrook Blinn. Mr. Warner has booked this for the first run at the Portola theater for the week of July 23. He plans to leave shortly for Los Angeles on a brief business visit.

New Manager for General Film.

San Francisco.—Dan Markowitz, well known in the California field as a film exchange manager, but more recently engaged in this business in New York, has been appointed manager of the local branch of the General Film Company and arrived here early in July to take over this position, succeeding H. H. Hicks. Mr. Markowitz at one time had charge of the Universal exchange at Los Angeles and is especially well known there.

Film Representatives Visit Coast.

San Francisco.—Ben S. Cohen and Ned H. Spitzer, representing the Clara Kimball Young Film Corporation, were recent visitors here to make arrangements for the release of the productions of this concern.

Dave Bershon Visits Old Home.

San Francisco.—Dave Bershon, formerly of this city, but now manager of the Universal exchange at Los Angeles, where he succeeded J. V. Bryson, was here a short time ago renewing acquaintances.

Charles I. Luntz, Bluebird Manager.

San Francisco.—When Bluebird Photoplays, Inc., opened a branch at 125 Golden Gate avenue early in January of the present year a stranger in the San Francisco field was placed in charge in the person of Charles I. Luntz. That he has met with marked success here may be judged by the splendid manner in which Bluebird productions have been placed in this territory and the large number that have been shown in the finest photoplay houses in the city.

The success achieved by Mr. Luntz is due in a large measure to the thorough preparation he has had for work of this kind and to his experience in film exchange activities in other parts of the coast territory. He was formerly engaged in the mercantile business in New York city, but came to the Pacific coast and started with the California Film Exchange at Los Angeles in 1913, filling positions as shipper, booker and road man. After being with this concern for two years he was placed in charge of the branch of the Universal at Phoenix, Ariz., a position he filled for six months. He covered Arizona with the Williamson Submarine Pictures and then took charge of all special features in the Southern California territory for the Universal. Last October he joined the forces of the World Film Corporation at Los Angeles and left there to take charge of the Bluebird interests at San Francisco. A fine business has been enjoyed here during the past six months and Mr. Luntz is very enthusiastic over the outlook, stating that conditions are improving all the time.

Charles I. Luntz.

Secretary of Screen Club Resigns.

San Francisco.—Joe Huff has resigned as secretary of the Screen Club of San Francisco, owing to the press of business duties, and this position is being filled temporarily by R. F. Cohen. Plans have been under way for some time for some special events at the Screen Club, but the holding of these will probably be postponed until after the vacation season.

Rialto Shows Mobilization Films.

San Francisco.—The Rialto theater on Market street has been featuring a news film during the past week showing the mobilization of the National Guard at Sacramento, these pictures having been taken by the Fox Film Corporation and are the first of the kind to be shown here. As San Francisco has sent a large quota of troops the pictures are of great interest locally.

Animal Comedies in Demand.

San Francisco.—The animal comedies made by the E. & R. Jungle Film Company and handled through the Peerless Feature Film Company are in good demand here and are showing at some of the largest houses.

Big Business with Chaplin Feature.

San Francisco.—Vivian Preston, representing the Independent Film Exchange, 122 Golden Gate avenue, returned recently from a trip by automobile through the territory south of San Francisco as far south as Santa Maria with a four-reel Chaplin production, "Charlie's Stormy Romance." In a number of theaters all former records for attendance were broken, due to the manner in which the attraction was advertised.

San Francisco News.

Ray Duhem, who conducts a large finishing plant at 700 Hayes street, made a trip through the San Joaquin Valley early in July and made a number of interesting pictures.

Work is progressing rapidly on the Royal theater, at Polk and California streets, and it is anticipated that this will be opened early in August. This will be one of the finest suburban houses in the city.

The Winters theater, at Mission street and Templeton avenue, on the site of the old Peninsula theater, has been sold by Charles Moser to Mrs. Pendergast.

Mr. Calmy has returned from a trip as far south as Los Angeles. While away he made a number of bookings for the Independent Film exchange.

Northern California Jottings.

Richmond.—Davis Brothers, who until recently conducted a poster exchange in San Francisco, have taken over the Regent theater on Macdonald avenue, between Eleventh and Twelfth streets, and are so well pleased with the outlook there that negotiations are pending for the erection of a new house for their use.

Lodi.—Ed. Stark, for several years in charge of the Grand theater at San Francisco, is now conducting the Tokay theater with Walter Hoges.

Porterville.—The Monarch theater will be ready for occupancy early in August, construction work having progressed rapidly of late.

Redwood City.—The new theater of Ellis Arkush, who now conducts the Sequoia theater, will be opened early in August. Mr. Arkush recently purchased a Westinghouse motor-generator set and Caille ticket selling machines as a part of the equipment of the new house.

Louis Hyman With Sol L. Lesser.

San Francisco, Calif.—Although comparatively a newcomer in the film exchange field, Louis Hyman, with Sol L. Lesser, is already rated as being one of the best exchange men in this territory. About two years ago he joined the staff of the Golden Gate Film exchange and a few months later was transferred to the All Star Feature Attractions, Inc., with which he has been ever since. He had charge of the booking of "The Spoilers" and assisted with "Cabiria" and "The Christian," some of the great successes handled by this firm. When the Kleine-Edison releases were secured he had full charge of the booking of these.

Since taking up film exchange work he has made it a point to make frequent trips through the northern California territory to make the personal acquaintance of exhibitors and to learn their needs. When Leon Netter left for the East some time ago he became assistant manager of the All Star Feature Attractions, Inc., and has full charge of the bookings. He is but twenty-two years of age, but in this instance youth has not proved a handicap to success. He enjoys the full confidence of those with whom he is connected, as well as the exhibitors with whom he does business, a combination that augurs well for his future.

MINNEAPOLIS NEWS LETTER.

By Perry S. Williams, Minneapolis Tribune.

Two Houses Hit by Fire.

Minneapolis.—Fire has visited two moving picture theaters in this city. The Crystal suffered a loss of about $500. The Eagle theater was damaged $1,000. Neither theater had been in use for several weeks.

Unicorn Helps Managerless Houses.

Minneapolis.—The Unicorn exchanges have offered to furnish their services free each week to any picture house which is lacking a manager due to his call to the border. Manager Woolf is doing his best to get in touch with every exhibitor in this territory whose business is to be affected as a result of his call to the colors.

Hodupp Visiting Pathe Exchanges.

Minneapolis is playing host to Victor H. Hodupp of New York city, assistant to Mr. Seeley at the Pathe home offices. Mr. Hodupp is making the rounds of the Pathe exchanges in the interests of his chief in order to give the home office a first hand knowledge of the film situation throughout the country and especially in their own exchanges. Mr. Hodupp formerly was the manager of the Pathe Chicago branch. He came to Minneapolis after visiting Chicago and Pittsburgh.

"The Iron Claw" Wins.

Minneapolis.—At a recent contest conducted by J. A. Booth, manager of the Ha Ha theater here, the public was given an opportunity to vote on their favorite serial with the understanding that the most popular story should be brought back for a return engagement. "The Iron Claw" was the favorite.

Manager Blaisdell Goes with Guard.

Canby, Minn.—The Iris theater here is without its popular manager, C. M. Blaisdell, and is likely to have to go without him for some time to come. Mr. Blaisdell is a member of the Minnesota National Guard and is in camp at Fort Snelling (Camp Bobleter), near Minneapolis, with his regiment.

General Covering Big Territory.

Minneapolis.—The General Film Exchange here now has one of the largest territories to serve of any exchange in the country or any service. The recent closing of the Butte (Mont.) office and its merging with the Minneapolis exchange gives this office a district extending practically from Milwaukee to Seattle, half way across the continent.

Glasgow.—The new theater in this city will be known as the Lyric theater. It will be devoted entirely to pictures. Coughlin & Rouse will be in charge.

Crosby, Mont.—Ralph Saller of Westby, Mont., has taken over the Photoplay theater.

Lemmon, S. D.—This city is soon to boast of a thoroughly modern and up-to-date picture theater, the Marcus. Lew Fein is to be manager.

Jordan, Minn.—Work has been started on a new picture theater in this place.

Shakopee, Minn.—The Gem theater here is now controlled by Frank Viegel, of St. James, Minn.

Caledonia, Minn.—Frank Maher has bought control of the Empire theater at Chippewa Falls, Wis., from R. J. Neumann, who expects to go on the road selling pictures.

Marion, S. D.—A moving picture theater is to be opened here by John Heintz.

Minneapolis.—Henry Friedman is the new manager of the Minneapolis Pathe exchange. He formerly was in the exchange at Washington, D. C. He takes the place of S. B. Sampson, resigned. Mr. Sampson may go to Indianapolis.

Fargo, N. D.—W. L. Hester has been promoted to the managership of the Laemmle offices at this place to succeed Lee A. Horn. Mr. Horn resigned to become associated with the Northwestern Motion Picture Equipment Company at Minneapolis.

Marshall, Minn.—The theater at this place has been turned into a film house. Mrs. C. M. Mast is proprietor.

Kirkhoven, Minn.—A new theater is being constructed here. Alfred M. Jacobson is behind the venture.

Winona, Minn. — The Schlingerman building here has been made over into a moving picture theater and will be called the Strand. Harry Rolbicki is manager.

Jackson, Minn.—The formation of a $100,000 company, known as the Minnesota Historical Film Corporation, has been announced here.

Conclave Aids Buffalo Exhibitors

Two Hundred Thousand Shriners Make Things Busy for Downtown Houses, but Residential Theaters Suffer—Batavia Operator Probably Fatally Burned—New Road Men for Mutual—Other News from Eastern Lake District.

By Joseph A. McGuire, 5 Lewis Block, Buffalo.

BUFFALO, N. Y.—More than 200,000 visitors were in this city the week of July 10 to attend the Shriners' national conclave. The downtown moving picture theaters profited by the convention, but the houses in the residential districts suffered from poor business because thousands of their patrons visited the business section to enjoy the parades and other outdoor amusements that were a feature of the entire week. Shea's Hippodrome, the Strand, Palace, Olympic, Lyric, Family, Happy Hour and Keith's, all downtown houses, were brilliantly decorated with the Shriners' emblems and colors and American flags. Manager Franklin of the Lyric featured "the smallest Shriner in the world." J. H. Michaels, manager of the Academy theater, furnished a special program of amusements at a banquet at which 24,000 Shriners were present. Al Kader Temple of Shriners, of Portland, Ore., brought to Buffalo 5,000 feet of moving pictures showing the beauties of Portland and vicinity and boosting for the 1919 convention for that city. The film was shown at a special exhibition at the Strand theater, Buffalo, July 13, and was accompanied by appropriate talks by Portland Shriners.

Batavia Operator Badly Burned.

Batavia, N. Y.—As the result of an explosion in an operating booth of the Grand theater recently, Lamont D. Gillons, operator, was probably fatally injured. Beyond the fact that a film ignited there are only theories as to the cause of the explosion. Gillons has been unable to give a clear account of what happened. He was removed to the Batavia hospital, where, it was said, his body was badly burned. George Plock, employed at the theater as an assistant in the office, was slightly burned. There were about fifty persons in the house at the time. They made their way through the fire doors with little confusion. The booth was of fire-proof construction, and the flames which followed the explosion were kept within the steel walls. All the film was quickly consumed and the machine and other contents were ruined. The theater is owned by T. G. Thompson, Jr., of Rochester, and managed by George F. Flaherty of Batavia.

Rosing Takes Over Fillmore.

Buffalo.—George Rosing, former manager of the Fillmore theater, Buffalo, has taken over the house, which will be closed in August, to be completely remodeled. The Fillmore, which seats 1,200, will play features.

New Home for Ridgeway Orpheum.

Ridgeway, Pa.—The Orpheum moving picture theater will move into more commodious quarters near the former site. The new house will have a complete equipment.

Buffalo Capital Revives Arcade.

Buffalo.—Jim Wallingford, Daniel N. Hyman and Merritt N. Baker, who have been in the moving picture business in Buffalo for some time, have organized C. B. Keith's Arcade, with a capital of $5,000. The concern has revived the penny-in-the-slot business, featuring pictures and other amusements, which were popularized in Buffalo by Mitchel H. Mark about ten years ago.

Filkins Books Pathe Serial.

Buffalo.—N. I. Filkins, representing the Pathe Exchange, has booked "The Grip of Evil" at the Strand theater, Buffalo. Mr. Filkins was delighted with the booking, inasmuch as a serial at the Strand is an innovation.

New Road Men for Mutual.

Buffalo.—William Leyser, who was recently appointed a road representative of the Buffalo offices of the Mutual Film Corporation, has managed the Marlowe, Rialto and Family moving picture theaters in this city. His three years' experience as an exhibitor is an asset for him in handling his customers intelligently. As manager of houses he booked the Mutual pictures extensively and his familiarity with them is another advantage he has in soliciting business for that company.

Herman Lorence is another new road representative for the Mutual in this territory. He has been connected with the company in New Orleans, Kansas City, Dallas, Toronto and Montreal. He formerly conducted the Lee Avenue theater of Brooklyn.

Guntrup of Salamanca Doing Well.

Salamanca.—L. F. Guntrup of the Bijou theater, Salamanca, has moved across the street to his new house, which bears the same name. He is holding his own, despite the opposition of two larger houses. Mr. Guntrup projects from the rear of his translucent glass screen, using a 25-foot throw. This shorter throw gives him more seating capacity and saves him current. He is featuring "The Girl and the Game" and "The Secret of the Submarine." One reason for Mr. Guntrup's success is his use of up-to-date advertising and his courteous treatment of his customers.

Elmira to Make Local Picture.

Elmira.—The Mozart theater of Elmira and The Herald will have a moving picture production arranged with Elmira girls only in the cast. A voting contest to select the person taking the leading character is a feature.

Joseph Prady succeeds John O'Reilly as the proprietor of the Peerless theater of Bradford, Pa.

Edward Connelly has taken over the Majestic theater, Brooklyn Square, Jamestown, N. Y., formerly owned by J. Sutcliffe.

Fell Trees to Build Tommy's Theater

Canada's Sturdy Soldiers Clear Wilderness That They May Have a Picture Show—Temporary Tent Bears Name of Strand—"Where Are My Children?" Evades Ontario Censors but Is Destroyed in Express Car Fire.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, Ontario.—One of the most remarkable moving picture theaters ever established in Canada is the Strand theater at Camp Borden, Ontario, the military encampment for 40,000 of Ontario's overseas troops. Three months ago the area which has become the center of military activities for this province was a barren wilderness except for large expanses of primeval forests. A huge tented city has grown up overnight, however. The camp is miles from the nearest town of fair size and about seventy-five miles from Toronto. Entertainment was to have been supplied to the soldiers in two moving picture theaters under the control of the military authorities. The manager of one of these "houses," as announced last week, is M. S. Marvin, manager of the Strand theater, Toronto.

Marvin's Strand Theater, Camp Borden, Ontario.

Owing to a congestion of freight lines to the camp, Mr. Marvin was unable to have his theater ready before the big rush of troops to encampment began. He managed to secure a large marquee, with a seating capacity for 500, however, and he was given a temporary site for this big tent near one of the forests on the government ground. The accompanying photograph shows the tent-showhouse ready on July 10 for the first performance at night. In the foreground are the trunks of trees which were felled by the soldiers to make space for their theater.

The main attraction on opening night was the Fox feature, "Blue Blood and Red."

Canada Watching Its War Tax.

Toronto.—J. W. McGarry, Provincial Treasurer for Ontario, has issued the warning that Government officials have discovered a tendency among moving picture theater managers to become careless in connection with the reports and returns for the sale of war tax amusement tickets each week. He does not believe that the carelessness is intentional in many cases, he declares, but he hopes the exhibitors will take heed of his warning. It is also pointed out again that even a person who enters a theater for the purpose of witnessing a performance without paying the required tax is liable to a fine of the same amount as that imposed against theater owners.

Out of the Censors Into the Fire.

Toronto.—After the Ontario Board of Censors had refused to pass it for the Province of Ontario, the feature film, "Where Are My Children?" which is being handled in Canada by Clair Hague, general manager of the Canadian Universal, was sent to St. John, N. B. On the way the print was destroyed by fire when the express car was burned. Another print was immediately ordered by wire.

Mr. Hague is making arrangements for the screening of "The Dumb Girl of Portici" in the larger theaters all over Canada from the Toronto headquarters of the Universal. The minimum admission to any Canadian theater where the Pavlowa feature is being shown will be 25 cents, it is announced here.

The house organ of the Canadian Universal Company, known as The Bulletin, has been increased to an eight-page publication. One of several new departments is a column for "fans."

V-L-S-E Expands in Canada.

Toronto.—W. C. Gookin, Canadian general manager for V-L-S-E, has announced that as a result of the recent visit of Walter W. Irwin, the Montreal branch would be moved to more commodious quarters at 401 Bleury street. The premises measure 50 by 120 feet and there are various facilities, including a film vault, private offices, general display room and other essential features. The Toronto headquarters of the company will also be moved to a larger office shortly while plans are also being made for the opening of several more branches in Canada.

A. M. Wilbur Now Mutual Road Man.

Toronto.—Mr. Barrett, Toronto manager for the Mutual, announces that A. M. Wilbur, formerly associated with the General and World companies, has been engaged as a road man for the Mutual to work from the Toronto office. Mr. Wilbur is widely known throughout Ontario film circles.

Price Says the West Looks Good.

Toronto.—C. B. Price, Canadian general manager for the Mutual, recently returned from a seven weeks tour of the Canadian West. He found satisfactory conditions at each Mutual branch and made changes in the staff at only one office, that at Vancouver. Immediately after returning to Toronto Mr. Price proceeded to Montreal for an inspection of Eastern Canadian conditions.

Toronto's Strand Fussing Up.

Toronto.—The operating room of the Strand theater has been equipped with two motor-driven double-reel capacity Baird machines. A new feature of this house is a private theater for private exhibitions. The whole front has been given a summery appearance through the use of large window boxes containing flowering plants and also large hanging baskets.

Items of Toronto Interest.

S. H. Howard, formerly of the Toronto Daily Star, has been appointed publicity manager for the Paramount Pictures Corporation, whose Canadian head office is at 12 Queen street east.

Leon Brick, until recently manager of the Auditorium, London, Ontario, has received the appointment as manager of the new Regent theater, a Toronto downtown house which will open in about one month. Mr. Brick is a former Toronto theater exhibitor. His son, F. L. Brick, has succeeded him as the director of the Auditorium in London.

Mrs. Wainwright has become the owner of the Criterion theater, Queen street and Northcote avenue.

E. A. Langley has been taken from the Toronto office of the Specialty Film Import Company, Limited, Pathe distributors, leaving J. Travis in sole charge of the local branch. L. E. Ouimet of Montreal, general manager for Pathe in the Dominion, paid an official visit to the Toronto office during the week of July 10.

Charles Hill, the new owner of the Rosedale theater, Yonge and Collier streets, has changed the name of this house to the Dorothy theater. This is one of the oldest theaters in Toronto.

MIDLAND MAKING AD PICTURES.

New Cleveland Concern Featuring J. A. Fitzgerald in Combination Comedies.

By Hubert Persons, 410 Standard Theater Building, Cleveland.

CLEVELAND.—Preliminary to the construction of a studio on a tract of 150 acres near Rocky River, a suburb of this city, the Midland Film Manufacturing Company is making a novel series of advertising moving pictures. The pictures have a definite plot woven around the activities of one Weary Waggles, impersonated by J. A. Fitzgerald, former director of the Reserve Photoplay Company and now producing manager of the Midland organization. The pictures are being shown in many Cleveland houses and in other northern Ohio towns.

Officers of the Midland Company are George W. Scribner, of the Scribner-Loehr Jewelry Company, president; M. B. Fisher, of the American Can Company, vice-president; Thomas H. Nash, of the Cleveland Provision Company, second vice-president; R. W. MacDiarmid, candy dealer, third vice-president; H. P. Angel, secretary, and W. T. Findley, treasurer. Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, and John H. Price are attorneys for the Midland Company.

Cleveland Screen Club Holds Picnic.

Cleveland.—The first annual picnic of the newly organized Cleveland Screen Club was held at Cedar Point, July 19. More than fifty members and their friends and relatives attended the affair. A baseball game between exchange men and exhibitors was a feature of the entertainment program. The score was not made public, but it is declared to have resembled a street number rather than a baseball tally.

The club is holding its regular weekly meetings in the new Hotel Olmsted. Permanent quarters may be secured there.

Exhibitors Postpone July Meeting.

Cleveland.—Hot weather and the Chicago convention have temporarily slowed up activities of the Northeastern Ohio Motion Picture Exhibitors' League. The meeting to have been held July 11 was postponed because many members and almost all the officers were attending the convention. Some of the members are planning vacation trips and it is likely that meetings will be held only twice a month until cooler weather. Arrangements for an outing of the league probably will be completed at the next regular meeting.

Reserve Photoplay in New Quarters.

Cleveland.—The work of remodeling the roof and upper floor of the Wilshire Building, West Superior avenue, has been completed and the Reserve Photoplay Company is now making its first two-reel comedy there. The picture, entitled "Casey in Mexico," stars Johnny Ray, and is a burlesque on the Mexican situation.

The new studio will accommodate four sets and in addition has equipment for outdoor work on the roof. The first studio was too small for the broadening scope of the work the company is doing.

Pathe's "Grip of Evil" Booking Well.

Cleveland.—J. R. Johnson, manager of the Pathe exchange in Cleveland, has just announced that in Cleveland alone "The Grip of Evil," released July 17, had 33 bookings a week before the release date.

ILLINOIS NEWS LETTER.

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

CHARLESTON, ILL.—The Bankers-Merchants Theater Company of Chicago, which operates theaters in Chicago, the Maywood at Maywood, Majestic at Kankakee and the Garden at Harvey, has taken a ten-year lease on the theater which C. D. Mitchell will erect on Sixth street, near Jackson. The house, which is expected to open about October 1, will seat 720, and will be thoroughly equipped, including a pipe organ. The lessees will run high-class features and hope to open with "The Birth of a Nation." F. H. Gruneberg, president; O. H. Olston, secretary; W. O. Setcliffe, representative, and E. B. Herring were here to make the deal.

Peoria.—Dee Robinson of the Apollo theater has begun a series of Saturday morning shows for children. He started with "The Patchwork Girl of Oz." Mary Pickford in "Cinderella" was the second attraction.

Alton.—William M. Sauvage, the local impresario, is having his troubles furnishing a film program for the Piasa Chautauqua, where he has a two months' exhibition contract. Two films which are declared taboo are Vitagraph's "The Island of Regeneration" and Mayor Beall's vice film, "The Little Girl Next Door."

Decatur.—Charles and Edward Dorgan, owners of the Strand theater, are having plans made for a new 1,200-1,500 capacity moving picture theater to be erected down town at a cost of $25,000 or $30,000. It will be a ten-cent house and after its completion the Strand may become a five-cent theater.

Morris.—J. D. McKeen, owner and manager of the Empire theater, has leased the Primrose theater from J. B. Dawson, the owner, and has taken charge. Mr. McKeen will conduct both theaters. An outside balcony, electrically lighted, will be placed along the front of the building.

Rockford.—The Airdome on Charles street has been opened by Johnson Brothers, proprietors of the Royal theater. The Royal will be used for the shows when the weather is bad. Triangle programs will be offered Wednesdays and Sundays.

Rockford.—Moving Picture shows will be given Saturdays and Sundays in the Auditorium at Harlem Park.

Quincy.—The Bijou theater has discontinued musical comedy and is now confining itself to moving pictures and vaudeville.

MISSISSIPPI NEWS LETTER.

By Delta News and Publicity Service, Greenwood, Miss.

Happenings in the Delta.

GREENWOOD, Miss.—The Majestic theater, Greenwood, just installed a new $5,000 pipe organ, put in an excellent iced air cooling system and added fifteen fans, making it one of the coolest theaters in the South.

The coming of summer has been signalized by the opening of many airdomes throughout the South, especially in the Delta, and hardly a town can be found but what boasts of at least one airdome.

Under the direction of Mr. Brown of Jackson, Miss., a large open air theater, catering to negro patronage, has been opened in Greenwood.

That the people of the Delta prefer serials and series pictures is conclusively shown by the fact that the Majestic is now running three serials, viz., "The Secret of the Submarine," "The Social Pirates," and Gloria's Romance," while the Greenwood is running the "Iron Claw," and "Peg 'o the Ring."

Messrs. Richardson and Priestley of Rosedale, Miss. have opened one of the most up-to-date airdomes in the state at that city. The theater is floored, with a steady incline toward the front, ventilated at the sides, as well as the "blue sky" covering, thus giving its patrons benefit of the breezes.

P. E. Schilling, proprietor of the Greenwood theater, is out of the city on a business trip.

The Metro feature "The Wall Between" featuring Bushman and Bayne, attracted a large crowd at Coldwater, Miss., to the Majestic.

The first appearance of "Gloria's Romance" in Yazoo City, Miss., resulted in a packed house at both performances, and still all were unable to see the show.

Billie Burke in "Peggy" proved to be such an attraction in Greenwood that the Majestic theater was forced to run the same two days.

Manitoba Unkind to Traveling Shows

Under the Public Amusements Act "Cabiria" Is Set Back $874 for the Privilege of Showing at National of Winnipeg—Censorship in Abstract, Matter of Dollars and Cents.

By E. C. Thomas, 821 Rogers Building, Vancouver.

WINNIPEG, Man.—An illuminating example of the way the New Public Amusement act affects traveling companies presenting moving pictures in Manitoba and Saskatchewan theaters was furnished during the recent engagement of "Cabiria" at the National theater, in this city. Although those in charge of the picture expected to pay only a local license, it was discovered that before they could show the film a total of $874 must be paid, made up as follows: General license, $250; additional license on the subject, $600; censoring, $24. The largest item was collected through the provision in the act calling for a special tax of $50 per reel of film imported into the province, unless those handling the picture bring in at least one hundred subjects during the year, and is especially aimed at traveling attractions. This will give prospective purchasers of Canadian rights for pictures something to think about.

Censorship As It Is: Dollars and Cents.

Winnipeg, Man.—Winnipeg papers are commenting on the fact that Alberta is taking the cream off the moving picture work of Manitoba and Saskachewan, because that province refused to enter the joint censoring board recently established, but is now accepting the rulings of this board and charging the usual Alberta fee of $1 a reel.

It does not appear, however, that this is any hardship on the provinces maintaining the joint board, unless they object to having the citizens of Alberta re-receive the benefit of their wisdom without paying for it. The fact that Alberta refused to enter into the agreement simply means that the profit from the work of censoring is divided between two provinces instead of three, and Manitoba and Saskatchewan are now receiving half as much again as they would have had Alberta become a party to the inter-provincial arrangement.

Censorship and Politics Twins.

Victoria, B. C.—It is announced that the long-awaited provincial election will be held early in September, and the exhibitors of the province have already begun to figure on the changes which may be brought about after the votes are counted. While it is generally thought the present Conservative government will be defeated, it is realized the safest plan is to assume that an aggressive fight must be made, and although matters have not yet taken definite shape, it is thought some definite campaign will be organized.

The fact that the election of the Liberal candidates will mean that there will be a new censor and a new policy of censorship in British Columbia is enough to spur all moving picture men to energetic action in assisting to bring about the change. The film men of the province are almost a unit in declaring their belief that the present comparative leniency is nothing more than a "death-bed repentance," and that if the Conservatives are continued in power the cast-iron lid will be clamped down even tighter than formerly. Aside from the other aspects of the situation, to the picture man the question is a plain matter of dollars and cents.

Vancouver Pantages to be Fine House.

Vancouver, B. C.—B. M. Priteca, architect of the Pantages theater, which is to be erected on Hastings street, in this city, has awarded the contract for the structural steel. The Strand theater has been closed, as well as the hotel adjoining, and actual work of wrecking the buildings to make way for the new house will be started within a few days.

It is stated that the Vancouver Pantages will be the finest theater in the circuit. Mr. Priteca, in addition to designing several Pantages houses in the Northwest, was the architect of the magnificent new Coliseum theater in Seattle.

Nichols Directing National.

Vancouver, B. C.—President Tulk of the National Amusement Company, who has been actively managing the affairs of the company for the past month, has again turned over the reins to W. P. Nichols, managing director, who will hereafter be in active charge.

Kean Goes to Selig-Tribune.

Vancouver, B. C.—As the result of the recent visit to this city by E. B. Lockwood, Northwest representative of the Selig-Tribune weekly, A. D. Kean has been appointed the company's cinematographer for British Columbia, and has just sent in his first subject.

Where Six Isn't a Half Dozen.

Calgary, Alberta.—A fine question came up in the city council a short time ago regarding the requirements necessary to procure a theater license for certain premises. Promoters of a proposed Chinese theater had applied for a license, but as their building did not comply with the fire regulations the council had refused to issue the desired permit. City Solicitor Ford stated that as the building (an old garage), was not fire-proofed as required by law, a "theater" could not be conducted on the premises, but there would be no objection to issuing a license for conducting the place as a "concert hall." In this he was supported by Building Inspector Craig.

The promoters thereupon said that they had all along intended to use it as a "Chinese concert hall," and the license was accordingly granted.

Most councils are funny, but some are much funnier than others.

Vancouver, B. C.—C. B. Price, Canadian general manager of the Mutual Film Corporation, has terminated his visit to Vancouver and returned east.

The work of altering and renovating the local exchange quarters has been completed under the supervision of C. R. Dippie, the Vancouver manager.

Rossland, B. C.—E. J. Cann, formerly musical director at the Regent theater in Calgary, has taken over the Star theater here, opening with Mutual service July 23.

Bay State's Outdoor Films a Success

Societies Behind the Showing of Health and Sanitation Subjects Appeal to Producers for Help—Difficulties to Be Overcome by Non-Professionals in the Way of Screens and Accommodations for Throngs.

By William M. Flynn, 80 Summer Street, Boston.

BOSTON and Massachusetts have had its first trial of the Out-of-Door Health and Sanitation moving picture shows as a medium of education in public health. It is the second year of public pictures in the metropolitan parks. The demonstrations have been a success in their way, but they have also proved that to be a permanent success some new features must be introduced. Already an appeal through the press has gone out for the professional motion picture producer to give his attention to the subject of the out-of-door pictures and solve the problems which now confront the amateurs in this line.

The first criticism made of the out-of-door pictures is the fact that the screens are too small and the pictures consequently too minute for an out-door gathering of 5,000 persons to view with good results. Something huge must be evolved to meet the requirements of the great assemblages in the public parks.

The first three demonstrations of the health films given at Franklin Field, Boston, drew crowds of over 5,000 each. Two and three night stands will be the rule in the various parks of the urban park system for the rest of the season.

Behind this enterprise are the Women's Municipal League, Massachusetts Child Labor Committee, Immigration Department of the State Executive Committee of the Young Men's Christian Association Boston Young Men's Christian Association, Boston Association for the Relief and Control of Tuberculosis, Instructive District Nursing Association, State Department of Health, Massachusetts Society for the Prevention of Cruelty to Animals, Baby Hygiene Association, Boston Dispensary, Boston Young Men's Christion Union, Massachusetts Commission for the Blind, Boston Nursery for Blind Babies, Perkins Institute and Massachusetts Institute for the Blind, and the Poster Campaign of the Associated Charities. The cooperation of the Boston Park and Recreation Department, the licensing division of the Mayor's office and the Boston Wire Commissioner have helped to make the shows possible.

The shows were planned by a committee representing the various constituent associations. The predominating note of the free shows is hygiene and sanitation.

Convention Number Makes a Hit.

Most of the leading lights of the Boston moving picture industry are in Chicago this week. A tour of the big exchanges found a good percentage of familiar faces gone. One of the liveliest bits of comment of the exchanges and picture houses this week is the flattering comment on the Convention Number of the Moving Picture World. Everywhere the Moving Picture World man went he heard the comment: "Well, that convention number of the World was certainly a hummer." H. I. Wasserman, secretary of the Motion Picture Exhibitors' League of Massachusetts, when seen at the Eagle theater, said: "That number is the best thing that has ever been done in the news-gathering end of the moving picture business. I am going to read it from cover to cover, but it's going to take me a long time to do it. It is full of invaluable facts for the picture house manager and I don't mean to lose a word of it. The Moving Picture World is to be congratulated on its fine efforts in behalf of the great picture industry."

Fred Murphy Returns from Tour.

Fred B. Murphy, eastern division manager of the Unicorn Film Service, has just returned from a complete tour of his exchanges. He maintains the one and two reel films are bound to keep a leading place in the moving picture programs and said that the cancellations that usually come at this time of the year are all missing. He said business could not be better and looks for a big rush when the regular season reopens in September. The summer parks, he says, are all using the one and two reel pictures as features of their programs.

Hot Wave Hits New England.

The hot wave that swept over New England this week caused a slump in attendance at the picture houses for the summer. Up to this time there had been reported the best business ever known during the hot months. The managers say they can now stand some summer weather after looking over their cash balances for June and the early part of July.

Bill Haddock to Make Local Picture.

Miss Alva Peterson, who is famed locally for her resemblance to Miss Blanche Sweet, won the "Who Will Be Flo?" contest conducted by a morning pape. She received 305,470 votes and will be the star of the moving picture, "Flo's Millions," which is to be produced locally and shown at the Tremont Temple. Miss Peterson lives in Somerville and is an unusually attractive girl. She hopes to make good in pictures and be able to leave her regular work as a stenographer to become a player. The photoplay will be produced under the direction of William F. Haddock, known to fame as "Silent Bill" and of wide experience as a picturemaker. He has been looking around Boston for several days selecting locations.

KENT FOR YOUNG EXCHANGE.

Former Detroit World Film Manager Now Looking for Quarters—Other News from Vehicle City.

By Jacob Smith, 503 Free Press Building.

J. O. Kent.

DETROIT, Mich.—J. O. Kent, for the past three years associated with the Detroit office of the World Film Corporation, and manager for nearly two years, has tendered his resignation to become manager of the Detroit exchange shortly to be opened for the distribution in Michigan of the Clara Kimball Young productions. Mr. Kent is now looking for suitable quarters. The officers of the company controlling the Michigan rights are David E. Stott, president; Harry I. Garson, vice-president and general manager; Thomas Danahey, treasurer, and Bert Fenwick, secretary. The board of directors comprises Messrs. Stott, Garson and Danahey and Mrs. Martha L. Garson. The first Clara Kimball Young release will be in October; it will be shown at least one week, possibly two weeks, at the Broadway-Strand theater, with special settings, special music and special interior decorations. Mr. Kent is well known and well liked in Michigan filmdom. He formerly operated a theater in Saginaw, so has had both theater and exchange experience. As a member of the Detroit Screen Club he was active in the success of the ball given last May.

J. O. Kent.

Samuel Sembow, Jr., is temporarily in charge of the Detroit-World office pending the appointment of a permanent manager. Mr. Dembow has done special work for the World at Chicago and in the south for the past four months, and previously for a period of three years was a division manager for the Fox Film Corporation.

Harry Goldstein, Theater Man.

This is Harry Goldstein, vice-president of the Oakland Theater Company, which is building a motion picture house, amphitheater style, in Pontiac. Mr. Goldstein was one of the men responsible for the construction of the Majestic theater, Detroit. It was Mr. Goldstein who held the first option on the property at Woodward and Willis avenues, and then interested the late Arthur Caille in the site for theater purposes.

Harry Goldstein.

Alfred Weiss Visits Detroit.

Alfred Weiss, district superintendent, with headquarters in New York for the Triangle Film Corporation, was a visitor in Detroit for four days ending July 9 Mr. Weiss came on to install a new system in the local exchange and incidentally to look things over. "We have an ideal exchange in Detroit," said Mr. Weiss, "and we are getting a lot of splendid business from Detroit and Michigan exhibitors." From here Mr. Weiss went to Chicago.

Shapiro Signs Up Contracts.

Abe Shapiro, whose appointment as manager of the Triangle Film Exchange in Detroit has definitely been announced, has signed up a $15,000 contract with A. J. Gilligham for theaters which he controls both in Detroit and Grand Rapids; also a contract to supply Triangle service to the Bijou theater in Mt. Clemens, and the New Family in Adrian.

Lew Foster is special representative for the Triangle Films in Detroit.

Detroit Opera to Show British Film.

Al Lichtman, controlling the United States rights to "How Britain Prepared" was in Detroit on July 11 on his way to Chicago. While here he screened this wonderful film, and as a result it will shortly make its appearance on the screen of the Detroit Opera House for an indefinite run.

Regent Will Open About August 1.

The latest on the New Regent theater, Woodward and Horton avenues, which will seat about 3,000 people, is that the house will open around the first of August. This information was given by William F. Klatt, owner of the enterprise. Mr. Klatt is confident that the Regent will be one of the most beautiful playhouses in the country.

P. G. Courtney, New Empire, Old Timer.

One of the oldest motion picture theater managers in Detroit in point of years associated with the business is P. G. Courtney, now in charge of the New Empire, 189 Woodward avenue. Mr. Courtney came to Detroit from Columbus, O., about ten years ago. He immediately landed a position with William F. Klatt to manage the Vaudeville theater on Randolph street, now discontinued. Later he went to the Bijou theater on Monroe avenue, where he remained for nearly nine years, resigning to operate a theater for himself at Russell and Leland, and which he later sold. He started at the Empire four months ago. Mr. Courtney recalls with much interest his connection at the Bijou. He says that

this theater, although upstairs and only seating 360 people, has played to as many as 6,000 persons in a single day.

Margaret Anglin Corp. Opens Offices.

Detroit, Mich.—James D. Barton, president of the Margaret Anglin Picture Corporation, which recently incorporated in New York for $750,000, was recently in Detroit and opened offices in the Dime Bank building. While here he announced that it was the intention of his company to erect a $100,000 studio in Detroit. A feature of the building will be a restaurant capable of feeding hundreds of people.

Casino Film Gets Ray Comedies.

Detroit, Mich.—The Casino Feature Film Co., 2206 Dime Bank building, Detroit, of which John H. Kunsky is the principal stockholder, has taken the John and Emma Ray comedies for the state of Michigan. They are being shown at the Washington theater, first run. The Rays at one time lived in Detroit.

In and About Detroit.

The opening of the Drury Lane takes place July 21 under the management of Frank Drew.

Jack Mowitt has signed a year's contract to manage the Globe theater, Grand River and Trumbull avenues.

The demolishing of the old church building at Woodward and Sibley streets has been started to make way for the new Colonial theater, which the Hoffman Brothers will have erected on the property.

Wesley Schram, owner of the Monroe theater, has leased the building at 36 Monroe avenue, and is remodeling the first floor into a theater which will be known as the Bijou. It will seat about 300.

Helmar George, now proprietor of the Central theater in Pontiac, has purchased a Wurlitzer organ equipped with a complete set of traps, bells, chimes and xylophones. Mr. George has made many improvements to the Century, and his new policy of playing all the big features that come along—advancing prices for some of them—is proving successful.

The Strand theater, the newest theater in Owosso, Mich., opened July 5. It is situated on North Washington street and cost $10,000. G. N. Finch is president of the company, E. S. Brewer vice-president and general manager; Frank Ryan, treasurer, and Major M. J. Phillips, secretary.

The various Butterfield theater managers will hold their annual convention at Battle Creek some time in August. At that time plans for the coming season will be announced. Work will start very shortly on Colonel Butterfield's new house to be erected in Flint and which is to be ready by the first of the year. This will give Colonel Butterfield three houses in the Vehicle City.

Bill Newkirk, manager of the new Palace Hippodrome, in Saginaw, announces that motion pictures will be the summer policy. In fact pictures may remain as a permanent policy if business holds up. This house opened originally with vaudeville and pictures.

Manager Wuerth, of the Orpheum theater, Ann Arbor, is erecting another theater adjoining, thus giving him two distinct auditoriums. In one the price will be 10 cents, while 15 cents will be charged in the other.

The Robin Hood, Grand Haven's newest motion picture theater, opened for business July 1. It is equipped with a $4,000 Barcola orchestra and the theater is one of the prettiest in Western Michigan. The lighting system is indirect, and there is good ventilation. The building is fireproof.

PITT SHOWS WAR PICTURE.

"How Britain Prepared" Drawing Crowd to Big Pittsburgh House.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH.—The Pitt theater, Penn avenue and Seventh street, Pittsburgh, has been reopened after remaining dark during the week of July 10 to 15, and is now drawing big crowds afternoon and evening with the war film "How Britain Prepared." The picture is being shown with the greatest care and attention to detail that has characterized all of Manager Patch's offerings since the Pitt went into pictures. A symphony orchestra of twenty pieces is furnishing the musical accompaniment in a very effective manner.

Remodeling Roaring Springs Theater.

The Roaring Springs theater, Roaring Springs, Pa., has been purchased from A. R. Hamilton by W. H. Wood, of State College, Pa. The house is to be handsomely remodeled throughout during the coming month and new equipment and machines of the latest type are to be installed. Mr. Wood has made arrangements for showing Triangle and Paramount features, the very highest standard to be maintained in the attractions as well as in the theater itself. The reopening will take place about September 1.

New Incorporations.

Two concerns have been incorporated recently at Charleston, West Va., for the purpose of owning and operating motion picture theaters and other places of amusement. The Rialto Amusement Company was granted a charter through the following petitioners: F. H. Land, R. P. Devan, M. M. Wear, Alton M. Davis, W. B. Geary, Earnest Howell and W. S. Robertson, all of Charleston. The capital stock is stated at $10,000.

The Burlew Amusement Company was incorporated by S. A. Moore, W. S. Mason, P. J. Crowley, Samuel Stephenson and George O. Weeden, all of Charleston. The authorized capital is $5,000.

Jones Will Lecture on Industrial Films.

Pittsburgh, Pa.—An address on "The Industrial Application of Motion Pictures" will be delivered shortly before the Pittsburgh Publicity Association, a prominent organization of business men, by W. B. Jones, of the I. & D. Film Company, Pittsburgh.

Curdy Writes Prize Scenario.

Pittsburgh, Pa.—Lenore M. Curdy of Pittsburgh, Pa., wrote the prize-winning script of the scenario contest which was held recently by the Pittsburgh Press. The title of the scenario is "The Man and Millionaire."

Georgia Sabbath Bill Pending

Representative Neill Introduces into State Legislature a Bill That Would Stop All Kinds of Shows Sundays.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta.

ATLANTA, GA—Representative W. C. Neill, of Muscogee county, would clamp down tightly the lid upon Sunday moving pictures.

Under a bill he has introduced in the house, Georgia on the Sabbath would be devoid of visible merriment.

A former legislature enacted a law under which all theaters, moving pictures and kindred amusement places can be run on Sunday, provided no admission fee is charged. Under it, many picture show houses are, at present, given over to charitable institutions and organizations during Sunday of each week, with the understanding that no patron will be compelled to pay a fixed admittance fee, but is expected to voluntarily give according to his fancy in the name of charity for the privilege of enjoying the film performance. The money thus paid is not paid to any representative of the theater, but to a doorkeeper representing the club, society, guild or whatever charitable organization may be the beneficiary of the theater management.

This Neill bill, though, would stop even that, for it specifically stipulates against thus keeping motion picture theaters open on Sunday, and includes with them all theaters, concert halls, circuses, race courses and all other popular forms of amusement.

V-L-S-E Men Get Bonuses.

Employes of the Atlanta branch of the V-L-S-E corporation are in the happiest of moods. Each has been given a check, amounting to several weeks' salary, as his share of the company's profits. The home office decrees that any employe who has been with the company for longer than six months shall receive two weeks' vacation with pay.

Film Writer Gets Real Assignment.

Britt Creig, secretary of the Screen Club, has been assigned by his paper, "The Constitution," to gather the news from the Fifth Georgia Regiment, and is now at Camp Harris. The Fifth is indeed fortunate in having this able newspaper man assigned it. Mr. Creig is well known among exchangemen and exhibitors over the South, being editor of the Constitution's moving picture section.

Theater Benefit for Georgia Soldiers.

The Piedmont theater was crowded all day Sunday at a special benefit given by William Oldknow for Atlanta's own, the Fifth Georgia Regiment. A special collection was taken at the door, which will go to the fund being raised to look after the comfort of the privates of the regiment.

As if Joe Ever Was Unhappy!

Joe Marientette, manager of the World Film Corporation here, is the happiest manager in Georgia, giving as his reason that Kitty Gordon has signed with his company for three more years, and will appear exclusively in its features.

"Bill" Oldknow Again on the Job.

When it comes to getting the film men together, William Oldknow, president of the Screen Club, is the man to do it. It is estimated that fully 98 per cent. of the film men of Atlanta were in the parade July 4, and this large attendance was due in a great measure to the efforts of Mr. Oldknow.

Atlanta News Miscellany.

Eugene Wilder, president of the Automatic Player Piano Company, has returned from Chicago, where he attended the national piano convention.

A. C. Bromberg, of the Triangle, has returned from a trip to Florida, which he made in his automobile.

C. E. Daffin, proprietor of the Daffin theaters in Tallahassee and other Florida cities, is in Atlanta for a short stay. He is one of the most successful exhibitors in the South, and is a general favorite with motion picture men.

William Sharp, of the Consolidated Film and Supply Company, is in Tennessee for a short business trip.

L. S. Levine, district manager of the Fox Film Corporation, is in Atlanta for a stay of several weeks.

Carl W. Rountree, president of the Scenic Film Company, has returned from a trip east, where he went with the Ad Men. He visited the studios in New York and New Jersey while on the trip.

EXHIBITORS DENY CHARGES.

Three Indicted New Jersey Owners in Kearny Deny Disregard of Minor Laws —Newspapers Color Stories.

By Jacob J. Kalter, 142 Market Street, Newark.

THE ire of all well-thinking men and women in Kearny, N. J., has been aroused by stories printed in Newark newspapers regarding alleged disregard of the laws relating to the admission of minors in the moving picture houses of the town. True enough is the statement that three Kearny residents are implicated in the indictment proceedings brought by the Hudson County grand jury, but when the papers began to print a lot of "rot" concerning alleged crimes that were said to have occurred in the show houses, the exhibitors naturally were aroused. The three indicted picture owners are Mrs. Augusta C. Treat, lessee of the Grand theater; John Wilson, lessee of the Casino theater, and James Durkin, who holds the lease of the Regent theater. Neither of the men has any connection with the latter two theaters expect to hold the licenses.

So colorful were the published reports of the conditions existing in West Hudson that the Newark representative could not forbear to make a special investigation to find out what the real conditions in Kearny were. Speaking of suggestive films, a Newark Sunday paper had written: "The films which attracted most attention in this respect were 'Where Are My Children?' and 'Damaged Goods.' The Moving Picture World's correspondent found out direct from the three implicated exhibitors that they had never exhibited either of the alleged objectionable pictures, and moreover they had not even booked them for some future date.

But listen to this: "Early this year County Judges Mark M. Sullivan and George G. Tenant were forced to listen to revolting stories told by little girls who had been lured into the 'movies' by men. The crimes which were committed in some of the theaters were so serious that the convicted men are now serving from twenty to thirty years in State's prison." Eugene E. Couquet, manager of the Regent theater, said: "I do not cater to that class of people. So far as I am concerned no crimes of any nature were ever committed in my house." Frank L. Doyle, manager of the Casino, also denied the charges that men and women of ill-repute patronized his place. Both Mrs. Treat, the lessee, and Charles Hedberg, the manager, also vehemently denied the charges. "On the contrary," said Mrs. Treat in the interview with the representative of the Moving Picture World, "we cater especially to the high-class people of Kearny. Our patrons are refined and well behaved. We have fought for years to keep the children out of the playhouses, but what can we do? A child stands on the corner and finally some passer-by takes him in. I cannot ask each person individually whether the child with him is his own. It is not reasonable, not fair and not to be expected from theater owners."

As far as cleanliness, exits and equipment are concerned the Kearny theaters are thoroughly equipped. Only recently the owners of the various playhouses had to install fire escapes leading from the balconies. As another precaution it was deemed necessary to have two special policemen, not one, at each theater. So now we see Messrs. Hedberg, Couquet and Doyle polishing up their "tin" badges. Other precautions making it absolutely safe in the theaters have been taken.

The hearing takes place July 24.

IOWA NEWS LETTER.

Des Moines.—There was no state fund for the purpose, but it was decided to make 6,000 feet of film showing the mobilization of the Iowa troops for preservation in historical records. The project was financed by renting the film until the expenses were paid. Curator Harlan of the State Historical Society has had requests for booking from all over the state.

Davenport.—An appropriate feature was "Martyrs of the Alamo," which Manager Rosenholz of the American theater selected for a two-day run to help the dependents of the members of Battery B, Iowa National Guard.

Muscatine.—Charles W. Kemble, first manager of the Grand Opera House when it was opened fifteen years ago, has taken a lease on that theater.

Waverly.—Arthur Earl, formerly of the Palace theater here, has accepted a position at the Crystal theater in Waterloo.

Griswold.—R. W. Black, of Dexter, has purchased the moving picture theater here from C. H. Kramer.

Exira.—George McNary, of this place, has purchased a moving picture theater in Griswold, Ia.

NOTES FROM PENNSYLVANIA.

From Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia.

CARR & SCHAD, well-known exhibitors of Reading, Pa., have recently announced their intention of devoting the entire receipts of one afternoon's performance in the Princess theater for the clubhouse fund of the Women's Club. This performance will be given during the last week in July.

Alfred Kohl, 238 West Erie avenue, Philadelphia, well known in local moving picture circles as a former machine operator for the State Board of Censors, was recently appointed a State factory inspector at a salary of $1,500 per year.

A building permit has been granted by Inspector Minner, of Allentown, to S. S. Horn, contractor, calling for the erection of a three-story brick addition to the Orpheum theater at Sixth and Linden streets. The addition will be 37 by 66 feet and will cost approximately $15,000.

The France Films Company, Inc., has recently been granted a charter under the laws of the state of New Jersey for the purpose of conducting a general moving picture film exchange. The new concern has been capitalized at $125,000, James M. Burke, E. S. Quay and C. B. Collins, all of Chicago, being the principal incorporators.

The Kansas City Feature Film Company, of Kansas City, Mo., has recently been incorporated under the laws of the state of New Jersey for the purpose of producing film plays. The company has been capitalized at $100,000.

NORTH CAROLINA NOTES.

Asheville.—When the delegates to the Southern Forestry Congress were in town recently they were the guests of S. A. Lynch at a number of exhibitions of motion picture films of subjects in which they were interested. The reels were furnished by the United States Department of Agriculture. The foresters deeply appreciated the courtesy of Mr. Lynch.

Charlotte.—An agreement has recently been reached between R. D. Craver and H. L. and C. E. Morrow whereby the partnership heretofore existing between them in the management and operation of the Piedmont and Broadway theaters has been dissolved. Hereafter, Mr. Craver will control the Broadway theater exclusively, while the Morrow Brothers will own and operate the Piedmont theater.

Asheville.—H. L. Vreeland, who has been staying at the Battery Park Hotel in this city, is announcing that the Viking Film Company, of New York, will, in the near future, open a studio in Asheville and is advertising the sale of stock in the organization. He says local talent will be given an opportunity to appear in Viking productions, once the organization is established in Asheville. According to Mr. Vreeland, who is the business manager, a company of twenty-eight players are at work on a five-reel film. Frank Lea Short will be assistant director and Eustace H. Ball literary director. Clarence Schottenfels will be in charge of the releasing and distribution of their productions.

Wilmington.—A new $4,000 Seeburg pipe organ and orchestra, embodying the very latest improvements in organs of this type, has just been installed at the Bijou theater, where it is proving a great attraction.

NEW THEATER FOR MARBLEHEAD.

Company Has Been Incorporated in Massachusetts Coast Town to Build the Warwick, with 1,000 Seats.

MARBLEHEAD, the well-known Massachusetts coast town, is to have another motion picture show house. It is to be named the Warwick Theater. The company that will build it took out incorporation papers under Massachusetts laws last week. The incorporators were W. L. Terhune, Everit B. Terhune, W. M. Bunting, Clarence H. Holloway, Greely S. Curtis, Herbert Humphrey, Nathaniel C. Lyon, W. C. Gregory, B. W. Hobart, H. J. Adams, Samuel Schuman, Calvin Tilden, Arthur W. Huguley, Mrs. Nellie C. Huguley, D. B. H. Power, Charles W. Conklin and Richard W. Drown.

All but two of these live in Marblehead and the Phillips Beach section. The officers of the corporation are Greely S. Curtis, president; W. L. Terhune, treasurer; Calvin Tilden, clerk, with W. L. Terhune, Greely S. Curtis, Samuel Shuman, B. W. Hobart, Nathaniel C. Lyon, Herbert Humphrey and W. M. Bunting as directors. The business management of the enterprise will be intrusted to W. L. Terhune, who will bring into the combination his long experience as an executive, while the producing management will be in the hands of R. W. Drown, who will give the organization the benefit of his wide connection with a chain of successful houses of which he is part owner.

The site of the theater is on Pleasant street, on a lot containing 13,698 square feet. It will be built of stucco with possibly a brick front. The foyer will be about twenty feet square, the street or sidewalk front covered with a marquise. Each side of the foyer will be an attractive store, modern in style with full up-to-date plate glass fronts.

The auditorium will be about 49x100, and 23 feet high, with a seating capacity of nearly 1,000. The walls will be rough plastered with pilasters and the whole neatly decorated with a combination of colors that will be quiet in tone yet artistic. The heating, ventilating and plumbing will be modern and scientific and has already been approved by the state board of inspection. The stage will have an opening of 26 feet, depth 15 feet, and 17 feet high, all inclosed with a handsome plush curtain.

The stage setting will be similiar in type to the latest New York houses of this character, but not on so large a scale.

The pit in front of the stage will be built so an organ can be installed at any time, and this is the present intention of the management. The exits are so arranged that the entire house can be emptied in three minutes. Modern up-to-date folding chairs will be installed.

Brady Pictures Strong in Cleveland.

Cleveland. — "Brady-made productions have stimulated business in this territory to an unbelievable extent," P. A. Bloch, manager of the World Film Company exchange here, says. "Business has made phenomenal strides for us," Bloch adds, "greater than we had ever dreamed of."

Mrs. Jones Subleases Unique.

Waukesha, Wis.—Mrs. H. A. Jones, manager of the Colonial theater and former manager of the Park theater, has subleased the Unique theater on Main street and will operate both houses.

BALTIMORE NEWS LETTER.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore.

Child Labor Law to Be Enforced.

BALTIMORE, MD.—Among the number of important orders which have been issued by Marshall John C. Cockey of the Baltimore county police force, to his men, is one concerning the Maryland Child Labor Law, which might affect the vaudeville and moving picture theaters in this section of the state.

In regard to this law, Marshall Cockey will see to it that parties will be prohibited from the employment of children under 16 years of age on the stage or in pool and billiard rooms; also prohibiting children under 18 years of age from appearing in any theater, concert hall, club or other place of amusement where intoxicating liquors are sold.

Pictures Again at Ford's.

Ford's Opera House again opened its doors with moving pictures on Monday, July 10. The feature was "How England Prepared." It is also announced that the W. H. Clune production of "Ramona" will be shown at this theater in the early part of August. A special orchestra has been engaged.

Pearl White Visits Theaters.

Last week was visiting week for Pearl White, the star of the Pathe company which visited Baltimore for about ten days in order to secure suitable atmosphere for a production now in the making. On Monday night, July 10, Miss White, accompanied by Hal Forde, Lila Leslie, Ethel Temple, John Coleman, Del Boone and the Misses Abbott and Day, were guests of Dr. F. W. Schanze at his large theater at Pennsylvania and North avenues. Thousands were there to welcome the players. This is of double interest to the people of Baltimore inasmuch as Dr. Schanze gave a percentage of the receipts which he took in last week for several charity funds and institutions. On Tuesday night the players were guests of Thomas F. Goldberg, at the Goldberg theater, 3117-19 West North avenue.

Comedy to Sell Clothes—Perhaps.

Harry Lewy, the Baltimore cameraman, is now preparing a one-reel comedy for a Baltimore clothing manufacturer which will be used for advertising purposes. Arrangements will be made, it is said, with the largest theater manager in a town to run the film as part of his program and then invitations will be sent out to all prospective customers to attend. The film is made in such a way as to introduce the line of fabrics and styles being sold. After the screening the salesman will state his proposition.

"Shoes" Scores Hit.

J. Blechman, manager of the Picture Garden theater, 31 West Lexington street, says the Bluebird feature "Shoes" had such pulling powers that he decided to run it on Monday, Tuesday and Wednesday of this week.

"Secret of the Submarine" Liked.

Since the arrival in Baltimore of the merchant submarine Deutschland from Germany, it is reported at the Mutual exchange that "The Secret of the Submarine" is being clamored for by many exhibitors.

G. L. Wonders on Elks Committee.

Guy L. Wonders, President of the Maryland Exhibitors League and manager of the Wilson theater, 418 East Baltimore street, was a busy man during the Elks' convention. Wonders was chairman of the committee on entertainment of the women visitors.

In the State of Maryland.

Frederick—F. Lester Smith, manager and part owner of the Empire theater of this city, has answered the call to the colors and is now on the Mexican border.

Lonaconing—It is reported by Evans Brothers, who operate the San Toy theater and the Opera House, that they expect to remain open throughout the summer.

Ground Broken for Milo Studio.

Ground was broken for the new outdoor studio of the Milo Pictures Corporation, at the corner of Frederick road and Van Bibber avenue, July 10 on the lot 50 by 400 feet, beautifully located near Gwynns Falls Park. A large stage measuring 50 by 75 feet is to be erected first. The present executive of the company are now located at 356 North Gay street.

START WORK ON BUTTE HOUSE.

Grombacher & Bailey Will Have 1,200-Seat Theater in Montana City.

BUTTE, Mont.—Grombacher & Bailey have commenced excavation for their new theater to be erected on West Park street, near Main. The house will seat 1,200 and will be first class in every respect. It is within a few doors of the site of the proposed Jensen & Von Herberg theater. Construction on the latter house has not yet commenced.

Indications are that Montana will go dry this coming election. This sentiment comes from people who would be the least expected to advocate prohibition. They claim that since several of the western states have gone dry many undesirables who follow in the wake of demon rum have flocked to Montana as the last frontier and its reliable citizens are compelled to favor prohibition for their own protection.

Chattanooga Threatens Censorship

Following Letters of Protest Against Some of the Pictures Being Shown, Mayor of City Declares Action Probably Will Be Taken by Council.

By J. L. Ray, 1014 Stahlman Building, Louisville.

CHATTANOOGA, Tenn.—Stating that a number of motion pictures have recently been exhibited here of a decidedly immoral character, that children of all ages are permitted to see them without restrictions of any kind, and that such pictures are demoralizing in their nature and injurious to the public welfare, Mayor Jesse M. Littleton has stated that immediate action will probably be taken by the City Commission to maintain a more rigid censorship of moving pictures.

Mayor Littleton stated that he had received a great many letters protesting against some of the films recently exhibited in Chattanooga, and a short time ago a communication from the Women's Council was read before the commission requesting that some action be taken.

In the event of the establishment of the board, as advocated by the Mayor, it is the intention of Chattanooga film men to appeal to the Commission with a view of having such board consist of men who are used to judging matters from an all-around standpoint, and who take a liberal minded vision of an important question.

Motion Pictures Supplant Vaudeville.

Nashville.—Effective July 10, the Princess theater of this city was converted from a vaudeville house into one of the largest and most beautifully appointed photoplay houses in the entire South. A thorough renovation was under gone throughout, the stage decorations being especially noteworthy. New projection machinery has been installed, and the stage transformed into an Italian garden, from the center of which springs an electric fountain. Softly shaded lamps have been placed at advantageous points throughout the auditorium, and the ventilating system is practically perfect.

The Princess has been a vaudeville house for a number of years and has a seating capacity of fifteen hundred. Only the best pictures will be exhibited, the eight-reel Vitagraph, "God's Country and the Woman," having been selected for the opening program. The house does not open until 1 p. m., prices for all seats being 10 cents for matinees and 15 cents for evening performances.

Manager Harry Sudekum has seen to it that the musical feature is well taken care of, an orchestra of fifteen pieces having been provided under the new arrangement.

Pictures at Mountain Resort.

Monteagle.—Moving pictures were shown for the first time on July 6 at the assembly grounds, the opening program featuring the Selig Red Seal special, "The Rosary." This marks the beginning of a series of exhibitions to be given during the two months' Chautauqua season.

Exchange Men Accompany Feature.

Memphis.—Three representatives of the People's Feature Film Company of this city, Julian Rothschild, A. J. Hiller and A. H. Gross, are out on a nine months' trip with the California Motion Picture Corporation's seven-reel Beatriz Michelena feature, "The Unwritten Law." The picture was shown at Nashville during Fourth of July week, at which place the Strand theater engaged a special orchestra to furnish the musical accompaniment. From there it was carried to Franklin, Columbia and other points in the state.

Raise Prices for War Feature.

Memphis.—Prices at the Lyceum were raised to 25 and 50 cents for night performances and 25 cents for matinees during the run of the big Urban war picture, "How Britain Prepared." The management booked the picture for a solid week and the attendance held up throughout the entire run with advanced admission. All seats were reserved.

Open Air Pictures at Zoo.

Nashville.—The open-air pictures at Glendale Zoo are drawing large crowds, which are entertained with music from a thirty-piece band. The Casino theater, formerly used as the Glendale motion picture house, has been converted into a minstrel show during the run of the open-air films.

Soldiers Have Big Night.

Nashville.—A picked squad of men from the First Tennessee Field Hospital Corps, encamped at the mobilization grounds, enjoyed a free trip to Nashville on the evening of July 5, and were entertained by Harry Sudekum of the Princess.

Tennessee Topics.

Nashville.—W. H. Wassman, Nashville's pioneer exhibitor, known throughout the South as "The Man Who Made the Nickel Famous," is back in the city after a several days' trip.

It is rumored that the Orpheum, which has been dark for some time, will reopen shortly as a picture house.

Knoxville.—Moving pictures are being shown at Chilhowee Park.

Nashville.—Manager Ira Lusky is putting on second run Triangle features at the Star theater, a negro house.

Calendar of Daily Program Releases

Releases for Weeks Ending July 29 and August 5

(For Extended Table of Current Releases See Pages 856, 858, 860, 862.)

General Film Company.

Current Releases.

MONDAY, JULY 24, 1916.

BIOGRAPH—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66) 20936
BIOGRAPH—A Natural Born Gambler (Two parts—Comedy) .....
LUBIN—Otto the Salesman (Comedy) 20937
SELIG—The Conflict (Three parts—Drama) 20931-2-3
SELIG—The Selig-Tribune No. 59, 1916 (Topical)..... 20935
VITAGRAPH—A Cheap Vacation (Comedy) 20934

TUESDAY, JULY 25, 1916.

ESSANAY—A Brother's Loyalty (Two parts—Drama) (Reissue) 20938-9
KALEM—Ham's Whirlwind Finish (Comedy) 20940
LUBIN—By Right of Love (Two parts—Drama)..... 20941-2

WEDNESDAY, JULY 26, 1916.

BIOGRAPH—The Billionaire (Three parts—Comedy) (Biograph—Reissue No. 67) 20945-6-7
ESSANAY—Canimated Nooz Pictorial No. 13 (Cartoon—Comedy) 20944
—A Scenic subject on the same reel..... 20944
KALEM—A Mix-Up in Art (Comedy) 20943
VIM—Will a Woman Tell? (Comedy) 20948

THURSDAY, JULY 27, 1916.

LUBIN—In the Hour of Disaster (Three parts—Drama) 20949-50-1
SELIG—The Selig-Tribune No. 60, 1916 (Topical) ... 20952
VIM—The Heroes (Comedy) 20953

FRIDAY, JULY 28, 1916.

KALEM—The Girl and the Tenor (Comedy) 20957
KNICKERBOCKER STAR FEATURE—The Sand Lark (Three parts—Drama) 20954-5-6
VIM—What'll You Have? (Comedy) 20959
VITAGRAPH—A Jealous Guy (Comedy) 20958

SATURDAY, JULY 29, 1916.

ESSANAY—Repentance (Three parts—Drama) 20960-1-2
KALEM—A Plunge From the Sky (No. 90 of the "Hazards of Helen" Railroad Series) (Drama).. 20963
LUBIN—It Happened in Pikersville (Comedy)..... 20963
SELIG—Local Color on the A 1 Ranch (Comedy)..... 20965

General Film Company.

Advance Releases.

MONDAY, JULY 31, 1916.

BIOGRAPH—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
LUBIN—Otto the Gardener (Comedy).
SELIG—The Old Man Who Tried to Grow Young (Three parts—Drama).
SELIG—The Selig-Tribune No. 61, 1916 (Topical).
VITAGRAPH—A Hard Job (Comedy).

TUESDAY, AUGUST 1, 1916.

BIOGRAPH—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
ESSANAY—The Chimney Sweep (Two parts—Drama).
LUBIN—Price of Dishonor (Two parts—Drama).

WEDNESDAY, AUGUST 2, 1916.

ESSANAY—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon-Comedy).
—A Scenic subject on the same reel.
KALEM—Title not yet decided.
VIM FEATURE COMEDY—Hubby's Relatives (Comedy).

THURSDAY, AUGUST 3, 1916.

SELIG—The Selig-Tribune No. 62, 1916 (Topical).
VIM—Human Hounds (Comedy).

FRIDAY, AUGUST 4, 1916.

KALEM—Peaches and Ponies (Comedy).
VIM—Wait a Minute (Comedy).
VITAGRAPH—The Race for Life (Comedy).

SATURDAY, AUGUST 5, 1916.

ESSANAY—The War Bride of Plumville (Three parts—Comedy-Drama).
KALEM—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series) (Drama).
SELIG—An Angelic Attitude (Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

July 6th 1916.

Melies Manufacturing Co.,
New York City.

Gentlemen:

Your comedy "Spring House Cleaning" was shown with Harry Meyers and Rosemary Theby at this theatre the week of July 2nd, and caused general satisfaction.

It was clean and the situation at the end of the film accorded a good laugh.

Yours very truly,
S. L. Rothapfel

SLR/G

THE CELEBRATED COMEDY TEAM

HARRY C. MYERS
AND
ROSEMARY THEBY
APPEARING EXCLUSIVELY IN
VIM FEATURE COMEDIES
("THEY MAKE THE WORLD LAUGH")

VIM

Wednesday, August 2, "Hubby's Relatives"

General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending July 29 and August 5

(For Extended Table of Current Releases See Pages 856, 858, 860, 862.)

Universal Film Mfg. Company.

SUNDAY, JULY 23, 1916.

	Serial No.
IMP—No release this day	
L-KO—Spring Fever (Comedy)	01620
REX—Branscombe's Pal (Two parts—Drama)	01618

MONDAY, JULY 24, 1916.

NESTOR—Art for Art's Sake (Comedy)	01622
RED FEATHER PHOTOPLAY—Temptation and the Man (Five parts—Drama)	01621
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 13, "The Clown Act" (Two parts—Drama)	01639

TUESDAY, JULY 25, 1916.

L-KO—Lizzie's Lingering Love (Three parts—Comedy)	01623
REX—Cross Purposes (Drama)	01624

WEDNESDAY, JULY 26, 1916.

ANIMATED WEEKLY—Number 30 (Topical)	01627
GOLD SEAL—A Splash of Local Color (Two parts—Drama)	01625
VICTOR—Just a Few Little Things (Comedy)	01626

THURSDAY, JULY 27, 1916.

BIG U—Priscilla's Prisoner (Two parts—Drama)	01629
IMP—Won by Valor (Drama)	01628
POWERS—Jitney Jack and Gasolena (Comedy-Cartoon)	01630
—Creating Life From a Dead Leaf (Educational)	01630

FRIDAY, JULY 28, 1916.

BIG U—A Great Love (Drama)	01632
IMP—The Circular Room (Two parts—Drama)	01631
NESTOR—The Unexpected Scoop (Comedy)	01633

SATURDAY, JULY 29, 1916.

BISON—For the Love of a Girl (Two parts—Drama)	01634
JOKER—I've Got Your Number (Comedy)	01636
LAEMMLE—The Mask of Fortune (Drama)	01635

SUNDAY, JULY 30, 1916.

IMP—Mutiny (Drama)	01638
L-KO—No release this day	
VICTOR—The Latest in Vampires (Two parts—Com.)	01637

MONDAY, JULY 31, 1916.

NESTOR—Caught With the Goods (Comedy)	01641
RED FEATHER—From Broadway to a Throne (Five Parts—Drama)	01640
UNIVERSAL SPECIAL FEATURE—Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama)	01658

TUESDAY, AUGUST 1, 1916.

GOLD SEAL—The State Witness (Three parts—Dr.)	01642
VICTOR—A Society Sherlock (Comedy)	01643

WEDNESDAY, AUGUST 2, 1916.

ANIMATED WEEKLY—Number 31 (Topical)	01646
IMP—The Lucky Gold Piece (Drama)	01644
L-KO—Dinty's Daring Dash (Two parts—Comedy)	01645

THURSDAY, AUGUST 3, 1916.

BIG U—Redwood Lane (Drama)	01648
LAEMMLE—Partners (Two parts—Drama)	01647
POWERS—Imperial India No. 3 (Educational)	01649

FRIDAY, AUGUST 4, 1916.

IMP—Which Way (Drama)	01650
NESTOR—No release this day	
VICTOR—When the Minstrels Came to Town (Two parts—Comedy)	01651

SATURDAY, AUGUST 5, 1916.

BIG U—Tillie the Little Swede (Drama)	01653
BISON—Under the Lion's Paw (Two parts—Comedy)	01652
JOKER—Kate's Affinities (Comedy)	01654

Mutual Film Corporation.

SUNDAY, JULY 23, 1916.

	Serial No.
BEAUTY—A Studio Satire (Comedy)	04915
GAUMONT—Reel Life (Mutual Film Magazine)	04913
VOGUE—For Ten Thousand Bucks (Two parts—Comedy)	04916-7

MONDAY, JULY 24, 1916.

AMERICAN—Pastures Green (Two parts—Drama)	04919-20
MUTUAL MASTERPICTURE DE LUXE—Title to be announced later	

TUESDAY, JULY 25, 1916.

VOGUE—Jealousy a la Carte (Comedy)	04921

WEDNESDAY, JULY 26, 1916.

BEAUTY—Gamblers in Greenbacks (Comedy)	04923
GAUMONT—See America First, No. 46, "Crater Lake, Ore." (Scenic)	04921
—Kartoon Komics (Cartoon)	04924
MUTUAL WEEKLY—Number 82 (Topical)	04922

THURSDAY, JULY 27, 1916.

AMERICAN—Out of the Rainbow (Three parts—Drama)	04925-6-7
MUTUAL MASTERPICTURE DE LUXE—Title to be announced later	

FRIDAY, JULY 28, 1916.

CUB—The Masque Ball (Comedy)	04930
MUSTANG—That Gal of Burke's (Two parts—Dr.)	04928-9

SATURDAY, JULY 29, 1916.

CENTAUR—The Haunted Symphony (Two parts—Drama)	04931-2

SUNDAY, JULY 30, 1916.

BEAUTY—A Germ Gem (Comedy)	04933
GAUMONT—Reel Life (Mutual Film Magazine)	04935
VOGUE—Bungling Bill's Dress Suit (Comedy)	04934

MONDAY, JULY 31, 1916.

AMERICAN—The Dreamer (Two parts—Drama)	04936-7
MUTUAL STAR PRODUCTION—Judith of the Cumberlands (Signal—Five parts—Drama) (No. 122)	

TUESDAY, AUGUST 1, 1916.

VOGUE—Painless Extracting (Comedy)	04938

WEDNESDAY, AUGUST 2, 1916.

BEAUTY—Daredevils and Danger (Comedy)	04940
GAUMONT—See America First No. 47 (Scenic)	04941
—Kartoon Komics (Cartoon)	04941
MUTUAL WEEKLY—Number 85 (Topical)	04939

THURSDAY, AUGUST 3, 1916.

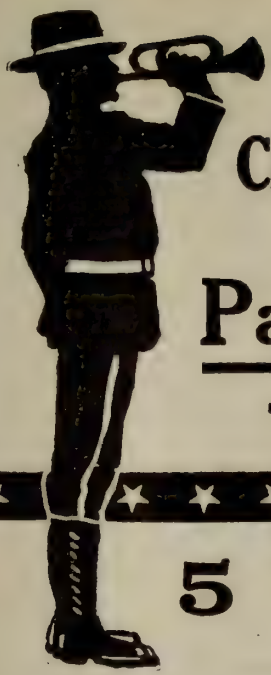
AMERICAN—The Madonna of the Night (Three parts—Drama)	04942-3-4
MUTUAL STAR PRODUCTION—Foiled in the Forest (American—Five parts—Drama) (No. 123)	

FRIDAY, AUGUST 4, 1916.

CUB—When Jerry Comes to Town (Comedy)	04947
MUSTANG—Sandy, Reformer (Two parts—Drama)	04945-6

SATURDAY, AUGUST 5, 1916.

CENTAUR—Fate's Decision (Two parts—Drama)	04948-9



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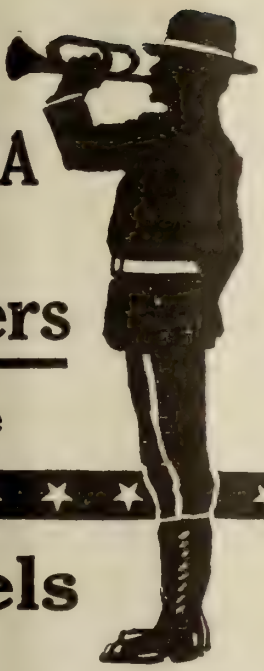
will
Pack the Theaters
To See This Picture



5 Thrilling Reels

Photographed by Authority of the United States War Department

"Uncle Sam Awake"

Read the Authorization:

The Infantry
The Artillery
The National Guard
Aero Fleet in Action
Wild Cavalry Charges

WAR DEPARTMENT
The Adjutant General's Office
WASHINGTON *May 24, 1916.*

FROM: *The Adjutant General of the Army.*
TO: *Commanding Officers, United States Troops within the Continental Limits of the United States.*
SUBJECT: *Moving Picture Films.*

This note will introduce the representative of the Laurence Rubel Service Company, which has been authorized by this Department to make moving picture films of Army scenes for publicity purposes. The Secretary of War directs that every assistance possible be furnished him for the purpose specified. (Signed) G. W. READ, Adjutant General.

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Scenes never before allowed to be shown. Exactly what every American wants to see. How do we build an Army? Why do we need one? Where do we get the men and equipment? Is preparedness up to the Army or to Congress? What have we done with the millions of dollars? What happens to a man after he enlists? How can a private soldier get to West Point? If War was declared tomorrow would you have to enlist? All these questions clearly pictured.

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HUGH A. FARGO
Imperial Film Manufacturing Company
547 Peoples Gas Building, CHICAGO
Phone Harrison 1813

At Hotel McAlpin, New York City, After July 25th

Stories of the Films

General Film Co.

ESSANAY.

A BROTHER'S LOYALTY—(Two Parts—July 25).—The cast: Paul, the minister (Francis X. Bushman); Hal's wife (Beverly Bayne); the detective (E. H. Calvert).

Hal neglects his wife and small child, having fallen in with an idle crowd in a cheap pool hall. Counterfeit bills are prevalent around the pool room and Hal gets one and unwittingly passes it. The detective finds him at the home of his brother, Paul. The minister before the detective arrives persuades the brother to change identities for the sake of his family. Thus Paul is sent to prison. Hal takes his place as the preacher and goes into the pool hall distributing religious leaflets. By accident he discovers the counterfeiting plant in the basement and the detective and several policemen raid it. Hal reveals his identity and his brother is pardoned. Thereafter Hal and his wife are among Paul's most devout parishioners.

CANIMATED NOOZ PICTORIAL NO. 13 (July 26). Canimated Nooz is able to announce with this issue that it has obtained the services of Mr. and Mrs. Vernon Shanty to demonstrate the new dances on the screen. "Walking the bow-wows" is the dance offered an anxious public. "Get a hammerlock on your partner, a little wicked music and the rest is simple," Mr. Vernon Shanty declares. Dreamy Dud takes his boss, Carlson, into his confidence this time and permits him to share honors on the screen. The cartoonist appears drawing his famous figures, who perform on his drawing board instead of full screen. Canimated Nooz shares a reel with Western scenic.

REPENTANCE—(Three Parts—July 29).—The cast: Arthur Bennett (John Lorenz); Helen Neal (Anne Leigh).

Helen Neal will not believe in God. Arthur Bennett, studying for missionary work, is a boarder at the Neal home. He loves the girl and she loves him. But he gives her up when she refuses to believe. He gets an assignment to India. The girl realizes that her disbelief has caused her to lose him. After many months an epidemic of disease breaks out in her home town. Instead of fleeing she stays and nurses the sick. Exhausted by her constant labor she is called upon to nurse Arthur Bennett's mother.

In the meantime Bennett has been through just such experiences in India. He catches the disease himself and after recovering returns home to rest. Just as the girl has nursed his mother back to health he arrives. He finds that through all the suffering she has witnessed she has returned to his faith and no further obstacles confront the two.

KALEM.

BLACK MAGIC (No. 15 of "The Social Pirates"—Two Parts—July 31).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Carson (E. Forrest Taylor); Grant (Ronald Bradbury); Rulu, the mystic (Rupert Dell); Wallace (Frank Jonasson); Mrs. Wallace (Helen Selbie); the detective (Edward Clisbee).

Rulu, a crafty mystic, holds the banker's wife, Mrs. Wallace, under the spell of his hypnotic power. While in this unknowing state she aids him to rob her husband's safe. Mona and Mary learn of her plight and determine to aid her. Mona attends one of Rulu's seances, and seems deeply impressed. Later she tells Rulu that she is a ward of Mr. Wallace, and that she fears she is being defrauded of her inheritance.

With the aid of Carson and Grant, the admirers of Mona and Mary, who have helped them in the past, a trap is laid for Rulu into which he walks eagerly. By skillfully arranging events the girls succeed in securing the return of the stolen money and the exposure of Rulu. The closing scene finds, two happy couples looking forward to a more serene future than has been the lot of Mona and Mary in their crusade against social vultures.

THE PEACH PICKERS (July 4).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); "Big Bill" (A. Edmondson); his wife (Eileen Godsey); the fly cop (Freddie Fraelick).

"If you fellows are caught flirting once more I'll give you ten years making little ones out of big ones," the judge tells Ham and Bud as the picture starts. But no sooner do the doors of the jail open than the two start on their career again. In the park they run afoul of "Big Bill," as husky as his name, when they grow too attentive to his wife, Eileen. "Big Bill," after wreaking his vengeance on them, reports to the police and, Freddie, disguised as a very attractive maiden, is sent on the trail of Ham and Bud. Events work up to as lively a finish as any Ham comedy has ever boasted with a rapid-fire chase by boat in which Ham and Bud succeed in eluding their pursuers.

THE PSYCHIC PHENOMENON (July 7).—The cast: Sis Hopkins (Rose Melville); Nobody Home, the butler (Henry Murdock); Prof. Spark Plug (C. D. Peruchi); I. B. Overwork (Richard Purdon); his wife (Olive West); Miss Overwork (Mary Kennedy); Overwork's clerk (Arthur Albertson). Produced by Robert Ellis.

Sis is deeply impressed by the lecture of Prof. Spark Plug, the hypnotist, and she prevails on her butler admirer to purchase a copy of the professor's book, "The Power of the Eye." Sis practices before her mirror in the Overwork home, where she is maid, until she decides that she is some "hipponotist." Her employer, I. B. Overwork, has finally given way under the strain and returns home at mid-day to rest. He mixes a much-needed sleep potion for himself and after sipping of it sits down to rest.

Sis enters and tries out her hypnotic ability. The sleeping potion gets in its work about the same time and Overwork goes off to the land of dreams. The overcurious butler sips a little of the sleep potion as he listens to Sis's boasting of her ability and when she shows how she did it he too falls in a trance. It's a great day for Sis until she discovers that she can't wake the pair up and then there is a great commotion before matters are straightened out.

TO SAVE THE ROAD (No 87 of the "Hazards of Helen"—July 8).—The cast: Helen (Helen Gibson); Senator Brown (G. A. Williams); road superintendent (P. S. Pembroke). Written by Homer Eon Flindt. Produced by James Davis.

The vote stands a tie on the railroad bill that will mean ruin to the Western line should it pass the State Legislature. By getting Senator Brown, who is aboard a liner quarantined in the bay, to the Capitol the day will be saved. The road superintendent takes a daring chance and aboard a motor boat succeeds in smuggling the Senator ashore and to a Western special which speeds off towards the Capitol of the neighboring State. The rival corporation wires ahead to the sheriff to stop the train at Lone Point and arrest the Senator for breaking quarantine.

Helen foils the plan and the special shoots ahead, but the sheriff and his deputy climb aboard another engine in pursuit. By taking a short cut across the hills in an auto Helen succeeds in getting aboard the Senator's special with an important message telling of the relay special that is waiting for him just across the State line. As they near the line of safety the sheriff overtakes them. With his deputy the officer climbs down on the cowcatcher to jump aboard the Senator's special.

Helen conceives a daring plan and quickly puts it into execution. She climbs to the top of the engine cap and jumps to the guide ropes swung across the track, a second later dropping to the cab of the pursuing engine. In another minute she is at the throttle backing the engine up while the sheriff sees his quarry speeding across the State line to safety.

THE BAGGAGE SMASHERS (July 11).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the telegrapher (Eileen Godsey); the flagman (Freddie Fraelick); Bad Bill (A. Edmondson).

The wild romance of Ham and Bud, hardened men of the road who arrive in the frontier village, and, touched by the beauty of the telegrapher, actually consent to take a job. They become official baggage smashers at the station. It isn't a cinch of a job with a gun-toting mad man roaring around and a pesty sheriff who has received word that there is a large reward out for the capture of Ham and Bud. They lead an exciting life with one mishap after another until they finally climb aboard another freight and leave town by the same means they entered.

THE QUACK QUAKERS (July 12).—The cast: Flo (Ethel Teare); Peter Pinkham (H. L. Davenport); Ezra Pinkham (Gus Leonard); Tom (Victor Rottman); Bennet (G. Hopkins). Written by Samuel J. Taylor. Directed by Harry Millarde.

Peter Pinkham and his daughter, Flo, are a gay pair, living a frolicsome life. Tom, of the Peaches and Cream Musical Comedy Company, sees Flo at the beach and decides then and there that she would be a wonderful acquisition for the stage. He learns her address and by his glowing description induces the manager of the show to accompany him to her house. Before he arrives, however, Peter, and his daughter have received word that Ezra, their wealthy Quaker uncle, is coming to visit them and "hopes to see you living the peaceful Quaker life."

Peter and Flo immediately don the sombre garb and daring statuary and playing cards are hidden from view. When Tom and the manager enter they find, not the pretty and gay Flo of the beach, but a sombre unattractive maiden. The manager voices his vigorous disappointment and leaves in a rush. Ezra arrives to find the personal appearance of his cousins satisfactory, though he is a bit uneasy over finding of a playing card, a liquor decanter, and the discovery of the daring art objects.

Tom, smitten with Flo's charms, returns in Quaker costume, determined to go the limit to win her. But he is surprised to meet Flo once more in gay array, for when the elder men temporarily left the room she determined to visit the manager herself. More complications follow, and life from then on is a quick change of clothes and temperament back and forth for Flo before Tom and Ezra prevail on father to allow Tom to marry her that he might teach her to mend her ways and be more dignified and sedate.

THE WISHING RING (July 14).—The cast: Sis Hopkins (Rose Melville); Uncle Jerry (Richard Purdon); T. Jeremiah Spinach (Henry Murdock); Detective Slick (Arthur Albertson); Widow Simpson (Olive West); her daughter (Francis Nemoyer); the village smithy (C. D. Peruchi). Written by Frank Howard Clark. Directed by Robert Ellis.

Reading romantic novels has Sis dreaming of soul mates and dauntless heroes. So, when the village smithy makes her a nail ring and says that she shall have three wishes, she turns down his proffered love and wanders off in the fields to read her novel. "Gee," she sighs, "I wish I had a soul mate!" And, lo and behold, T. Jeremiah Spinach drops from the air at her knees. Sis does not know that T. Jeremiah, otherwise known as Rogue's Gallery No. 1, was escaping from a detective and had involuntarily fallen down the embankment. The pursuing detective and the rivalry of the village smithy bring on complications galore before T. Jeremiah is finally walked off to justice and Sis finds consolation in the huge reward given her for his capture and the love of the smithy.

THE BROKEN BRAKE (No. 88 of the "Hazards of Helen"—July 15).—The cast: Helen, the operator at Lone Point (Helen Gibson); Johnson, construction foreman (George Routh); his assistant (P. S. Pembroke); the doctor (G. A. Wiliams). Written by E. W. Matlack. Produced by James Davis.

In a scuffle between the assistant foreman and a discharged employee at the mountain construction camp the latter's revolver is fired, bringing about a dynamite explosion that severely injures many of the men. The crude medical aid of the camp will not suffice so the foreman and his assistant determine on the dangerous expedient of loading the men on a freight car and coasting down the grade to the Lone Point station. After word is sent ahead to Helen to secure surgeons from headquarters the start is made. When the car is hurtling along at great speed the foreman and assistant suddenly discover that the brakes will not work.

The assistant leaps to the ground, and, though badly hurt, succeeds in getting word ahead by tapping a wire. With the special bearing the medical staff rushing towards the station Helen's bravery and quick wit are put to a stern test in averting almost certain disaster. An audacious leap from horseback to a freight train and back again, and the manipulation of flying switches that shows the trains missing collision by a matter of inches form the thrilling climax of this "Hazard."

LUBIN.

OTTO, THE SALESMAN (July 24).—The cast: Otto (Davy Don); Mary (Patsy De Forest); foreman (Bernard Siegel); floorwalker (George Egan). Written by Mark Jonak. Adapted and directed by Edwin McKim.

He was only a hard-working ribbon clerk, but he had a heart. Each morning after taking his exercise at an open window in his attic room (which consisted of twelve deep breaths) he would go to toil in a department store. He gazed at Mary, a shop girl, and for many days

he loved her devotedly. But a villainous foreman comes into the plot. The foreman asks Mary to come to his office after six o'clock. Otto overhears and decides to disguise himself as a bunch of ribbon behind the counter. The working people are leaving for their homes. Mary is in the foreman's office; he is telling her of the pretty future there would be for her if she would only care for him. She refuses and leaves. Otto rushes out to the front door, tells Mary he has heard all, begs her to become his other half. She remarks, "When you have proven to me that you are really a man, I will marry you. Until then, suffer." With this remark Otto faints.

Next morning Otto is all dressed up. When she gets a look at him, Mary is thrilled. The foreman after many attempts finally plans to meet Mary at the bridge near the river at twelve. He tells her it is important and means everything. Mary is seen on the bridge. The villainous foreman walks up to her; they speak for awhile. He offers her large diamonds of all descriptions, but she refuses them. Then he plans to carry her off. He suddenly blows a whistle and on come his confederates. They are about to take her away when Otto makes his appearance; he stops them with a huge gun. He gives Mary the gun, tells her to hold the assistants at bay while he goes over to the foreman, slaps him in the face, and offers him a choice of swords. They start fighting the duel while Mary is keeping back the thugs. Otto backs the foreman right into the river, then he goes to the thugs, and throws them into the river, too. Mary holds her arms out and makes Otto her hero.

BY RIGHT OF LOVE (Two Parts—July 25).—The cast: Muriel Fulton (Velma Whitman); Dan Moulton (Jay Morely); Manager Farrel (Robert Gray); Mr. Fulton (Melvin Mayo); Katie (Marcia Moore). Written by C. J. Harris. Directed by Leon D. Kent.

Muriel, daughter of Fulton, a wealthy manufacturer, imagines herself in love with Farrel, manager of the works, though in reality she is more dominated than attracted by him. Farrel has usurped authority at the plant, and insists upon a cut in wages of the men. Dan Moulton, one of the workmen, living with his invalid sister, Katie, incurs Farrel's enmity but, nevertheless, takes the part of the men in opposing the cut. During a ball at Fulton's home, Dan presents his plea to the manufacturer, pointing out that the wages of the poor should not be reduced so long as Fulton has money to spend on entertainments. His arrival interrupts Farrel in a proposal to Muriel just as she is about to accept him. When the girl hears Dan's masterly plea, and listens to his accusations of Farrel, she sees the vast difference between the two men, and delays her acceptance of the superintendent. She takes Dan's part, and wins the cause of the men.

Katie, Dan's sister, wins a prize at the state fair for needle work, and when Muriel at length yields to Farrel's pleading and consent to marriage, she goes to Katie with her wedding dress to have the girl embroider it. Katie's eyesight is failing, and Dan has forbidden her to work, but at the sight of the money which Muriel offers, Katie consents, and works on the dress in secret. Farrel, to make good his hold on Fulton, bribes a city official, but contrives to make it appear that Fulton is the briber. As the wedding day approaches, Muriel wavers in her decision to wed, but Farrel threatens exposure of her father in the matter of the bribe, and she again consents. Katie is finishing her work, but is discovered by Dan, who takes away her lamp. She gets a candle and continues her sewing. The dress is finished just as the candle fades, but when Dan enters he finds the girl blind. He learns that the dress is for Muriel, and is fierce in his realization that again the wealthy have taken toll from the poor.

The next day Muriel and Farrel go to Katie for the dress. There they meet Dan, and Muriel is heartbroken when she learns of the girl's misfortune. She pleads to be allowed to aid her, but Dan hands her the dress and the money she has paid his sister, and drives both Muriel and Farrel from the house. As a result of Dan's acting in ejecting Farrel, he is arrested for assault, and Fulton is arrested on the discovery of the bribe. It seems to Farrel that his triumph is complete. He is about to marry Muriel, and with the father in prison, he will be in complete charge of the factory. The shock is too great for the feeble Fulton, and he dies.

Dan, released on bail, meets Muriel, but refuses her request to be allowed to help Katie. Muriel has become distrustful of Farrel and declares that she will take a trip to Europe before the wedding. She carefully gives the appearance of going, but sends her maid instead, and disguised as her own maid, she keeps close watch on Farrel. Feigning interest in charity, she visits his office, veiled, and learns his true character. She succeeds in getting Katie into a hospital, also engages Dan to work on the Fulton place, posing before him as the maid. Believing her to be in as lowly a position as himself, Dan does not hesitate to show his love for her. Katie is brought home, and when the bandages are removed, it is she who tells Dan the real identity of the supposed maid. Muriel returns home with Dan, and finds Farrel. When he asks by what right the discharged worker is permitted on the place, she replies: "By right of love. He is the new superintendent of the factory and my prospective husband."

IN THE HOUR OF DISASTER (Three Parts—July 27).—The cast: James Gordon (Romaine Fielding); Mrs. Jordon (Mildred Gregory); Nell Rudge (Flora Lea); Nell's father (Bernard Siegel). Written and directed by Romaine Fielding.

James Gordon, a physician and surgeon, adopts Nell Rudge, the daughter of a shiftless laborer. The girl is sent to a boarding school and at the close of her last term, Gordon marries a society girl. Upon Nell's return from school, Gordon's fatherly interest in the girl is misconstrued by the wife, who is insanely jealous. Danby, an artist, who has rented from Gordon the adjoining country house, meets Nell and falls in love with her. Gordon's many attentions to Nell kindle the flame of jealousy in his wife and she orders Nell from the house. Nell's shiftless father, now a railroad employe, is discharged for drunkenness, and on the day Nell leaves home he and another discharged laborer rob the switch tower guard after having bound and gagged him. The train upon which Nell leaves meets with a head-on collision with a freight train, due to the tower guard. Gordon's wife, remorseful for her action in driving Nell away, seeks to intercept the train in an automobile, but she is too late to prevent the accident. Searching the ruins for Nell's body, she is frightfully burned. Nell is taken to the hospital and Gordon saves her life as well as that of his wife's. A reconciliation is effected, and wedding bells ring for Nell and Danby.

IT HAPPENED IN PIKERSVILLE (July 29). The cast: Exhausted Eddy (Raymond McKee); Spent Spencer (C. W. Ritchie); Vimless Victor (Billy Bowers); chief of police (Harry Loraine); Jiggs (Babe Hardy); Julia (Mabel Paige); janitor (Ben Walker); a policeman (Burt Bucher). Written by Fred H. Hayn. Directed by Jerod T. Hevener.

Sunday morning, Spent Spencer, Exhausted Eddy and Vimless Victor, three tramps, steal a bottle of whiskey from the box on the window sill of the home of Jiggs, owner of a distillery. But the box is knocked off and the other bottles are broken. Julia, Jiggs' wife, hears the crash and goes after the tramps with the broom. She calls Jiggs, but when he arrives the tramps have escaped. The tramps celebrate, but they attract the attention of a cop, who blows his whistle for assistance. The cops give chase and Victor and Spencer are caught, but Eddy, after being shot in the back, escapes by hiding in an ash barrel. The two are locked up and Eddy finds his way to Jiggs' distillery, next door to the police station.

In the distillery Eddy comes on a find, but desirous of letting his pals in, he calls to them to look out of the window, over the roof and down in front of the cell window, then, after he has filled himself up, he lies down for a nap. Unfortunately Jiggs and Julia come in to get some papers Jiggs has forgotten. Jiggs investigates as Julia guards Eddy with a pistol. Understanding the situation, Jiggs attaches the hose to the slops vat. In the cell the tramps become hilarious and the police captain sends to learn the cause. The police goes into the cell a moment after Victor has imbibed a generous amount of the slops. He spies the hose and takes a good drink himself.

When Eddy is awakened, Julia recognizes him. She gives him a pummeling and kicks him downstairs, after which the two march him to the police station, where he is thrust in the cell with the others. Angered at the slops the police attacks the tramps, but Eddy locks the cell door and they beat him up. The police calls for help, but the other policeman cannot get in, so they turn the hose on the men to subdue them, but the "cops" get most of the water.

OTTO, THE GARDENER (July 31).—The cast: Otto (Davy Don); Lady Dora (Patsy De Forest); Wm. Kent (George Egan); James Gordon (James Cassady). Written and directed by Edwin McKim.

Otto is a gardener working in the gardens of the lovely and accomplished Lady Dora. Otto is in love with her, but, of course, his station in life forbids him to even speak to her. He sends her flowers, signing "Your Adorer." The Lady is anxious to know who her unknown admirer is.

Lady Dora is much courted, but she will have none of the millionaires who pay her such ardent attention and dismisses their love offerings saying that when she marries she will marry a prince. James Gordon and William Kent, two of her latest admirers, who have been rejected, plan revenge. On being told of the gardener's love for the Lady Dora, they go to him and tell him how easy it is to realize his dreams. They tell him they will furnish him with funds to dress, to buy her presents and then he can marry her.

Otto falls for this, and they dress him as a prince. He is taken into the mansion where he is introduced to Lady Dora. She falls in love with him, and he tells her of his castles, etc.

Then Otto regrets his bargain and goes to the men, saying he is through, but they urge him on by filling his pockets with money. They only await until she finds out he is not a prince. A great reception is held in honor of the prince. He, of course, is funny and he is only found out when his mother, who has learned of his acts, enters the mansion and lets the "cat out of the bag." Otto is kicked out and loses his job.

BIOGRAPH.

A NATURAL BORN GAMBLER—(Two Parts—July 24).

It is the meeting night of "The Amalgamated Calcimine Artists of America" and Hostetter Johnson is busily occupied refilling the gin bottles for the evening rush. The meeting is all ready to proceed when the president notes the absence of an important member—Bert Williams—the walking delegate. Presently Williams makes his entrance in high hat and frock coat. The fact that the meeting is waiting for him does not prevent him from taking his usual "five fingers" at the bar, nor does the fact that he has no money to pay for it make any difference when one can simply call for the slate and chalk it down.

Being duly "oiled up," Williams enters the meeting room and is called to account for back dues. These he pays. After the regular business of the meeting, he consents to carry Limpy Jones, a sufferer of the gout, home. On their way home it is necessary to pass through a graveyard. They hear a couple of chicken thieves dividing their haul say: "Thar's one for you—and one for me," and think it is the devil and the Lord dividing their souls. Limpy Jones is dropped off Williams' back, and both run for life. Despite his gout Limpy Jones passes Williams on the road, while the chicken thieves follow later. Williams explains his experience in the graveyard to the thieves, and they tell him of dividing their haul, whereupon Williams explains that he knew it all the time. They all go back to the meeting room, where Limpy Jones is relating his story of the graveyard episode. Williams then suggests that they confiscate the birds in lieu of the fright received.

Still peeved over the money he had to pay as dues, Williams suggests that he and the secretary "roll the bones," and they are well under way when the president comes in and puts an end to it. Later a poker game is started. That, too, is well under way when a guard outside brings the news that a detective is coming in. Chips, cards, money and all other implements of the game are thrown into a drawer, and Williams starts preaching to the meeting on the evils of gambling. He forgets, however, that he had an ace of spades up his sleeve and while emphasizing an important passage in his lecture the card falls to the floor. This is evidence enough for the detective, and he goes for the reserves.

In the meantime the game is again resumed. Luck being against Williams he suggests that Limpy Jones take off the one shoe and have his foot bare—to pass along the aces when needed. They are betting on a big pot, watches, all the chips, money, in fact, everything being in it when the game is raided. The next morning the Judge hands him a ten day sentence.

A SAILOR'S HEART—(Reissue—July 24).—The cast: The sailor (Wilfred Lucas); his first sweetheart (Bess Meredith); his second sweetheart (Blanche Sweet); his third sweetheart (Claire McDowell); notary (Charles H. Mailes); priest (W. Chrystie Miller).

A sweetheart at every port has ever characterized the sailor, but it is believed that the sailor in this comedy carries the tradition a trifle further. Perhaps he was sincere for the moment in his declaration that each girl he met was the first and only, but with a sweetheart at home and one in another port and a wife in still another, fate dealt very kindly with him. He was the victim of his own impulse and paid back in his own coin, went his merry way.

THE BILLIONAIRE (Reissue—3 Parts—July 26).—The cast: Pansy Good (Gertrude Bambrick); John Doe (Charles H. Mailes); Bantiste (Dave Morris); Mr. Peppercorn (William Sloane); Mrs. Peppercorn (Laura La Varnie); Flora (Isabel Rea); Ping Pong (Bud Ross).

John Doe, "The Billionaire," decides to spend the week-end in Gay Paree and Monte Carlo, and leaves, taking with him Ping Pong, his valet, and a retinue of servants. Mr. and Mrs. Hotspur Peppercorn, newly rich and ambitious to marry their daughter, Flora, to a nobleman, sail on the same ship with Doe. Doe startles Paris with his lavish spending and is eagerly sought. The Peppercorns go to Nice in

hopes of mingling with nobility, and Doe takes a trip to Monte Carlo.

Pansy Good, a cabaret singer in Nice, gets in bad and loses her position. At the same time Signor Baptiste, the frappe tenor, finds a photo in his wife's possession, and, determined to find the original, leaves his wife, pleading poverty as an excuse, telling her he cannot see her share his misery. Doe breaks the bank at Monte Carlo and becomes a philanthropist, giving all his winnings to a pretty woman who has lost heavily and is about to take poison. She gives Doe a card written in French. Curious to know what it means, he asks the waiter to read it. The waiter refers it to the manager, who orders Doe and Ping thrown out. Determined to know what is on the card, Doe saves a life, when he hands it to a stranger who is about to shoot himself. The mysterious card breeds wholesale duelling. The stranger challenges Doe to a duel and leads him to the field of honor.

Doe changes his mind about duelling when he sees the size of the crowd awaiting him, and decides to "beat it." He and Ping make their escape in an airship, and when Ping throws a bomb at his pursuers he loses his balance and falls out. Pansy Good is having a heated argument with the manager of the hotel about her bill when Doe arives. Upon learning of her misfortune he pays her bill. Pansy is grateful and Doe loses his heart.

The Peppercorns meet Lieut. Ladislas, a distinguished Hungarian officer, who takes Mrs. Peppercorn and Flora on a sight seeing tour. Peppercorn plans to entertain the telephone operator that night, and feigns a headache to get away from Mrs. Peppercorn. Doe and Pansy decide to do the town, and in Cafe Chantant Doe is recognized by Baptiste as the American whose picture he found in his wife's possession. Baptiste vows vengeance and challenges Doe to a duel. Pansy is introduced by Doe as the great American Song Bird and her singing makes a decided hit. Baptiste meets his old friend Lieut. Ladislas, who introduces him to Flora and Mrs. Peppercorn. Mrs. Peppercorn is delighted to meet nobility at last and plans to capture "The Count" for her daughter.

Doe sees the mysterious blonde who gave him the card, but she disappears before he is able to reach her. Doe, Pansy and the Peppercorns attend a contest—Feet vs. Fists, between Mons. Achille Petipas, Savatist (kicker), and Tim Rafferty, an American pugilist. Doe places a big bet on Rafferty and wins. Baptiste pursues Doe. Doe accepts his challenge and engages Tim Rafferty as his bodyguard. Rafferty and Ping, arrayed in armor, meet Baptiste in Doe's apartment. The duel creates a panic in the hotel, and Doe's apartment is demolished. Doe decides to get back to Broadway, and Baptiste, revengeful, plans to follow.

Doe leaves for home with Pansy and Rafferty. Baptiste pays ardent court to Flora, and Mrs. Peppercorn, eager to exhibit the Count, sails for home. Doe announces he will build a theater for his protege and cables his architects in New York to start building a theater at once, and have it ready for him when he arrives. All records for theater building are broken by Doe, and when he reaches New York he announces the opening night. Pansy is billed as the main attraction, and Doe assures her of success. Mrs. Peppercorn, Flora and Baptiste occupy a box, but Peppercorn eludes Mrs. Peppercorn and escorts Fluffy Flash, a show girl.

The Billionaire Theater is opened with pomp and ceremony; Tim Rafferty as head usher is kept busy straightening out arguments with his fists. Mrs. Peppercorn creates a scene when she sees Peppercorn with Fluffy and pulls him out by the ear. Doe's troubles begin when the company refuses to work with a non-union actor. The audience becomes impatient and threatens Doe if he does not open the show. Doe announces to the audience that he will continue the performance and play the leading part himself. He is wildly applauded and with the aid of volunteers the performance is continued.

Doe introduces his latest discovery, Pansy, but she proves a failure, and when a new moon effect he has invented refuses to work, Doe and Pansy are left singing to an audience of two, Rafferty and Ping. Doe, disgusted with his new venture, concludes the performance by inviting Rafferty and Ping to accompany him to the minister's. Doe again becomes a philanthropist, gives his theater away to a newsboy and marries his "star."

VITAGRAPH.

THE MUSICAL BARBER (July 17).—The cast: Barber De Goat (S. Rankin Drew); Grand Daddy (Edward Elkas); Mother (Louise Beaudet. Written by Frederic Chapin. Directed by Edmond Stratton.

De Goat only barbers to earn enough to keep supplied with musical instruments and he certainly keeps a goodly stock of them. Between (also during) shaves he amuses himself by playing solos on the violin or whatever instrument happens to be near at hand. Even when he is running the "scythe" over the chin whiskers of an unfortunate victim, he cannot resist the temptation to play a one handed seranade to himself on the flute.

Intent on his music, he allows the weapons of his trade to wander aimlessly over the countenances of his customers with tragic results. When a Chink finds that his queue is among the missing, a fond mother sees her Percy shorn of his curly locks, and Wild Bill from out Nevada way misses half his hirsute adornment, bedlam is cut loose and the barber shop is ransacked. De Goat manages to escape his pursuers by hiding in a lunatic asylum, but when the superintendent sees him, he extends a cordial invitation to sojourn for a while in a padded cell.

AT THE HEADWATERS OF THE DELALVEN (RIVER OF THE VALLEY).—On same reel as foregoing.—This subject shows the wonderful water falls of this river in Sweden, rivaling our own Niagara, which are harnessed and utilized in running sawmills.

THE FUR COAT (July 21).—The cast: Harold (William Dangman); Owner of Grocery (George O'Donnell); Village Belle (Shirley Moore); The Tramp (Ralph Whiting). Written by Edward J. Montague. Directed by Frank Currier.

Harold, on the strength of a letter telling him of a large legacy left to him, wrecks the grocery store in which he is employed, then dates up the village belle for a swell dinner. A second letter informs Harold that the money cannot be found, and that his legacy consists of one fur coat. Determined to make a splash in the village, he dons the coat and keeps his appointment with the belle, although it leaves him broke when she is done satisfying her Broadway appetite. Uncle Ben, the pawn broker, comes in handy and after much haggling over the price, he relieves Harold of the legacy. When Harold learns that his uncle's fortune was sewed up in the lining of the coat he has some job getting the "benny" back, but he finally succeeds and recovers the cash.

A CHEAP VACATION (July 24). Camp life doesn't agree with Harry and Ralph, two henpecked husbands, but when their wives decide on this style of vacation in order to save expenses, they are forced to go along, and incidentally take all the cumbersome paraphernalia necessary to this enjoyable (?) pastime. The unfortunate hubbys soon see that their lives will not be worth much if they continue camping, so they resort to strategy.

The tramp they hire to make camp life miserable for their wives does his work thoroughly, and after they find themselves in many embarrassing situations, the women decide that camp life is not what its "cracked up" to be.

A JEALOUS GUY (July 28).—The cast: Brother (Hughey Mack); Wifey (Jewell Hunt); Husband (Billy Baxter); Maid (Yida Ramona); Butler (Ed Dunn). Directed by Lawrence Semon. Written by Lawrence Semon and Graham Baker.

Who said he's dead? The bullet hasn't been invented yet that could pierce the hide of Hughey. While calling on the wife of the most jealous man on earth, Hughey is made the target for a volley of shots from that worthy's revolver. Hubby shoots with telling effect—he has no regard for the high cost of trousers. In the midst of the battle Hughey drops, apparently dead, but as the police nab the murderer the "corpse" starts rolling down stairs carrying all before it. It then gets up, rushes to wifey's room, and nabs a couple of burglars who were stealing a priceless necklace. After the rumpus is over he explains to hubby that he is his brother-in-law, a detective by trade, and hubby requests him to kindly refrain from kissing his wife, as he woud rather have that pleasure reserved for himself.

Universal Film Mfg. Co.

L-KO.

LIZZIE'S LINGERING LOVE (Three Parts—July 25).—The cast: Jailbird (Alice Howell); Opium Fiend (Phil Dunham); Manager Underworld Den (Fatty Voss); Assistant Manager (Bill Bevan).

Her term was over and she stood on the outside of the prison grasping the few dollars the institution had provided her. She had determined to go straight, but the underworld folks with whom, before her going up, she had rendered service not easily replaced, wanted her back. Her day of release was chalked by the boss of the den which had been her hangout, and his crooks were there to extend the glad hand. These worthies, posing as friends to the newly liberated, lifted the precious dollars needed for the new start, and the late jailbird found herself under their guidance among her old cronies. The "go straight notion" wasn't entirely killed and they found she had lost her former congeniality. Over strenuous efforts on the part of the boss to revive the old spirit drove her to an attempt to end it all.

At this point the hero entered, saved her, persuaded her to live a little longer, and won her heart. She stepped blithely forth to start anew, but met up with the underworld folks again and strong arm methods convinced her of the good policy of joining their operations.

She served as an outpost to their burglar jobs with good success, until at a millionaire's home where the haul of the season was due for a gathering, she met up with a mouse. This drove her unceremoniously into the privacy of the home, where she found she was aiding in the sacking of the house of her hero.

She turned on her pals, protected the sick mother, returned the family jewels, and then stepped out of his life forever—but being the last one out ran into the lately aroused cops, her exit being badly marred by her efforts to gain headway on the flatfoot hot step of the protectors of peace.

IMP.

WON BY VALOR (July 27).—The cast: Bertram Marshall (Howard Crampton); Ellen, his daughter (Sydell Dowling); The Groom (Sidney Bracey). Written by Catherine Carr. Produced by Robert F. Hill.

A new groom is engaged by Marshall as an instructor for his daughter, Ellen. Her horse runs away and she falls off, whereupon the groom, in picking her up, kisses her. She resents this, but does not tell her father. She is not so averse to being in love with the groom, however, as he is very handsome and distinguished looking.

The next week the Marshalls give a ball. Two crooks gain entrance and are robbing the ladies' dressing room when the groom discovers them and tries to stop them. Ellen enters and fires her tiny revolver at the crowd, wounding the groom. When she sees who it is she accuses him of being an accomplice.

But the groom is recognized as Lord Deering. He says he came disguised as a groom to win Ellen's hand, knowing that she despised titled fortune-hunters. So there is no further obstacle to a happy marriage.

THE CIRCULAR ROOM (Two Parts—July 28).—The cast: Stuart Travers (Ben Wilson); Maida (Edna Hunter); Count Orloff (Charles Ogle); Von Tahn (Joseph W. Girard). Written by William Addison Lathrop. Produced by Ben Wilson.

Stuart Travers, the son of an American steel magnate, falls in love with Maida, the ward of Count Orloff. The count is the head of a league plotting the destruction of American munition plants. They hold their meetings in a secret circular room which can be entered only by way of a secret panel. At a meeting of the league there is produced a new type of infernal machine with which they hope to destroy the Travers steel plant.

A certain Von Thahn, one of the league, is also in love with Maida. He proposes and is furious when she refuses him. Maida then follows Von Than to the secret room and while looking for the spring to open the panel she overhears them plotting the ruin of the Travers steel works.

When the plotters leave Maida hides in a closet to escape discovery. Just as Von Tahn, the last to leave, is passing the closet Maida drops something and is discovered. Von Tahn binds her in the circular room and sets the machine for five minutes past nine. He then leaves and overtakes his confederates. When he tells them what he has done they upbraid him and all return.

Meanwhile, Maida has managed to knock the receiver off the telephone and phones Stuart to come at once. He rushes to the scene with a policeman and just succeeds in getting Maida out in time. He himself is a trifle too late and is knocked unconscious by the explosion. However, Maida finds him still alive, and as the conspirators are arrested there is no obstacle to their happiness.

MUTINY (July 30).—The cast: Capt. Gant (Albert MacQuarrie); Warren Gillcrest (Jack Holt); Grace (Lucille Younge). Written by Ben Cohn. Produced by Jay Hunt.

Captain Gant is a hard man. The closest he had ever come to having a friend was in the person of his mate, Warren Gillcrest. The captain was hated by his men. A few hours out of port, the men's dissatisfaction over their treatment comes to a head and they are on the point of attacking the captain when the leader counsels the men to wait until the ship is further away from land. The captain sees the signs of dissatisfaction among his men and returns to his cabin to prepare for it. As he starts down the gangway his attention is suddenly attracted to one of the hatchways and, watching unobserved, he sees a slight figure, dressed as a boy, emerge. When the captain confronts the stowaway the shock causes the stranger to stagger backward. Gant, seeing that it is a girl, takes her into his cabin and then attacks her.

Gillcrest has overheard the scuffle and realizes what is going on. He is unable to stand the thought of the girl being in the captain's

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power, and in spite of consequences, goes to her assistance. He and Gant have a fight, in which the captain is knocked out. Gillcrest takes the girl to the deck, and is on the point of lowering her to one of the boats when he looks back and sees the crew sneaking towards the captain's cabin.

The captain, meanwhile, has rushed on deck and finds himself in the midst of the men. They have a fierce fight and the captain is about overpowered from numbers when the leader is knocked out. The others hesitate, and at this moment Gillcrest rushes in and the crew all quit fighting. Gant is down. The girl rushes up and they find that he is seriously hurt. Gillcrest and the girl take him to his cabin and try to ease the last moments, but it is all in vain and the captain slowly sinks. He gradually loses his strength and begs forgiveness of both Gillcrest and the girl and tells them that he has always been among hard people and that is what had caused him to become so hard. As they forgive him the captain sinks back and his life slowly leaves.

BISON.

FOR THE LOVE OF A GIRL (Two Parts—July 29).—The cast: Black La Rue (Harry Caey); His Mother (Bessie Arnold); Cliff Buckley (Joe Rickson); Jane (Olive Fuller Golden); Sheriff (Neal Hart). Written by Harvey Gates. Produced by Harry Carey.

Black La Rue was born on the Mexican border in times of raids and fights. His father was killed in one of the fights. The circumstances of his birth have in some strange way affected his character so that he can never see a fight without having an irresistible desire to join the fray. Cliff Buckley and his daughter, Jane, arrive in town. Black gets into a fight in front of their house and Jane makes him stop. He is attracted by the interest the girl has taken in him and later asks her father's consent to their marraige. When her father refuses Black is resentful and returns home in a gloomy mood.

That night he decides to come to town to drown his sorrows. Jane sees him and detains him, knowing that he is bent on some mischief. Meanwhile Cliff Buckley gets into a fight over a card game and is arrested by the sheriff. As they go out of the building Buckley struggles and accidentally kills the sheriff. Jane has been standing near with Black and they both hear the shot. They are the first to reach Buckley and, seeing the sheriff on the ground, quickly take in the situation. Black, realizing the position the girl will be in, confesses that he killed the sheriff.

The whole crowd has been drinking and a feeling against Black arises. He is taken in charge by a crowd who leave with him for the hills where they expect to hang him. He is taken to a tree overhanging the river, but just as they are about to hang him he manages to break away by making a wild leap for the river, far below. The men try to stop him but, by the time they can get to the river, Black has escaped. Black makes his way home and his mother looks after his bruises. Just before dawn, when he is preparing to leave the country, Jane comes in. She says that she has learned of his sacrifice and intends to wait for him. Black tells her that he is going away until he can master his strange obsession for fighting, and that he will then return. She promises to wait.

POWERS.

CREATING LIFE FROM A DEAD LEAF (July 27).—Produced by the Educational and Scientific Film Co. of New York City. This picture shows how a dried lettuce leaf, crumbled in a glass of water, can furnish nourishment for the growth of a whole colony of bacteria of various species. Also water fleas and fresh water devil fish (hydra) are shown in various stages of sexual reproduction or budding. Also Mexican sword fish, Japanese gold fish, etc., are shown.

JITNEY JACK AND GASOLINA (On same reel as foregoing).—Jack has a mule with a rubber tail. When he tries to stretch it so as to have more tail or more mule, Gasolina objects. She said it was not in the contract. So she kicked Jack way into the middle of next week. He landed on a train bound for the coast. So Gasolina is in New York, her tail in San Francisco and a flea was biting her in Kansas. So she joined her master. He shot the flea and they meandered home right merrily.

JOKER.

I'VE GOT YER NUMBER (July 29).—The cast: Mr. Binks (Wm. Franey) Mrs. Binks (Gale Henry); Village Constable (Chas. Conklin); Flo, cabaret dancer (Lillian [illegible]); Mr. Spinner (Milburn Morantl). Written by A. E. Bishop. Produced by Allen Curtis.

Mr. Binks, the henpecked husband of the stern Mrs. Binks, goes to a banquet at the Cafe Salome, but it is only because the occasion is one of the gravest business importance that she permits him to go. Being somewhat late, he drives his car to the cafe and there proceeds to drown his sorrows. Now comes along Mr. Spinner, who after speeding things up in the cafe, takes Flo, the cabaret girl, out for a spin. Being pretty tipsy he can't make his own car go so he swipes the nearest other one, which, unfortunately, belongs to Binks. During his joy ride Spinner does much damage in certain rural sections, ending up by smashing Slowton's monument, but Hank, the village constable at Slowton, gets the number of the car. Spinner returns Binks' car undamaged long before Binks is ready for it.

Well, things might not have been so bad for Binks the next morning when the charges were preferred against him for manslaughter, joy riding with pretty cabaret girls and destruction of valuable property, if a strange coincident had not occurred. During the most vital transaction of business affairs at the cafe, Binks, lying snoozing on a divan, dreams of the pretty cabaret girls; of his taking them out spinning in his car, of numerous smashups to the other parties, of getting away from the constable of Slowtown and of the very destruction of the monument of Slowtown.

So when Binks sees the warrant for his arrest, he actually believes himself guilty. He tips Hank, the constable, to give him time to make good the damages before his wife learns all. Mrs. Binks discovers Binks in the act of buying the girls hats and gowns to make amends. But Spinner arrives and explains all, so everybody is once more happy.

NESTOR.

ART FOR ART'S SAKE (July 24).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Fadeaway Ann (Robert Wilson); Her Pal (Harry Nolan). Written by Ben Cohn. Produced by Eddie Lyons and Lee Moran.

Fresh from Hicktown's leading emporium, Lee and Eddie arrive at the beach for a week's outing. "Fadeway" Ann, a notable crook, and her pal have learned that the house of a millionaire containing some valuable painting is left in the care of a drunken caretaker. To carry out their plan they decide to get a "sucker" to do the dangerous work. In search of the easy mark, Ann strolls along the beach and meets Eddie. She makes an appointment to see him that night.

Eddie proves a willing accomplice until the girl tells him that she is being plotted against and wants him to rob a house of some paintings that belong to her. Here he balks and Ann leaves him. Left alone, Eddie meditates over the matter and indulges free in wine. His courage receiving this impetus, he at last decides to aid the lady in distress.

Disgusted, Ann returns to the hotel and sees Lee hanging around. She again tries her sympathy "gag" and Lee falls for it at once. Learning she needs a protector he gladly agrees to get her "rightful possessions" and securing an outfit suitable to open an arsenal, he sets out. Eddie, meanwhile, fired with his new courage, knocks out the waiter when he demands his pay and, securing a wagon and tools, puts on a mask and hurries to the house.

The watchman is sleeping off a drunk, and after many trials Eddie at last gets in through the cellar door. Lee, too, arrives and after several attempts, manages to get in the house. He goes to some of the rooms and starts to overhaul the house, not knowing that Eddie is at work. The caretaker awakens and, seeing lights in the house, calls a policeman and investigates. They succeed in capturing the intruders.

A detective, however, has been following the crooks and at last hears them confessing the prearranged robbery of the paintings. He takes them in charge and hurries them to the police station. All the parties come together here and Ann, seeing "the police have the goods on her," states that she never saw the two rubes before. They are freed after a lecture by the judge to let "chickens" alone.

AN UNEXPECTED SCOOP (July 28).—The cast: Bert Allen (Richard Stanton); Jim Baker (Jack Wilson); Lesley Hartman (Myrtle Gonzalez). Scenario by Malcolm Strong. Produced by Richard Stanton.

The "Herald's" city editor gives Bert Allen, cub reporter, an opportunity to scoop the "Express" by detailing him to interview Lesley Hartman, the mysterious country architect of Barlow, who has just won the ten thousand dollar prize in the court house design contest. At about the same time, Jim Baker, veteran reporter of the "Express," sets out to scoop on the same story.

When Bert arrives at the Barlow station he looks about, wondering how he is to get out to the Hartman ranch. Spying the blacksmith shop across the street, and seeing a horse tied nearby, it seems likely that he can hire a rig without going further. Walking over to the "smithy," Bert is tempted to turn back when he sees a pretty girl drive past him to the station. But duty demands that he make haste and, besides, the girl holds a baby in her lap, which is discouraging.

Bert persuades the blacksmith to rent him a rig, but must wait until the smith has finished mending the wagon. While this is going on, Bert hears a scream from the pretty girl, whose purse has been snatched by a thief. Bert gives chase to the tramp and after a battle recovers the purse and hurries back with it. He then consents to take charge of the child for a few seconds. In the meanwhile, Jim Baker has arrived at Barlow, and has bribed the blacksmith to hire him the rig.

Bert sees his rival, Jim Baker, driving away with his rig, to steal the story. Bert gives chase with the baby clinging to his neck, and the girl, thinking the child about to be kidnapped, runs wildly after. Baker escapes, and Bert, too angry to explain to the girl, thrusts the baby in her arms and dashes away to whip the traitorous blacksmith. As they are about to fight, the girl comes up and learns what they are in search of. Thereupon she bursts into laughter, announces that she is Lesley Hartman, the architect, and that Baker will have his trip for nothing. Also, she is not married.

LAEMMLE.

THE MASK OF FORTUNE (July 29).—The cast: Fayette Durand (Marjorie Ellison); Edgar Pearson (Jack Connolly); Henry Durand (Malcolm Blevins); Gaston Du Valle (Bert Law. Scenario by Calder Johnstone, Directed by George Cochrane.

Fayette Durand has had since childhood a mysterious ability to foretell the future. Her father scoffs at her power, and an irksome antagonism arises between them. Henry Durand, the father, also objects to Gaston Du Valle as a suitor for his daughter's hand. So Gaston, wishing to exploit Fayette's power, induces her to leave home and establishes her as a professional medium.

A young man called Edgar Pearson calls on her several times to ask her advice about investments and finds that the advice is always sound. One day he asks her about a certain stock and she advises him to buy. Her father, not knowing who she is, asks her advice about the same stock. It is a choice between Edgar and her father. At last she decides to favor Edgar and advises her father to sell.

Later, Fayette's conscience hurts her and she reverses her decision. She rushes to the floor of the exchange and reverses her advice. As a result her father wins a fortune and Edgar loses all he has. When he rebukes Fayette for willfully ruining him, she takes pity on him and takes him to her father to try to make him return some of the money. Durand is immovable until Fayette lifts her veil. Then he relents and Fayette and Edgar are happily married.

BIG U.

PRISCILLA'S PRISONER (Two parts—July 27).—The cast: Priscilla Graves (Cleo Madison); Gerrard Maxime (Charles Gunn); Town Marshal (Ray Hanford); Mrs. Maxime (Mrs. Grassby); Mr. Maxime (Wadsworth Harris); The Judge (Frank McQuarrie). Written by Harvey Gates. Produced by Cleo Madison.

Gerrard Maxime leaves home with a friend because of a quarrel with his father. After tramping around the country for some time they arrive one day, hungry and tired, at the farm of Priscilla Graves, a girl who is working her own farm. Priscilla is saving up to pay off the mortgage on the farm and Gerrard arrives just as she is putting away her savings. She refuses to give them anything to eat, as they look so terrible.

Gerrard tells his friend of the refusal and also of the money and the two go to pick out a rock for a bed. Gerrard awakes in the night to find his friend gone. Guessing that he has gone to steal the money, Maxime follows and tries to prevent the robbery. Priscilla arrives just in time to capture Gerrard, the friend making his escape.

As punishment Gerrard is sentenced to work out his imprisonment on the farm. He is very happy, as he has fallen in love with Priscilla, until one day he is accused of stealing a horse and without being given a chance to clear himself is beaten by some farmers.

In the meantime his friend has gone home and told the Maxims of their son's plight. They come after him and find him in bed from his beating. Priscilla is, of course, astonished when she learns that Gerrard comes from a prominent family. When Priscilla next goes to her lawyer's to see about the mortgage she finds that it is paid. Gerrard then steps out and offers to be her prisoner for life. Does she accept? She does.

A GREAT LOVE (July 28).—The cast: Harold du Vane (Hayward Mack); Lillian (Mina Cunard); Neil (Vola Smith); Jim (Nobert Myles); Dave (Edward Brown). Scenario written by Fred Myton. Produced by Clifford S. Elfelt.

Harold du Vane and his wife have a misunderstanding, caused by Harold's attentiveness to his paintings. He and his wife quarrel and Harold tells her that he is going to some quiet place where he can work without interruption. A short time later, Harold arrives in the heart of the wilderness. Nearby there is a camp of an old woodcutter, Dave Woodward, and his daughter, Nell. Jim Smith, a young man, assists old Dave with his wood cutting. He has long loved Nell, but she has refused to take his love seriously. She and Harold meet and he recognizes her as a type he is desirous of painting. She is easily persuaded to pose for him. One day Harold realizes that Nell loves him and he feels a pang of regret for leading her on and neglecting his wife. He falls asleep beside a tree.

Nell's father is mortally wounded by a falling tree and Jim brings him to the cabin. Before dying, the old man places the care of his daughter in Jim's hands and tells him he hopes that they will marry. This thought is too much for Nell, and in an outburst she tells Jim that she could never marry him, as the artist has her love. She rushes out and hurries to the artist's camp. She throws herself in Harold's arms and declares her love. He tells her that he is married and that he must return to his wife. She begs him to meet her that night under the fourth tree. Harold goes to the appointed place and finds the fourth tree to be in the midst of a lake. On looking closer, he finds Nell beneath the water. Jim has crept to the place and accused Harold of murdering the girl, and just as Harold is about to be killed he is awakened by Nell playfully shaking him.

He can hardly believe Nell is real. He tells her that he is returning to his wife and that as a wedding present to Jim and herself he is leaving the picture. He returns home and hurrying to his wife room, finds that in his absence a little stranger has arrived. There is a happy reconciliation between husband and wife.

UNIVERSAL SPECIAL FEATURE.

ADVENTURES OF PEG O' THE RING No. 11, "The Stampede" (Two parts—July 10).—The cast: Peg (Grace Cunard); Doctor Lund, Junior (Francis Ford); Doctor Lund, Senior (Marc Fenton); Mrs. Lund (Jean Hathaway); Flip, the Clown (Pete Gerald); Marcus, the Hindoo (Irving Lippner).

Just as Peg is being rushed from the racetrack in an automobile, young Doctor Lund springs on the running board and grapples with the ruffians. He succeeds in rescuing her from their clutches. Marcus then reports to Mrs. Lund that he has again failed to get the letter. Mrs. Lund is furious. A few minutes later the doctor comes in and, seeing the two men there, gives them a thrashing and throws them out of the house. Mrs. Lund meets them outside and tells them to try once more to "get" Peg.

The Doctor now goes to Peg's tent at the circus to give her the letter which he has been keeping for her. But she overhears the ruffians planning to get it, so gives it back to him for safe keeping. Marcus and his man attack him, but he cleverly escapes.

Marcus now plans to shoot Peg while she is performing in the ring and has procured a Maxim silencer for the purpose. He shoots through a hole in the tent and succeeds in causing her to fall from her horse. Every one rushes to her assistance and in the general excitement an elephant gets loose. The elephant picks up Peg's prostrate body and runs off.

The elephant drops Peg in a lumber yard, where Flip and Dr. Lund go to look for her. But Peg is seen by a couple of harbor pirates, who decide to capture her. A young rowdy tries to save her, but is knocked aside. Dr. Lund finds the young man and learns that Peg has been taken away in a boat. He hires a launch and follows with the rowdy.

On the boat the pirates draw lots for the possession of Peg. When she regains consciousness she struggles for her freedom and finally succeeds in defending herself in a room. Here the pirate who has won her comes for her. But the doctor has boarded the boat with his friend. He looks for Peg while his friend holds the pirates at bay. After finding Peg and knocking out the man who was forcing his attentions on her, the doctor and Peg are cornered in the stern of the ship by the pirates, who have overcome the young man holding them at bay.

RED FEATHER.

TEMPTATION AND THE MAN (Five Parts—July 24).—The cast: Jim Crosby (Hobart Henley); John Payton, a banker (Bert Bushy); Ann Payton, his daughter (Sydell Dowling); Temple Vaughn (Sydney Bracey); Phil Johnson (Joseph Cranby); Mamma Costelle (Clara Beyers). Written by Catherine Carr. Produced by Robert F. Hill.

Jim Crosby has shifted for himself since his early childhood. He has become a gangster, feared by all his companions because of his strength. In a fight, which he enters for his sister's sake, he is arrested and sent to jail for a term of months.

In the meantime Ann Payton, a society girl, has rented a saloon which she has turned into a mission. She is engaged to be married to Temple Vaughn, her father's young secretary, but decides to wait a year before marrying. The day that Jim is released from prison he gets mixed up in a brawl and, knowing that the police are just waiting a chance to arrest him again, he seeks refuge in the old saloon, a former hangout. Ann takes him in and shelters him from the police.

Vaughn has been leading a fast life and has become involved with a woman by the name of Costello and a gambler called Johnson. He loses heavily, and to pay the debt forges a check. Jim, who has been given a position in the bank, recognizes Johnson when he comes to cash the check. He discovers that Vaughn is not able to meet the check, and in lieu of settlement Johnson forces Vaughn to invite a number of his wealthy friends to his house for a game of cards. Jim overhears the two planning the card party and, knowing Ann's love for Vaughn, he decides to get the check and so prevent any further blackmail.

At the party Vaughn stands seeing his friends fleeced as long as he can and then accuses Johnson of cheating. Then a figure appears at the door, holding a pistol. He rifles all their pockets, taking the money on the table and the forged check. But in robbing Vaughn, Jim slips in his pocket the forged check. Jim is caught while trying to make his escape and is sentenced to a term in prison. Some time later Vaughn finds in his pocket the forged check and realizes that Jim has committed the crime only to save him. He offers to take all the blame, but Jim will not listen.

After his marriage Vaughn again gets connected with Johnson and his mistress. There is a quarrel and Johnson is arrested for running a gambling house. In prison he meets Jim and tells him that the first thing he does upon his release from prison will be to kill Vaughn. Later they are both released on the same day. Jim goes at once to warn Vaughn who arrives a few moments after and who accuses Jim of paying attention to his wife. Jim tries to warn him, but Johnson steps out from behind a screen and shoots him through the heart. In the last scene Jim and Ann are seen together, establishing another mission in the Bowery. It is left to the spectator whether or not Jim will ever succeed in overcoming the great social gap which lies between them.

GOLD SEAL.

A SPLASH OF LOCAL COLOR (Two parts—July 26).—The cast: Bessie Lee (Mary Fuller); Thomas Harvey (Joseph W. Girard); Jake, a Gangster (Charles Slattery); Bill, another Gangster (Ed. Murphy). Adapted by Catherine Carr from the story of Clifford F. Ivins. Produced by Lucius Henderson.

Bessie Lee, a writer, is rooming in a cheap New York lodging house, an uncle in the country forwarding her an allowance each month. One morning with a rejected manuscript Bessie receives a sarcastic note from Thomas Harvey, editor of "Modern Life," a monthly magazine, informing her that she will never sell a story until she has had actual experience. Her uncle dies, leaving her a heritage of debts. Reduced to poverty, Bessie accosts a pedestrian and asks for money. The man happens to be a detective and he arrests her. The judge, after hearing her story, sentences her to the Home of the Good Shepherd.

As the detective is about to lead her away a man seated in the rear of the court room, who has been an interested listener, rises, tells the judge that he is a Western ranch owner, that he likes Bessie's looks, believes her story and will marry her and give her a good home. Bessie agrees to marry the stranger. Bessie, giving the name of Alice Kale, and the man, giving the name of Tom Moore, are married in the Night Court. Tom takes Bessie to a dilapidated furnished room in another part of the city. There they find food, which Bessie ravenously devours. Two gangsters indulge in a quarrel in a nearby saloon. One gangster strikes the other and flees; the other gangster, pistol in hand, pursues.

Bessie finishes her meal. Tom tells her that he is a burglar, that he lied in the court, and warns her not to leave the room until he returns. As Tom steps out in the upper hallway the fleeing gangster, who has dodged into the door below, arrives at the head of the stairs and hides behind a barrel. The pursuing gangster enters the lower hall, sees Tom at the head of the stairs, mistakes him for the enemy and fires at him. Tom sinks to the floor wounded. By a clever ruse Bessie makes them believe she was the victim of the shot and sends them on a wild goose chase. The gangster, who hid behind the barrel, appears, congratulates the terrified Bessie on the clever way she "stalled" the "bulls" and helps her lay Tom on the bed in the room. As the days go by Bessie nurses Tom and works as a scrub woman in a nearby drug store. Evenings and in spare moments she writes a story based on her recent experience.

One morning Tom, much improved, leaves a note for Bessie and disappears. Bessie sends her story, "A Splash of Local Color," to "Modern Life," giving her address as general delivery, so that Tom will not know what she is doing. She returns to the room, finds Tom gone and discovers the note. In the note Tom informs Bessie that he is not a burglar, and says he is worse than that, a masquerader, who married her for selfish reasons with the deliberate intention of deserting her, but instead of carrying out his plans he fell madly in love with her and could not stand living platonically with her any longer. The note concludes: "If you love me, wait for my return one week from today, when you shall know me as my true self." Bessie is delighted, for she has grown to love Tom. One morning she gets a letter from "Modern Life." Editor Harvey writes that he accepts "A Splash of Local Color" and adds that he recently took great pains and jeopardized his life to obtain local color for a story which he himself intended to write along the same lines, but that Bessie's story is better and he wishes she would call personally at the office so that he may congratulate her and hand her the check. Bessie is greatly surprised to learn that "Tom Moore" is Editor Harvey. Having learned each other's identity, Harvey takes Bessie into his arms.

UNIVERSAL.

ANIMATED WEEKLY NO. 29 (July 19).

90,000 guardsmen on Mexican border. How our citizen soldiers live while playing "policemen" for Uncle Sam—El Paso, Texas. Subtitles: Massachusetts men in camp. Ready to repel foes. Away in a hurry. Hunting hidden ammunition, International Bridge. Searching flour bags. Taps for Carrizal heroes. Nine slain cavalrymen brought to United States. Bury Capt. Boyd in Arlington Cemetery. His horse mourns master.

Mourn Britain's war chief.—Royalty attends memorial services for Earl Kitchener—London, England.

Canada doing its share.—Duke of Connaught inspecting Western Canadian Battalions—Ottawa, Canada.

Five die under ruins.—Dig for dead after ice plant explosion wrecks four-story brick building—Brooklyn, N. Y.

Some swift water queens.—Fastest girl swimmers in United States battle for national titles—San Francisco, Cal. Man-eating sharks kill bathers.—President's Cabinet orders Coast Guard to help rout sea wolves that raid Jersey waters—New Jersey. Subtittles: Netting in bathing beach. Remarkable under water films showing how sharks eat. From coming Universal feature, "Twenty Thousand Leagues Under the Sea"—By the Williamson Bros. Subtitles: Dead horse is bait. Landing a 14-footer. His deadly jaw.

Envoy visits U-liner.—Count Von Bernstorff congratulates Deutschland's captain on exploit in crossing Atlantic—Baltimore, Md. Subtitles: Ambassador arriving. Greeting Capt. Koenig. Directors of newly organized submarine freight line. Chief engineer of boat, extreme left. The Deutschland, guarded from foes, is fenced in. See her bow behind lighter.

U-boat in action.—Germany's submarines are making world history. Subtitles: Loading the torpedoes. Putting them aboard. Stowing them below. U-26 off on cruise. Foe's warship. Submerges in 29 seconds. Periscope only thing in sight. Emerging.

Cartoons by Hy Mayer.

VICTOR.

JUST A FEW LITTLE THINGS (July 26).—The cast: Archie (Victor Potel); Mildred (Ruby Cox); Fred (Wallace Beery); Nurse (Gretchen Lederer). Written and produced by Wallace Beery.

Archie, a man well past the age of forty-five, proposes to Mildred, a young and pretty girl, and is rejected. Fred, her youthful lover, then enters and does the same thing, and is accepted. As Fred leaves the house, it is very windy and a young lady passing by gets some dust in her eyes. He tries to assist and from Mildred's window it appears that he is embracing the young lady. Mildred's temper quickly rises, and she writes to Fred, calling off their engagement.

She then telephones Archie, and they marry immediately. Arriving at Archie's home, Mildred is dumfounded to find that she has suddenly become the mother of six children. Fred becomes sick, and the tender sympathies of the nurse at the hospital so plays on his heart that he proposes marriage. After the ceremony, he goes to his bride's house and finds he has married a widow with seven children.

One year elapses. Mildred is dressed in mourning; Fred is without a wife. They meet by accident one day and after explanations have straightened matters out, they decide to get married at once. After the marriage they find they have a family of thirteen children; but in the final scene they are both happy, as they send the thirteen off to school.

THE LATEST IN VAMPIRES (Two Parts—July 30).—The cast: "Mug" Leavy (Harry C. Myers); Elbert Diggs (Sidney Bracey); Loretta, his wife (Rosemary Theby). Written by Harry Ditmar. Produced by Harry C. Myers.

The scene opens upon a family squabble between Diggs and his wife. Then enters "Mugs" Leavy on robbery intent. But "Mug" is discovered by Elbert. "Mug," however, has the presence of mind to seize a picture of Mrs. Diggs and cry in a tragic manner, "My God, who is that woman?" "Mug" then sinks into a chair and tells his story.

In the opening picture we see "Mug" taking a fond farewell of his mother. In the city "Mug" struggles to make his way as an artist. With the help of some wealthy patrons "Mug" succeeds in his profession. One night, in search of inspiration, he meets the vampire, Loretta. "Mug's" prosperity increases, but Loretta develops into a regular vampire. His sweetheart in the country comes to rescue her lover from the wiles of temptation, but after one look at his old sweetheart "Mug" decides that he prefers the vampire. Then Loretta deserts him for one of his wealthy patrons and "Mug" goes to the dogs. And while Elbert is trying to get an explanation out of his hysterical wife, "Mug" silently makes his departure.

When "Mug" arrives at the saloon where he and his pals are accustomed to hang out, he is so elated that he orders drinks for the whole house and proceeds to tell the story of his clever getaway. At that he might have gotten away with the job had not a couple of plain-clothes men been lurking in the back of the saloon and heard the story. In the station house the lieutenant has a great laugh over the whole affair. But when Diggs hears how he has misjudged his wife he implores forgiveness and Loretta is overjoyed at the fact that she could be a dangerous vampire if she wanted to. "Mug" is seen languishing in a cell as the picture fades out.

REX.

WAR-RIDDEN MEXICO (Special Release)—(July 11).—Views of the sections where the fighting is going on, Chihuahua, Carranza, Obregon and Villa are shown. Views of American troops as they are to-day and as they were several years ago, a view of the bridge at Columbus, after Villa's raid. Other tense scenes.

CROSS PURPOSES (July 25).—The cast: John Standing (Jack Connolly); Lisa (Jessie Arnold); the Grand Duke (Wm. Canfield). Written by Bess Meredyth. Produced by Wm. Worthington.

Lisa, a popular actress, is in the power of the Grand Duke. There is a young man in the war office desperately in love with her and she is also infatuated with him. The Grand Duke orders her to procure some papers for him from young Whitley and she hesitatingly is forced to obey.

Whitley arrives and she notices some papers in his coat pocket. Thinking these are the required documents, she proceeds to drug young Whitley. The Grand Duke, being in the next room, there is no way out. But Whitley sees her drug the wine and, instead of drinking it, pours it out and feigns to be in a stupor. When she starts to take the papers her love for the man overcomes her fear for the duke, and she locks the door to the room where the duke is and tries to waken Whitley. But the duke breaks down the door.

There ensues a terrific struggle, which ends in the overthrow of the duke. Whitley then says that he is John Standing of the secret service, on detail to find out who it is that wants to steal the plans. Standing then tells Lisa that she is his prisoner. She offers to be led away, but he tells her that if she is willing he will be her jailer for life.

Mutual Film Corporation.

VOGUE.

JEALOUSY A LA CARTE (July 25).——The cast: The Waiter (Rube Miller); The Cook (Arthur Tavares); The Songbird (Alice Neice); The Cashier (Madge Kirby). Directed by Rube Miller.

Art and Rube are both employed in the same cafe, Rube as a waiter and Art as a chef. They are both in love with Alice, a Spanish dancer, who is an entertainer in the cafe. They are bitter rivals for her favor and come to blows about her, much to the detriment of the service of the cafe. The proprietor settles this, and as he likes them both, allows them to continue in the service of the place.

Madge comes to the cafe as a cashier. Art and Rube see her and fall for her. Madge being a flirt, encourages them both. They have a bitter quarrel about her, which winds up in a duel between them with meat cleavers as the weapons. As a climax to their struggles to win her favor, Madge is attracted by the brass buttons of a policeman, and falls in love with him. Alice, too, is charmed with brass buttons, so Madge and Alice leave Art and Rube and go with a couple of strange policemen who happen to come on the scene. Art is so disgusted that he polishes a frying pan, hands it to Rube. Rube then hits Art and himself on the head and they both pass away.

FOR TEN THOUSAND BUCKS—(Two Parts—July 23).—The cast: Bungling Bill (Paddy McQuire); Bloggie (Ben Turpin); Braveheart (Arthur Moon); His Sweetheart (Gypsy Abbott); Valentine (Jack Gaines); Carmen (Nell Farrin); Ignatz Daschundsky (Ed. Laurie). Directed by Jack Dillon.

Bungling Bill and Bloggie steal a letter and a Ford machine, and the owner and the police chase them. After a series of adventures these two bungling men take refuge in the apartment of Carmen Sapho, an adventuress, who holds them up at the point of a gun and searches them. Finding the stolen letter on their person, she reads the contents and learns therefrom that ten thousand dollars is to be shipped from Canarsie station on the limited train that afternoon. She hires them to go to the station and steal the shipment. Arriving in Canarie, they are arrested for illegal train riding and are forced to act as strike breakers during the strike which is then in progress on the road. This strike has been fomented by Malcolm Valentine, a villain, who revenges himself in this way upon the superintendent, who, with Jack Braveheart, a railroad detective, rescued Rena, an operator, from his clutches. Inciting the men to strike, Valentine defies the road, and it was this fact that caused Bungling Bill and Bloggie to choose between six months in jail or brave the anger of the strikers. They choose the latter.

Dressed in brakemen attire, they go to take the tickets of the passengers boarding the limited with disastrous results. In the meantime Carmen has come, and learning the address of Daschundsky, the man who is making the shipment, she trails him from his house and sees him enter the bank with a bag. Duplicating the bag, she comes back and follows him into the office of the superintendent, where she switches the bags and is about to make off with the money when Valentine comes into the office. He, too, has learned about the shipment, and knocking the superintendent unconscious, he is about to leave the office with the worthless bag when he sees Carmen. He recognizes her as a woman he deserted and at a refusal to a reconciliation, she allows him to go with a bag filled with newspapers.

At the station Valentine realizes he has been tricked and he has two tools board the train to steal the bag from Carmen. She has lost the bag that contained the money by absent mindedly taking the bag Valentine rid himself of when he found the contents were worthless. The events that follow are fast and furious. The fights on the train with Bungling Bill and Bloggie finally obtaining the bag, the kidnapping of Rena, the race between a train and automobile, the mail bag snapped off the mail crane with two human beings inside, the final roundup of the culprits with the money bag finding its way back to the owner through the ingenuity of Jack Braveheart and his sweetheart, make this a snappy comedy.

CENTAUR.

THE HAUNTED SYMPHONY (Two Parts—July 29).—The cast: Norman Brice (Crane Wilbur); Dr. Barstow (Claude Mortenson); Dr. Andrew Smiley (Frederick Montague); Sarah Kayton (Jessie Burnett); Paul Kayton (John Oaker); Wilfred Redmond (Lloyd Holton); Marcia Redmond (Mae Gaston). Directed by Robert B. Broadwell.

Dr. Andrew Smiley, a brain specialist and a hypnotist, is the guardian of Wilfred and Marcie Redmond, brother and sister, and both rich in their own right. Smiley wishes to marry Marcia, as he is badly in need of money, but when he proposes she rejects him. Smiley has a secret mistress in Sarah Kayton, the head nurse of his sanitarium, and she has borne him a son, Paul Kayton, who is Smiley's secretary, without knowledge of the fact that his employer is his father. Wilfred Redmond, a musical genius, writes a musical composition which his sister Marcia calls "The Haunted Symphony." Wilfred incurs the enmity of Paul, who loves Marcia also.

That same night Norman Brice, a student of mental science and a musician, is injured in his laboratory by a chemical explosion and on his way home he is overcome by temporary blindness. He is forced to appeal to a drunken passerby for assistance and the intoxicated man leads him to the wrong house, which proves to be Dr. Smiley's sanitarium. His key fits the door and he feels his way up the stairs to the second floor, thinking he is in his own home and intending to 'phone his physician, Dr. Barstow. At this instant Wilfred is murdered in a mysterious manner, and Marcia, coming upon his body, loses her reason and her memory. Brice, the blinded man, hears her screams and bursts into the room. He stumbles over the body of Wilfred and in groping about finds a photo on the table which he clutches in his hand as he rushes from the house in an agony of horror.

When Brice recovers his sight and reason several days later he finds himself in a hospital under the care of his friend, Dr. Barstow, and in the papers he reads of the murder of Wilfred Redmond and the confession of his sister, Marcia, who seems to have lost her reason and memory. Comparing the newspaper cut of Marcia with the photo in his possession Brice knows that he was in the room just after the murder was committed and he realizes that this Marcia Redmond was the girl whose screams he heard. He falls in love with the photo, and feeling that she is innocent of the crime he determines to solve the mystery and clear her name.

The coroner has adjudged Marcia insane and committed her to the care of her guardian in his sanitarium. Brice has Dr. Barstow commit him to the sanitarium as a patient suffering with melancholia. There he finds a copy of "The Haunted Symphony" and with the aid of the melody he recalls Marcia's memory and proves Dr. Smiley to be the real murderer.

CUB.

THE MASQUE BALL (July 28).—The cast: Jerry (George Ovey); Count (George George); Marie (Claire Alexander); Mother (Janet Sully); Father (Louis FitzRoy); First Waiter (Ray Lincoln); Second Waiter (Robert Kenyon); Footman (Gordon MacGregor); Joe (Arthur Mund); Sergeant (Jefferson Osborne); Cop (Harry Jackson). Directed by Milton H. Fahrney.

Jerry's courtship of a little heiress is again interrupted by a French Count. Unable to gain his point because of the presence of the Count, Jerry decides to dispose of the intruder and he is successful with the aid of a brick. Jerry then escorts his lady love to her home, while the foreigner is arrested by two policemen who believe he is demented. Arriving at the girl's house Jerry is at once ousted by the father, and as he is attempting to escape the old man's wrath, he upsets a butler who is carrying a number of invitations to a masque ball to the mail box. The invitations are strewn all over the sidewalk and in picking them up for the butler Jerry places three of them in his pocket.

The night of the ball Jerry ventures near the house. He is watching the festivities from outside, when he is attracted by two burglars, who are attempting to gain an entrance to the place by jimmying a window. A second glance reveals the fact that the crooks are old friends of Jerry's. Jerry calls to them and they recognize him. He tells them that he has invitations to the ball and that it will be an easy way for them to gain an entrance to the place. He offers them his assistance if they will furnish him with a mask. They agree.

The trio go to the entrance of the house and Jerry presents the invitations and the butlers admit them. Announced as three distinguished guests, they attract considerable attention. Jerry soon discovers his sweetheart, and while he is dancing with her the Count learns who the diminutive one behind the mustache is. He rips Jerry's mask from his face and likewise the mustache and an uproar follows.

While Jerry and the Count are racing through the house, the crooks discover the safe and decide to blow it. Jerry runs to the balcony on the second floor and the Count follows him. The two struggle and Jerry throws the Count over the railing and down into a big fountain in the center of the ballroom. The police arrive, simultaneously with the exploding of the safe and as they give chase after the two crooks they come across Jerry. He throws one of them over the railing and into the fountain and when he rushes down stairs he is confronted by others. The crooks are captured and taken away, and as Jerry is about to be arrested the girl pleads for him. As the policeman considers and attempts a flirtation with the girl, Jerry pushes him into the fountain and makes his escape.

BEAUTY.

IN THE LAND OF THE TORTILLA (July 19): The cast: Emerson Howe (John Gough); Karl Kerner (John Sheehan); Veeha (Jerry); Caperanza (John Steppling); Francisca (Carol Halloway); Tortura (Dick Rosson).

Emerson Howe was consul to Mexico and he wasn't safe by any means. Suddenly his front door was opened and in rushed an American followed by a band of Mexicans. Howe quieted the turmoil and asked the newcomer his antecedents. The answer was a card which revealed the fact that the man was Karl Kerner, cameraman for the Associated Press Dispatch. The confab was interrupted by a message from Washington which informed Howe that Veeha was captured by Caperanza and was about to be executed by him. Photographic proofs were necessary. Karl offered to get them. Caperanza was angry because Veeha had beat him to the generalship of the Tortillian army. Caperanza had decreed that no one should see the execution unless personally invited. Karl Kerner tried to get in with the Consul's credentials, but when the Mexican general saw the funny little box with the crank on it he thought dire things and refused the camera entry.

Karl wandered on the outside of the fort and came upon Francisca, who was gazing at some cards she held in her hand. They exchanged greetings and Karl saw that the cards were pictures of all the famous movie actresses. Francisca was a movie fan. Karl told her that he would put her name in "bright lights" on Broadway, providing she would let him photograph Veeha's execution from her boudoir window. Francisca agreed.

To make an interesting story Francisca must be loved by some one—say, for instance, the Corporal in her daddy's corps. And Tortura must see Francisca with the Gringo, and he must immediately suspect something. But Karl impresses Francisca that if he does not get the picture there will be no Caperanza on Broadway. Francisca hides the camera, and Veeha stands by the wall at sundown.

Karl cranked off the execution and was about finished when he was discovered from the courtyard by Tortura. He made his way to the street. The whole Mexican army started chase. Karl mounted his mule and started for the desert. Tortura impressed Francisca with the proof that the American was going away without fulfilling his promise. Francisca grabbed a rifle and joined the army that was chasing Karl. Out into the desert went the fighters. Karl's mule was shot under him and using it as a shield he pumped his puny automatic in an endeavor to stop the oncoming host. But they were closing in on him.

A detachment of Uncle Sammy's cavalry with their supply truck stops for rations. The lookout through his glass sees Karl being cornered by the mob of Mexicans. Orders to the cavalry and they ride into action! Karl was reinforced and the fighting was on in earnest. But the Americans were far outnumbered and the Mexicans kept coming. Karl, not wise to the danger, thought it would be a great idea to "shoot" some of the battle stuff with his camera. He planted it and cranked with one hand while he shot Mexicans with the other. Then the peons got a glimpse of the camera. Terror overtook them and they retreated. And when the smoke of the battle blew away the soldiers mounted Karl upon their shoulders, gave him the "hip-hip-hurrar," and started back for little old U. S. A.—with the proofs of Veeha's demise.

A STUDIO SATIRE (July 23).—The cast: Director (Orral Humphrey); Author (Al Santell); Villain (Joe Massey); Leading Lady (Jo Taylor); Character Man (John Gough).

It's not often that stories "happen" in a studio, but such is the case. The story was a terror for the actors who were to take part in it and when they heard that there was to be a lot of "thrill stuff" that would surely end in some one being hurt they resolved to avert it if possible. One of the characters strolled in with a peculiar purchase he had just made. The purchase consisted of a box of "Dreamo Pills," every color advertised to produce a different dream. Yellow was for the vampire stuff, and thinking that perhaps a vampire was not quite as dangerous as a thrill one of the actors dropped a yellow pill into each of the glasses of grape juice which the director and the author was sipping. And while Morpheus took a hand in it the bunch departed for the beach for a dip into the surf.

It was a funny dream that the director and his author had, all about a vampire who captured the director in the face of her lover. And naturally the spurned lover followed her to her apartments, where he saw her play for the passions of the poor director. The "Vamp's" servant stood watch while the Vamp and her quarry partook of sparkling beverage. But the servant didn't watch keenly, as was evidenced when the spurned lover took a shot at the glass the director was holding and knocked it out of his hand. Then there was turmoil, as the spurned one and the new one struggled in the room. The servant drew a curved knife and proceeded to puncture the spurned lover who was causing the most noise. But the director could not see a defenceless life taken and came to the rescue of the spurned one. Then the villain had a revulsion of feeling and wept on the shoulder of the man who had saved his life. He was forgiving the vampire to the director for life, but the director's experience was sufficient, so he joined the vampire's hands with those of the man she had spurned and left the scene as a good hero should.

Then the bunch returned from their dip in the surf and found the director and author still sleeping. They shook them into the light and they awakened with a start. The question of a story was again broached and the director and his author found that they had dreamed fairly good ones. They swapped dreams and the writer started banging his typewriter, while the director went out to cast his people and get the story under way.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE—(No. 10—Two Parts—July 24).—The cast: Cleo Burke (Juanita Hansen); Lieut. Jarvis Hope, U. S. N. (Thomas Chatterton); Olga Ivanoff (Hylda Hollis); Gerald Morton (Lamar Johnstone); Hook Barnacle (George Clancy); Satusma (William Tedmarsh); Mahlin (George Webb).

Hook Barnacle arrives on the scene and prevents Mahlin from chopping cable on which Hope was crossing the chasm. Mahlin is suddenly hurled over the cliff by Hook. Hope reaches Cleo and an affectionate reunion takes place.

Suddenly an aeroplane appears. Morton and Olga are the occupants. Hope and Cleo attempt an escape in the cable basket, but Morton, not to be foiled, opens fire at the couple. However, Hope returns fire by expert marksmanship, send a shot through the gasoline tank of the aeroplane and Morton and Olga are surrounded by fire. Morton attempts to land, but looking down sees the posse of motorcycle policemen pursuing him for the theft of the aeroplane. Suddenly the aircraft swerves and hits straight for the ground.

Mahlin, luckily, escapes injury by his fall and later joins Satsuma in time to see the aeroplane disappear behind a jutting rock. The aeroplane explodes, but Aviator Smith arrives on the scene quickly and is fired upon by Morton, who is uninjured, as is Olga. Smith returns the fire, but finally gets wounded and tumbles off from the motorcycle. The police dash forward, but Morton quickly climbs on the machine, and with Olga makes a race for the town.

Hope and Cleo join Hook and are examining the books, when they are suddenly attacked by Mahlin and Satsuma. Hope and Hook are injured, while Cleo flees for the hills, with the spies in pursuit. Hope and Hook recover and search the mountains in all directions for Cleo. Hope finally discovers Cleo, apparently exhausted. Hope also sees Satsuma about to kill Cleo. He shouts a warning and starts to cross a small stream to aid her. Half way across he is caught in quicksand and is unable to extricate himself. Cleo sees Hope struggling.

Cleo, looking over the cliff, spies a long grapevine and climbing down the tough vine she reaches the end and thrusts her foot towards Hope, who instantly grasps her ankle and draws himself up. Mahlin appears at the top of the cliff, having witnessed Satsuma's discomfiture, and suddenly cuts the vine—the thin thread on which hung the lives of Hope and Cleo.

MUSTANG.

THE DYSPEPTIC—(Two Parts—July 21).—The cast: Tom (Ashton Dearholt); Agnes (Nita Davis); James Connell (George Gebhart); Pedro (Edward Moraga); Maria (Maria Van Tassell). Directed by William Bertram.

Tom is told by Connell, an elderly millionaire, that he will have to quit hanging around Agnes until he proves that he is worthy of her. Connell is a self-made made, and he insists that Tom prove that he is a capable business man. He tells him that if he is really clever to get some of his money from him.

A trick of fate brings Tom to the West, and there he learns that Connell, who suffers severely from chronic dyspepsia, is on his way West in his private car. A little later, when the Pacific Limited stops at a watering tank in the mountains, Tom, wearing a mask, enters Connell's private car and forces Connell and Agnes to accompany him into the mountains.

He takes them to a locality where there is but one way of escape, and this is guarded by a Mexican. Connell is allowed his freedom and makes desperate endeavors to climb the rugged cliffs, but always in vain. Agnes chances to learn that the masked kidnapper is Tom, and when he tells her his scheme she joins in with him.

A month has passed, and constant climbing, wholesome food and hard work had worked wonders with Connell, and he finds himself thoroughly cured. Tom now discloses his identity to him and recalls to him a statement that Connell had made to the effect that he would give any one a million dollars who would cure him of his dyspepsia. Connell, cured and happy, makes good the promise, and finding that Tom has been clever enough to get some of his money, consents to his engagement to Agnes.

AMERICAN.

THE DANCER—(Two Parts—July 17).—The cast: Capella (Vivian Rich); John Madden (King Clark); His Father (George Periolat); His Mother (Louise Lester); Daisy Brown (Margaret Nichols). Directed by Carl M. Le Viness.

Johnny Madden, the ambitious son of a prosperous farmer, tires of the dullness of country life, and much against his mother's wishes, goes to the city to seek his fortune. He leaves behind him a little, vain, foolish country girl, Daisy Brown, who loves him with all her shallow heart, and whom his mother expected him to marry.

In the city he meets and loves Capella, a popular dancer. At first he sees her only in her spangles and stage finery, and worships her at a distance, but as he gets acquainted with her and sees her in ordinary street garments he loses his awe of her, proposes, is accepted, and they are married. They are ideally happy; but Johnny's mother and Daisy Brown are not satisfied. They beg the wife to give up Johnny and let him return to his home.

Yielding at last to their importunities Capella leads Johnny to believe she has voluntarily deserted him, and advises him to go back to his mother, which he does. Months pass and at last, noting his continued despondency, the mother reveals the plot. They find Capella in a hospital with a little baby, the image of Johnny, and in their new joys the past is forgotten.

MUTUAL STAR PRODUCTION.

DOORSTEPS (Turner—Five parts—July 20).—George Newlands, a young playwright in reduced circumstances, is forced to take lodgings with Mrs. Skipps, mistress of a badly kept furnished-room house. Doorsteps is the maid of all work and is so unaccustomed to kindness that she appreciates every word and thought of the newcomer, who is tolerant with her. She is an interesting character and her eccentric amusing personality creeps into George's play, which he is writing. He submits his play to a theatrical agency, and shortly after receives a check for five hundred dollars. Boyishly enthusiastic at the acceptance of his work, George leaves the shabby lodgings, with but a hasty good-bye to Doorsteps.

Doorsteps is discharged that same day for a minor offense, and she is soon reduced to selling laces for a living. Tozer, a slum thief, is attracted to the girl and offers to marry her if she will help him in his stealing. Doorsteps, loyal to the memory of George, refuses. George, realizing what an inspiration the little servant was to him, tries to seek her out, but to no avail. Doorsteps tries her luck as an entertainer at the gallery entrance to a theater one evening. A theatrical manager sees her and offers her a position in a new revue that he is rehearsing. She scores a success in the revue and the following season is cast for the role of "Pierrot," sharing honors with the leading woman. The star is jealous of Doorsteps, and after an open break between the two women, Doorsteps is asked to go in order that the manager may keep the good will of the star.

Despondent, she goes back to selling laces, and again Tozer sees her and annoys her. She turns him over to the police. About this time Doorsteps again sees George and overhears a conversation between him and the producer of his new play, Edmund Wade. They are having trouble selecting a girl for the role of the picketpocket and a plan forms in Doorsteps' mind. She goes to the home of Wade and by a clever ruse obtains admission. She steals Wade's watch and then asks him if she may have the part of the pickpocket, as she believes she can qualify, pulling out the watch. Believing she is a thief, Wade turns her over to the police. George enters and explains that she is a friend of his and frees her. Doorsteps is cast for the leading role in the new play and scores another triumph.

Tozer, now out of prison, reads about the opening performance in the newspaper and plans revenge. He goes to the theater and comes upon the stage, revolver in hand, to attack Doorsteps, who was responsible for his imprisonment. The audience consider the struggle a realistic scene and applaud. But the author, George, knows differently and springs from his box to save the girl. He is wounded himself. During his illness he calls for Doorsteps and she comes to him after every performance to comfort and care for him. Finally Wade sends her to America to appear in a new production and she is forced to leave George before he has recovered from his delirium. She leaves a note, however, which he treasures. Two years later Doorsteps returns to England to find George in Mrs. Skipps' lodging house, poverty stricken and discouraged. Wade promises to put on George's latest play if Doorsteps will star in it, which means prosperity and happiness for the reunited lovers.

MUTUAL.

MUTUAL WEEKLY NO. 81 (July 19).

Paris, France.—Newest mode in bonnets. (Courtesy of Jeanne Blanchot.)

Washington, D. C.—Reuben Brown and his rooster companion arrive at Washington, D. C., on globe circling trip.

French Front.—Big cannon at the front.

Paris, France.—Big German shell on view at the Invalides. Russian troops leave Paris for the front.

American Lake, Wash.—Gov. Ernest Lister reviews State troops mobilized here.

Provincetown, Mass.—Uncle Sam's newest super-submarine has first trial. The M-1 is the largest in the navy.

San Francisco, Cal.—Fans cheer as 1916 Pacific Coast League Pennant is raised. "Seals" are champs for the first time in seven seasons.

Baltimore, Md.—German sends merchant submarine to this port with $1,000,000 cargo. British blockade broken, captain of "Deutschland" asserts. Some of the crew.

San Jose, Cal.—Great Western Rodeo opens here with real wedding on horseback. Cowboys

(Continued on page 842.)

THE MOST REMARKABLE WAR PICTURE YET OFFERED TO THE PUBLIC

Four Reels of Absorbing Realism

Photographed by the French Government and Presented to the American Ambulance Hospital in Paris in Appreciation of the Heroic Service Rendered to the French Armies in the Field.

"OUR AMERICAN BOYS IN

The films are unique among the many pictorial descriptions of the war that have come to this country.
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The pictures are doubly interesting because they show more clearly than has previously been done America's contribution to the great war, in addition to some stirring scenes of the conflict itself.—***N. Y. Times.***

For the first time the public will have an opportunity to witness the stirring heroism which is being displayed by Americans in the European War. Now it will get a chance to see for itself just exactly what this country is doing to relieve the suffering in the great conflict abroad—how foreign relief work is carried on.

This is a picture of tense action—taken sometimes within twenty yards of the German trenches—a picture of stirring realism and brave deeds. You can almost hear the roar of the guns and the explosion of shells as they burst on all sides.

TR FILM

Stirring Portrayals of American Bravery Abroad

"THE EUROPEAN WAR"

Stirring chronicles of the brave deeds of the American ambulance drivers who risk death.—***Evening Sun.***

Paris, June 18th, 1916.

Triangle Film Corporation,
1457 Broadway, New York City.

Gentlemen:—

On behalf of the American Ambulance Hospital I desire to thank you for your offer to distribute for exhibition the motion pictures taken by the French Government and dealing with the Field Service of this Hospital at the Front, at actual cost to you.

We regard this generous offer as fortuitous at this time when it is so necessary to reach the greatest possible number of motion picture theatres and patrons with the least expenditure of time, in order that the people may be made acquainted with the heroic work our American boys are doing in aiding the wounded soldiers.

We are arranging for the formation of local committees of influential men and women who will work with the local theatres to stimulate interest in the pictures and increase patronage where they may be shown. I believe by this means we will be able to largely increase the attendance, by attracting people who may not heretofore have attended motion picture theatres.

Again assuring you of our appreciation of your efforts in our behalf, I am,

Very sincerely,

(Signed) ROBERT BACON, President,
American Ambulance Hospital in Paris.

It is no exaggeration to say that this is one of the greatest opportunities exhibitors have yet been offered to increase their box office returns. You cannot afford to overlook this chance to identify your theatre with a feature that will unfailingly attract the best patronage—with a feature that the best people in your town are trying to make a success. Write, or better yet wire your nearest Triangle Branch Office for information regarding its presentation.

TRIANGLE FILM CORPORATION

1457 Broadway **New York City**

(*Continued from page 839.*)

and cowgirls are best men and bridesmaids to Ethel Addleman and Russell Stafford.

Tacoma, Wash.—"Head on" collision. Enginemen leap for life.

San Francisco, Cal.—Women's national swimming championship. Subtitle: New record set for 100 yards. Time 1:08:4-5. Olga Dorfner, national champion.

Dodge City, Kans.—World's champion motorcycle races. Distance 300 miles; time 2:51:06, breaking world's record. Subtitles: Dodge City's famous cowboy band. Irving Janke, the winner.

St. Paul, Minn.—Motor boat regatta, Barnacle II makes record of 57 miles per hour.

Los Angeles, Cal.—Latest styles in bathing suits. Subtitles: Newest sport. Riding the surf fish. A new kind of cowboy.

North Bend, Ind.—Troops en route to border stop here and bathe in the Ohio River.

Los Angeles, Cal.—500 tons of hay burn. Loss $15,000.

Sterling, Ill.—President Wilson's double. Wm. Johnson of this city is often mistaken for the President.

Pathe Exchange, Inc.

PATHE NEWS NO. 55, 1916 (Pathe—July 8).

New York City.—Children flock to the municipal floating baths to take advantage of "Splash Week" and learn how to swim. Subtitle—1. Lessons in rescue work.

St. Paul, Minn.—Cleaving the waters at the marvelous speed of 44 miles an hour Miss Minneapolis wins the mid-continental motor boat regatta on the Mississippi. Subtitle—1. Round a turning point at top speed.

London, England.—The King and Queen leave St. Paul's Cathedral after attending a memorial service to Lord Kitchener.

Hackney, England.—The whole town turns out to honor the return of its hero wounded while saving his comrades in a fierce battle. Subtitle—1. Private Kenny, who has been awarded the Victoria Cross for his bravery.

Washington, D. C.—Representatives from all parts parade in dedicatory exercises of the new buildings of the American Federation of Labor. Subtitles—1. President Wilson, Samuel Gompers and Secretary of Labor W. B. Wilson review the parade. 2. President Wilson expresses his interest in labor organization. 3. Meanwhile in New York forty thousand garment workers grimly parade after being locked out for ten weeks. 4. A mass meeting is held in Madison Square.

El Paso, Tex.—Gen. Bell and a motorcycle squadron go to the International Bridge to meet the soldiers taken prisoners at Carrizal and released by Carranza. Subtitles—1. The freed prisoners, their clothing in rags, are glad to reach American soil again. 2. Capt. Morey, wounded in the Carrizal fight, who reached Pershing's camp after days of wandering.

Galveston, Tex.—Refugee Americans, warned of the unsafe conditions in Mexico, return from Vera Cruz to their native soil. Subtitles—1. The worry and anxiety are forgotten in a game of chess. 2. The pets are not left behind. 3. Glad to see home again.

Lewiston, Me.—Citizens, soldiers and marines participate in a great parade celebrating the one hundred and fortieth anniversary of Independence Day. Subtitles—1. The noted little village of Oyster Bay, L. I., also celebrates a "Safe and Sane Fourth." 2. Col. Roosevelt reviews his neighbors from the porch of his home. 3. New Yorkers reprbduce the scenes of the signing of the Declaration of Independence.

PATHE NEWS NO. 56 (July 12).

Deptford, England.—The Reverend Noel Mellish, the first clergyman to win the Victoria Cross, seems rather embarrassed as he returns to his parishioners.

Eastbourne, England.—The body of Lieutenant-Colonel Fitzgerald, Kitchener's secretary, who perished in the "Hampshire" disaster, is laid to rest with full military honors. Subtitle: Men from his own regiment fire the salute.

St. Paul, Minn.—Aquaplaning on the Mississippi bids fair to be the season's greatest water sport for those who are not content with ordinary river craft.

El Paso, Texas.—Regiments of National Guard reach their destination, ready to protect this section of the border. Subtitle: The Guardsmen bear up well on their daily hike, which they take to get seasoned for service in the hot climate.

El Paso, Texas.—The bodies of seven negro troopers, killed in the battle of Carrizal, are received by the military authorities when they arrive from Mexico. Subtitle: Their comrades of the Tenth Cavalry, recently released by General Carranza, act as pallbearers.

Rome, Italy.—Thousands take part in the celebration of the first anniversary of Italy's entry into the war.

Tacoma, Wash.—A mighty crash there is when two locomotives representing the cities of Seattle and Tacoma collide. Subtitle: Seattle is triumphant.

New York City.—Cleanliness is being insisted upon to prevent the spread of an epidemic of infantile paralysis which is taking scores of lives. Subtitles: Conditions in congested districts which breed the disease. Many children are taken away from the city to escape infection. Guards are stationed at railroad depots in neighboring cities to examine all incoming children.

Baltimore, Md.—Piloted by the tug Timmins, the first German merchant submarine "Deutschland" arrives in Baltimore harbor. Subtitles: The little craft that sailed over 3,000 miles on and under the Atlantic. The German merchant flag is raised in American waters. The daring crew of the "Deutschland." Captain Koenig, who successfully eluded the allied warships.

PATHE NEWS NO. 57 (July 15).

Fort Sam Houston, Texas.—The first armored car belonging to the United States Army arrives for service along the border. Subtitle: 1. The car has a complement of seven men and is equipped with machine guns.

Buffalo, N. Y.—An impressive costume parade marks the opening of the Forty-second Annual Session of the Shriners. Subtitle: 1. At the same time the Elks in convention at Baltimore parade in spite of a temperature of 90 degrees.

New York City.—Five hundred schoolboy members of the Junior Defense League camp at Fort Hamilton and receive military instructions from army officers. Subtitles. 1. Operating the wireless. 2. The older boys gather around the real guns and learn how to handle big mortars.

Washington, D. C.—Escorted by a military guard of honor, the body of Captain C. T. Boyd, hero of Carrizal, is taken across the Potomac for interment in Arlington Cemetery.

Montreux, Switzerland.—Wounded English prisoners are bedecked with flowers as they return from Germany to be exchanged for German wounded. Subtitle: 1. A batch of returned French wounded is received by a guard of honor at Lyons.

Paris, France.—The corps of American aviators fighting in the French army who have won fame for their many unprecedented exploits.

San Francisco, Cal.—Miss Olga Dorfner of Philadelphia captures the 100-yard Woman's National Swimming Championship in the fast time of one minute and eight seconds.

Buffalo, N. Y.—Many pretty dances characterize the summer festival of the Buffalo school playgrounds.

Baltimore, Md.—The unloading of the valuable cargo of dyestuffs from the German merchant submarine "Deutschland" is strictly guarded by fences and boats.

Detroit, Mich.—The President, accompanied by Mrs. Wilson, arrives to address the World's Salesmanship Congress on the need for mutual understanding between nations.

New York City.—Children should avoid crowded places, says the Health Department in its efforts to check the spread of infantile paralysis. Subtitles: 1. Don't let children play near the garbage cans. 2. Don't leave the baby uncovered in its carriage. 3. Don't leave the refuse cans uncovered.

El Paso, Tex.—Pittsburgh's boys, the Tenth Pennsylvania Infantry, arrive for border duty. Subtitles: 1. Notwithstanding the terrific heat, everyone works with a will.

WHO'S GUILTY? NO. 11, "The Lost Paradise" (Arrow Film Corp.—Two Parts—July 17).—Janet Gordon marries a man much older than herself to save her father from financial ruin. She loves Tom Mercer. Her life with her husband finally becomes unendurable, and she follows Tom to a distant town where she is granted a divorce, and marries the man she loves. There are years of happiness, and husband number one turns up and tells her that her divorce wasn't legal. This furnishes the ground-work for a drama that builds up remarkably in two reels.

GRIP OF EVIL, NO. 1, "Fate" (Balboa—Two Parts—July 17).—This episode tells of an English nobleman banished from home because of his attachment to a girl "not of his class." He marries the girl, comes to America with her, and a child, John Burton, subsequently the hero of each chapter of this serial, is born to them.

John grows up, a poor man, working in the steel mills, his only heritage that of "good blood" and its consequent effect on his mental attitude, which, instead of being inert as that of his fellows, is keen and questioning. He is in a way a crude philosopher, seeking answers rather than giving them.

He is a leader among his fellows, and persuades them to strike for more money. Mary Temple, his employer's daughter, has been promised a diamond necklace by her father, who now tells her that because of labor conditions, she will have to forgo her present.

And Mary thinks of the possible effect of her charm of John, with whom she has a slight acquaintance. She goes to him, and "in the name of suffering humanity," persuades him to send the strikers back to work. John later discovers her selfish motive, is repudiated by his fellow-workers, and is about to end it all when he finds he is heir to a title and $10,000,000 and decides to spend his life in an attempt to solve the question "Is Humanity in the Grip of Evil?"

UNFRIENDLY FRUIT (Mittenthal Film Co.—July 17).—Heinie and Louie rescue a fair dame who tells them her life's history. She is hooked up with a John who thinks women an inferior sex, and she resents it. In fact, she resents it so much that she tells our heroes that she'll give them $5,000 to do away with him, to which the gallant Heinie, always ready to help a lady in distress (for a consideration) answers: "Consider yourself a widow!" The boys write a decoy note to the caveman and get him to their rooms, where they truss him up. They then go and tell friend wife that they come to officially announce that they will kill her husband at midnight, as per specifications. Then they go back, and the surprise that awaits them—well, better see the picture.

HOME SWEET HOME (Pathe—July 17).—This Goldberg cartoon begins with friend wife's admonition to her meal-ticket, thus: "Herman, you stay at home and mind Sylvester. I must attend a suffragette meeting in Rough-house Hall." Then she leaves. Herman gets a hurry call from his pasteboard pals and answers, "All right, Joe, save a stack of chips for me—I'll be right over"; and adds to himself, "I might win enough to buy the little boob something nice like a bottle of medicine."

At the suffrage meeting friend wife argues that "the only thing we will allow the men to keep for themselves is the right to shave."

Herman, a loser at the greatest indoor sport, is about to end it all and delivers himself thus, a la Goldberg: "Little Sylvester can keep from starving by selling the flowers the members of the lodge place on my grave."

At home, little Sylvester, who has been deposited in the wastepaper basket, wherein he finds a bottle of hair tonic. Thus Goldberg: "The hair tonic, with the help of old age, causes Sylvester to look like a dish of spinach." Sylvester's hair grows so rapidly that it becomes cramped for space in the room and trails out of the window, piling itself up in the form of a haystack, and a passing farmer with an eye to business sticks his pitchfork into it and, unwittingly, takes up hair, Sylvester, and everything else attached.

THE CATERPILLAR (Pathe—On the same reel as foregoing).—This subject shows the caterpillar, whose insatiable hunger is responsible for the destruction of so many gardens.

THE SHADOW OF HER PAST (Gold Rooster Play—Five Parts—July 17).—Elayne Chalmers goes to Italy to finish her musical education, and there meets and falls in love with Peter Marsant, an artist. The girl's head is turned by the reception she gets from Italian nobility, and she casts Peter lightly aside to carry on a flirtation with a duke. The affair gets serious, and Elayne asks the duke to marry her, and he, laughing, says that wasn't at all what he meant.

Peter and the duke fight a duel in which Peter is seriously wounded. Elayne, realizing her love for him, goes to the room where he lies unconscious, and nurses him back to health. Thus far the story runs along conventional lines; but it ends in a realistic manner; for these twain do not, as usual, "marry and live happily ever after," but are sundered by a sentiment forcibly and artistically depicted.

WHO'S GUILTY? NO. 12, "Weighed in the Balance" (Arrow—Two Parts—July 24).—A rich man's son grows up in idleness and luxury, knowing no responsibility. His father suddenly loses all his wealth, dies, and the son has his mother and sister to support. He gets a job in the mills his father owned, and falls in love with the foreman's daughter, who seems to return his affection. But the girl's head is light, and she drops the boy for the superintendent of the mills, known to be a high-flyer. The boy objects to this, and because of his objection is fired. But he has the sympathy of his fellow-workers, who go out on strike in protest, and furnish the action for a drama the end of which is startling.

THE GRIP OF EVIL, NO. 2, "The Underworld" (Balboa—Two Parts—July 24).—"The Underworld" tells of "Gentleman Joe," an ex-convict who has tried to regenerate, but who has met nothing but cruelty at the hands of his fellow-creatures. Joe tries to burglarize the home of John Burton, now a titled millionaire, but is caught. Burton hears his story, sympathizes with him and offers him, in exchange for some tips on the "correct society thing," a position as secretary. Burton takes dancing lessons at Professor Morietti's academy, where Gertrude Brooks, Joe's former sweetheart, is an instructress.

Joe is recognized by an old pal who "gets something on him," and forces Joe to assist him in looting Burton's safe. Joe accidentally kills the crook, and confesses all to Burton, who shields him from the police. But Joe has betrayed his master's confidence, and Burton sends him away, still debating in his mind the urgent question of his life: "Is Humanity in the Grip of Evil?"

LUKE—CRYSTAL GAZER (Rolin—July 24).—Four "chicken" fanciers, looking over the metropolitan farm, come upon a dame who would have looked better had they been cross-eyed, and they elect poor Snub to "feed" her while they go their merry ways. Luke stumbles into an occult shop, where he gets a job. The chief spiritualist is the mother of the nicest girl Luke has ever seen, and Luke decides to stick around.

The four "chicken" fanciers float in and the old lady "goes into the silences" while the daughter, behind a screen, plays the departed spirit for any one who has the price. She gets Luke to substitute for her while she goes outside, and one of the boys, who has seen her behind the curtain, comes up and grabs a hand—Luke's hand. Of course there is a riot that ends with the crystal ball doing duty for shrapnel.

PAPER PARASOLS (Java—Pathe—July 24).—This film shows the manufacture of the hundreds of thousands of parasols, the ornamental, Oriental effect of which give the proper atmosphere to so many of our lawn parties and costume affairs.

The natives of Java, where these parasols are made, are very adept at this work, as is shown on the screen. The pieces of stout bamboo are cut to a uniform length with one stroke of the heavy, sharp-bladed knife used. Then the frames are shown being made by turning or machining a small block of bamboo on a crude lathe to form the center piece. Sticks of bamboo are then split into thin strips to form the ribs. The covering of the umbrella is more difficult than it appears to be. Four sheets of triangiar-shaped paper are pasted onto the frame. Great care must be taken to see that the wet sheets do not tear and that they are evenly placed together. The films show the making of a paper parasol from the use of the crude materials to the assembling of finished product.

ORNATE PAGODAS (Picturesque China—On the same reel as foregoing)—China is a land of shrines, temples and pagodas, almost endless in number and variety, as is shown in this picture. The following subtitles will give an idea of the pictures which they accompany: "Bad roads predominate, most of the traveling being done in palanquins. The carriers relieve each other at various stages of the journey and the passenger proceeds without any perceptible delay." "Passing under fantastically-shaped gateways, up rough-hewn stairways, and on through tropically-verdured paths, their tireless strides soon bring the journey to its end."

"Embowered in blossoming trees and covered with clustering vines, the queer-shaped buildings form beauty spots that delight the eye," etc., etc.

Triangle Film Corporation

THE MYSTERY OF THE LEAPING FISH (Keystone—June 11).—The cast: Coke Anneyday (Douglas Fairbanks); the Little Fish Blower (Bessie Love); Gent Rolling in Wealth (A. D. Sears); His Female Accomplice (Alma Reubens); the two Jap Accomplices (Charlie Stevens and George Hall).

I. M. Keene, the chief of police, receives a letter informing him of a mysterious gentleman about the neighborhood who is rolling in wealth. Unable to solve the mystery, he sends for the celebrated detective, Coke Anneyday, and he agrees to undertake the job.

In locating the gentleman of wealth, Coke unearths a great opium plot. Two Japs ride leaping fish, which are swimming machines, out to a bell-buoy, where they get opium which has been left there by a smuggler's ship. The plot thickens rapidly. The villains discover they are being watched, and try to make their getaway, observed by the little girl whose duty it is to inflate the fish. Coke, meanwhile, in eating some of the opium acquires an opium jag.

He recovers, however, and takes up the trail with thrilling results in which he has a terrible duel in the dark with the gentleman of wealth, overcomes his enemies with a mysterious drug, and claims the little fish-blower for his own.

LOVE'S GETAWAY (Keystone—June 11).—The cast: Lulu Hardbrow (Fay Tincher); Harry Hurry (Harry Fisher); Deacon Wetherson (Max Davidson); Martha (Kate Toncray); William Hardbrow (Fred Warren).

Harry and Lulu are much in love with each other, but Lulu's father disapproves, and to break off the attachment, sends her to a boarding-school. Arriving at the school, she encourages the attention of the principal as a means of getting more freedom to meet Harry, who is hanging about the grounds, and so arouses the jealousy of Martha, the old lady assistant who loves the principal. A course of lively incidents take place in which the principal tries to drive Harry away, and Martha greatly annoys Lulu. Toward the end, Harry smuggles a set of his own clothes into the dormitory, and in them Lulu manages to make her escape.

THE CAPTIVE GOD (Ince—Five Parts—July 23).—The cast: Chiapa (William S. Hart); Lolomi (Enid Markey); Mexitli (P. D. Tabler); Tecolote (Dorothy Dalton); Montezuma (Robert McKim); Maya (Dorcas Matthews); Cacama (Herbert Farjean); Tuyos (Robert Kortman).

The picture tells the story of a little Spanish boy who is cast upon the shore of the east coast of Mexico early in the sixteenth century, when Mexico was dominated by the Aztec Indians. Never having seen a white person before, the local natives, a tribe called Tehuans, bring him up as a god and call him Chiapa.

When he reaches manhood, Chiapa is given authority over his entire tribe. He falls in love with the priestess, Tecolote, and she yields to his advances although she is quite unworthy of him, and encourages other suitors.

Then the Aztecs hear that under the white god the Tehuans are very prosperous, and start forth to conquer them. The Aztec army is under command of Mexitli, the chief general of Montezuma, the Emperor; and having conquered the Tehuans, he carried off Tecolote as his personal slave.

Chiapa follows as a spy. In the garden of Montezuma, he is wounded by a guard; but Lolomi, the beautiful daughter of the Emperor, saves him. They fall in love. Meanwhile Mexitli has tired of Tecolote, and now seeks the hand of the Princess Lolomi, who would rather die than have him. As the Emperor gives Mexitli his consent, he tries to get the princess by force, and in doing so discovers Chiapa.

Chiapa is sentenced to die at the end of the year on the sacrificial stone. But Lolomi, finding her pleas to her father of no avail, sends word to the Tehuans that their god is captive. An avenging army sweeps down, and there is brought about a sequence of thrilling scenes with a smashing finish.

STRANDED (Fine Arts—Five Parts—July 23).—The cast: H. Ulysses Watts (De Wolf Hopper); Stoner, the manager (Carl Stockdale); the hotel proprietor (Frank Bennett) his mother (Loyola O'Connor); the girl (Bessie Love).

H. Ulysses Watts is an old actor whose particular style of work has so far gone out of fashion that managers no longer have much use for him. At last Watts falls in the company of the Parisian Belles Variety Company, where he gives impersonations. His fellow-players have no particular sympathy with him, save one young girl, an acrobat, and a great friendship springs up between them.

The manager of the company, Stoner, has taken a fancy to the girl and has decided to take the night's receipts at a certain town and flee, taking the girl with him. She refuses to go. During the performance that night she is so nervous that she falls from her trapeze and is injured. So Stoner flees alone, leaving the company stranded.

Old Watts and the girl face the world together. At a nearby town they are giving a Shakespearian revival, and Watts takes her there in hope of getting work. He introduces her as his daughter. He finds plenty to do; and soon is living prosperously, while the little girl gets her first taste of a life of refinement. The young man who runs the local hotel falls in love with her and she with him. But just as things are running smoothly, Stoner turns up.

He tries to blackmail Watts, telling him that unless he gives him money he will reveal the fact that Watts is not the girl's father, and also show up the girl to the staid townsfolk as a former acrobat who wore tights. The wedding guests are waiting. As Ulysses turns to enter the church, Stoner shoots him. Ulysses goes in and reassures the guests—and then comes a thrilling finish.

Miscellaneous Subjects

METRO PICTURES CORP.

THE QUITTER (Rolfe Photoplays, Inc.—Five parts—July 10).—The cast: "Happy Jack" Lewis (Lionel Barrymore); W. E. Willet (Paul

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"Big Bill" (Charles Prince); Seth Moore (Julius D. Cowles); "Glad" Mason (Marguerite Skirvin). Written by Isola Forrester. Produced by Charles Horan.

The miners at Paradise Gulch are bored. In a session at the "Three Cheers" saloon, owned by Seth Moore, they decide that the trouble with their existence is the fact that there are no women in the place. The verdict is that one of them must marry, and they choose "Happy Jack" Lewis, because he is not present. They go to "Happy Jack" Lewis, make him write out an advertisement for a wife, and sent it to neighboring towns. They stipulate that she must be blonde and pretty. At Gold City, Glad Mason, who answers every requirement, is working in the office of Willet and Condon, mining promoters. Since her father's death she has been obliged to shift for herself. Willet's attentions have become so obnoxious that she is at her wits' end to know what to do, when Lewis' advertisement is pointed out to her. In desperation she answers it, enclosing a photograph.

Lewis lines the boys up against the bar and holds them up. Since they have got him into the trouble of getting married, he makes them furnish his shack. He gives a whoop of joy when he sees Glad's photograph among all the ugly ones he receives in answer to his advertisement, but Ben, the bartender, discourages him by saying that probably some old hag sent the picture. "Happy Jack" leaves in haste, first making over his house and his mine to her in recompense for her disappointment. He goes to the junction as Glad is changing trains for Paradise Gulch, and sees for himself what a beauty she is. But one of the boys with whom he has been fighting sees her, too, and without a word the miner gives "Happy Jack" a knock-out blow, and then puts him on the train, bound in the opposite direction. Each of the boys tries to win Glad. They tell her that Lewis is a quitter.

Jumping off at a small station, Lewis is arrested as a suspicious character and thrown into jail. His wire to the boys for identification results in the answer that he is a cardsharp and crook. He escapes, and meets Willet, who offers to buy his mine. He accepts, taking the money, forgetting that he has made over the property to Glad, but robbers soon relieve him of his cash and he reaches Paradise Gulch penniless.

Willet goes to take charge of the property, which he is anxious to claim because "Sid," the assayer, has told him it is of immense value. He finds Glad in possession and has "Happy Jack" arrested for obtaining money under false pretenses. Glad turns over her claim to Willet and Condon on the condition that they will free Lewis, although he implores her not to do so. But "Sid," the assayer, has made a discovery. He whispers something to Glad, and the last cloud is dispelled. He has made a mistake. The sample ore he has thought Lewis' belonged to Glad's father, who had brought it in to be assayed the day before he died. Glad and "Happy Jack" have lost control of the worthless mine, but they begin life together as owners of the magnificent Mason property.

THE RIVER OF ROMANCE (Yorke Film Corp.—Five parts—July 17).—The cast: William Pissam Kellogg, alias "Sam" (Harold Lockwood); Reginald Williams (Lester Cuneo); Henry Davidson (Bert Busby); Stephen Witherbee (Lee Walker); Mrs. Stephen Witherbee (Mrs. Mathilde Brundage); Polly Witherbee (Lillian Halpern); Tom Witherbee (Phil Masi); Butler (Dan Hanlon); Rosalind Chalmers (May Allison). Written and directed by Henry Otto from the book by E. J. Rath.

Rosalind Chalmers, a New York society girl, goes on an unannounced visit to her friends, the Witherbees, at the Thousand Islands, primarily for the purpose of escaping the unwelcome attention of Reginald Williams. She misses the last boat to their island, and is taken over in the decrepit motorboat of an interesting young man known as Sam. Sam is really William Kellogg, heir to the Davidson millions. During the absence of his uncle, Henry Davidson, Kellogg has broken a handsome vase, and decides to earn the money himself to pay for it. So as One-Cylinder Sam he begins to carry passengers between the islands.

On the way to the Witherbee island Kellogg's motor goes dead. Rosalind's hobby is motors, and she puts the engine in working order in no time. When they reach the island the family has retired for the night. Rosalind tries to climb in a window, but sets off a burglar alarm, and runs to escape the people who come to investigate. Startled by shots, she takes a small boat, and goes out into the river. She hears more shots, this time for Davidson Island. From angry voices she learns that the supposed burglars are there, too. Two motor boats set out. Soon the engine of one goes dead, and Rosalind goes to help. Kellogg, whom she knows as Sam, and whom she things is a burglar, is in the boat. But in spite of this she starts his engine for him, on account of the strange attraction he has for her, and aids his escape from the pursuing boat.

Rosalind and Kellogg thereafter see a great deal of each other in the simple life of the islands. At a hotel dance he appears in his evening clothes, and after getting Rosalind to dance with him, induces her to go for a short walk in the moonlight. He tells her he is madly in love with her, and that he is going to marry her, with her consent or without it. She still thinks he is a burglar, and is frightened. He picks her up and carries her to his boat, but in mid-stream the boat strikes a submerged rock and sinks. Kellogg swims ashore with Rosalind to his uncle's island. He offers to break into the house and get some dry clothes for her and though still thinking he is a burglar she consents. Kellogg arrays himself in fresh clothes, and is greeted joyfully by his uncle. Kellogg hands him a purse containing the money for the vase, earned by his efforts as "One-Cylinder Sam," and introduces him to Rosalind, who is relieved to know that the man she is going to marry is not a burglar.

THE CHILD OF DESTINY (Columbia Pictures Corp.—Five Parts—July 24).—The cast: Alita (Irene Fenwick); Constance (Mme. Gana Walska); Bob Stange (Robert Elliott); Judge Gates (Roy Applegate); "Weird Willie" (Roy Clair); Professor Jaeger (William Yearance); Oswald Jaeger, his son (Martin J. Faust); Calvin Baker (William Davidson); Putnam (R. A. Bresee); Mrs. Putnam (Elizabeth Le Roy). Directed by William Nigh.

Alita, a child who has been left in the care of Mr. and Mrs. Putnam in a desolate swamp country, reaches the age when she is to be prepared for the world, and the Putnams send word to Judge Gates, her guardian, to come for her. Her life has been spent in the swamps with a half-witted boy, "Weird Willie," and many animals and birds of that country, as her only playmates.

Judge Gates receives the letter at his bachelor apartment, which he shares with a younger friend and companion, Bob Stange. Through the accidental dropping of a marriage license the Judge discovers that Bob is about to become a benedict—despite the fact that they had a compact never to marry, on the theory that all women are deceitful. The Judge recounts a story about one ill-fated marriage that ended in the divorce courts, in which the real tragedy was the little baby which no one seemed to want. Bob turns a deaf ear to this and leaves in anger.

Constance, the one woman Bob has idealized, is older than he. She plays upon his sympathies by telling of her hard work as a dressmaker, when, in reality, she is leading a dual life, and only wants Bob for his money. She is carrying on a liaison with a Calvin Baker, a man about town, and he is calling on her when Bob arrives and tells her a minister is on the way to marry them. Baker hides behind the screen and listens. Bob tells Constance that he has invited his best friend, Judge Gates, to the ceremony. When Constance hears this name she is startled and insists on the ceremony being hurried.

The marriage is performed as the Judge arrives. He recognizes Constance as the one who has ruined his own and his best friend's life. He denounces her, and Bob realizes her perfidy when he finds Baker hidden in the room. Bob and the Judge leave, and go away for a fishing trip, hoping to forget. In the country Bob comes upon Alita, and through a strange chain of circumstances, she is slightly wounded by a shot which her constant protector, "Weird Willie," intended for Bob. Alita falls in love with Bob, for he is the first man she has come in contact with. The Judge decides to take Alita away. Judge Gates puts Alita in charge of a professor to educate her, but she proves, through her hoydenish ways, a source of annoy-

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ance to the teacher. Bob receives a letter from his sister, telling him she has found the right girl for him at a summer hotel, where she is stopping. The Judge buys an extensive wardrobe for Alita, and by chance, they go to the same hotel for which Bob is bound.

Bob is startled when his sister leads him into the presence of Constance. Alita meets Constance and the girl is attracted to her. The Judge finds them together and afterwards upbraids Constance. Alita and Bob meet again. Bob goes to Constance, begs her to release him, and to grant him a divorce. The Judge sees Bob enter her room and follows. Alita waits until they leave. She goes to Constance and asks her if she knew Bob before. Constance tells her the truth.

Alita leaves all, and goes back to the swamp country. She cannot face the Putnams, so she runs into the fields instead, where she wishes to die. After Alita leaves Judge Gates tells Constance that Alita is her child. Constance's better nature is aroused and she goes in search of her daughter. Bob and the Judge follow. Constance agrees with the Judge that it is best not to tell Alita the truth, and when Bob and "Weird Willie" find Alita in the swamps, Constance wanders away to her death that Bob may be free to marry the child she has wronged.

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 55 (July 11).

Salonika, Greece.—Monster Zeppelin airship is wrecked by British anti-aircraft guns and is brought to earth near this city, where it is destroyed by fire.

Pigeon Point, Cal.—Hundreds of sea lions from Alaska flock to this place for the summer.

Brownsville, Tex.—Regular troops of United States army are moved at this point on the border to strengthen patrol, which has been augmented by the arrival of militia from several States.

Portland, Ore.—Gen. Bell, U. S. A., reviews troops of the Oregon State militia and orders them to move to the Mexican border as quickly as they can get ready for the journey. Squadron A entrains at Yonkers, N. Y., for the border.

Boston, Mass.—Lives of babies are saved by sea breezes which are wafted through sleeping rooms of infants on board the city hospital ship.

Fashion Section.—The latest modes in women's and girls' afternoon gowns and outdoor costumes are pictured in beautiful indoor and outdoor settings.

New York.—Thousands of striking garment workers parade through streets of this city, protesting for better hours and wages.

New York.—Infantile paralysis claims the lives of scores of tiny infants, and doctors from Washington come to join the local authorities in fighting against the plague.

El Paso, Tex.—Bodies of Capt. Boyd and his valiant negro troopers are brought from the scene of the battle of Carrizal, where they were killed by Carranza's soldiers, and are escorted from the train to the American army headquarters here.

Baltimore, Md.—German submarine liner Deutschland startles the world by successfully crossing the Atlantic Ocean, escaping the patrol of British and French warships on both sides of the water, and enters the Chesepeake Bay to discharge cargo of a thousand tons of dyestuffs and to deliver to President Wilson a cordial message from Kaiser Wilhelm.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 56 (July 14).

St. Paul, Minn.—The Mississippi Valley Power Boat Association holds its annual regatta with motorboat races, featuring a program of water sports.

Roslyn, L. I.—Charles Evans Hughes, Republican nominee for President, is honored guest at the country home of Harry Payne Whitney.

Brownsville, Texas.—The Fourteenth Infantry, N. Y. N. G., arriving at the Mexican border, strengthens the patrol here. The staff of General John F. O'Ryan, commander of the N. Y. N. G., holds an important conference.

San Diego, Cal.—Within one hour after orders were received, the United States regular army garrison at Fort Rosencrans, entrains for the Mexican border.

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Minneapolis, Minn.—Ralph de Palma wins a thrilling 150-mile auto race over the Twin Cities' Motor Speedway.

San Diego, Cal.—Several hundred refugees from Mexico, who fled that country at the approach of war, arrive here on the U. S. transport Buffalo.

FASHION SECTION.—The season's latest fashions are pictured in the most appropriate outdoor settings.

Salonica, Greece.—Native troops from Indio-China, a province of France, are now fighting for the cause of the Allies in this section. The Chinese soldiers bring with them the unique costumes and customs of their native land.

Provincetown, Mass.—The M-1, largest submarine of the U. S. Navy, is put through an exacting trial trip.

Washington, D. C.—United States honors Captain C. T. Boyd, who fell while leading his troops of the 10th U. S. Cavalry against a larger force of Carranza soldiers at Carrizal. A hero's military funeral is accorded to that officer.

New York.—Health authorities exert their best efforts to clean up Greater New York and stop the ravages of the dread scourge, infantile paralysis, which has killed nearly three hundred babies in less than one month.

New York.—Several persons are killed and many injured in an explosion of the refrigerating machine in a refrigerating plant at Brooklyn.

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THE SILENT BATTLE—(Five Parts—July 24).—The cast: Tom Gallatin (J. Warren Kerrigan); Jane Loring (Lois Wilson); Nina Jaffray (Maud George); Coleman Van Duyn (Harry Carter); John Kenyon (Ray Hanford); James Loring (J. F. Connolly). Scenario written by F. McGrew Willis. Directed by Jack Conway.

Tom Gallatin, a brilliant young lawyer, who has inherited a craving for drink, is on the verge of ruining his career by overindulgence. He goes to the Canadian woods to recuperate. The Lorings, wealthy Westerners, have a camp in the vicinity, and one day Gallatin rescues Jane Loring from the clutches of one of the Loring guests, Coleman Van Duyn, who has taken advantage of Jane's defenseless position while she is alone with Van Duyn on a ramble through the woods.

Having driven Van Duyn from his prey, Gallatin starts to escort the girl to the Loring camp, but the pair lose their way. During a heavy storm Gallatin becomes rain soaked and gets a chill. Jane gives Gallatin a draught from her emergency flask of whiskey. Tasting liquor for the first time in months, the fumes go to Gallatin's brain, unsettle his judgment and he attacks the girl. She is rescued by a searching party in the nick of time.

Gallatin begins again "the silent battle" against his insidious enemy. The Lorings go to New York and enter the same social circle in which Gallatin has moved. Nina Jaffray is a society leader who has long schemed to make herself the wife of Gallatin. Coleman Van Duyn has brought to Nina some confusing and mysterious hints of Gallatin having met a young lady at his camp in the woods and there entertained her. Nina's suspicions center upon the Loring girl, and to make certain Nina plans that Gallatin and Jane shall meet at a reception.

Nina takes this occasion to show Jane that Tom's affections have been previously claimed by Nina, and to further impress the Loring girl that she cannot hope for Gallatin's love Nina goes further with her demonstrations—even to the humiliating end of compromising herself with Tom in a situation that Nina plans and in which Tom innocently participates.

All this time Van Duyn has been retrieving his own reputation with Jane and Tom has been trying to establish himself in the Loring girl's favor. Van Duyn has the "inside track" and Nina connives with him that he may hold it, while as a matter of fact Jane Loring is in love with Tom.

When the schemers have finally accomplished their purpose, Nina relents and explains her own share in the plot to turn the Loring girl relentlessly against Gallatin. With Nina's confession the way is cleared to an ultimate reconciliation between Jane and Gallatin.

(*Continued on page* 848.)

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SELIG ATHLETIC FEATURE—FILM SERIES NO. 2 (July 3).

Molla Bjurstedt plays a game with Mrs. May Sutton Bundy to decide the woman's tennis championship of the world.

Wrestling match to a finish between William Demetral, the Greek wrestling champion, and William Berne, the Russian heavyweight.

Champion pocket billiard match played between Joe Concannon and Charles (Cowboy) Weston.

Jimmie Clabby, one of the world's greatest middleweight boxers, appears in a sparring contest and also presents training methods.

SELIG ATHLETIC FEATURE—FILM SERIES NO. 3 (July 10).

Charles Morin and August Kickhofer, world's champions, play three cushion carom billiards.

Sherman Landers, Oregon high school boy, appears at the interscholastic athletic meet at Staggfield, Chicago, winning sufficient points to secure the championship for his school.

Francisco Verri and Oscar Egg, champion long distance bicycle riders of the world, ride one mile against time on indoor trainers.

Stanislaus Zybszko, the great Polish wrestler, and Marion Plestina, the Croatian heavyweight champion, wrestle to a finish, the match being finally won by Zbyszko.

THE DARING OF DIANA—(Vitagraph—Five Parts—July 24).—The cast: Diana Pearson (Anita Stewart); Jason Briscoe (Charles Wellesley); John Briscoe (Francis Morgan); Stange (Anders Randolf); Fanchette (Julia Swayne Gordon); Teague (Doc Donohue); Jimmy Towne (Donald MacBride); Forga (Lou Johnson). Written by Charles Gaskill. Produced by S. Rankin Drew.

Twenty-five years before the story opens, Jason Brisco, owner of the *Daily Argus*, became embittered by the death of his wife, whose life was snubbed out as her child was born. In his anguish he seeks consolation in travel. After all these years Briscoe's son, John, is editor of the *Argus* and has won a reputation for absolute honesty. He receives a telegram from Paris telling him to prepare to receive his father, who is coming on the next boat. The days drag for John, who is impatient to get a glimpse of the father he has never seen, but when he arrives John is disappointed. The man does not measure up to the strong, honest character with which John invested his father; his face is cunning, his eyes shifty.

Just before the arrival of his father John had been honored by a visit from the leaders of a certain political faction who came to buy the support of the *Argus*, but who went away with sad faces. Hearing of the return of the elder Briscoe, they return once more, determined to buy either the support of the *Argus* or the paper itself. In Jason Briscoe they find a man to their liking, for, although he will not sell his support, he is eager to bargain for the sale of the paper. Despite John's protests arrangements are made, and the signature of Jason Briscoe to the documents is all that is now required. In fond anticipation of the large purchase price, Briscoe is about to affix his signature to the bill of sale, when the door is thrown open unceremoniously and Diana Pearson, star reporter of the *Argus*, enters and commands the attention of all those present.

Recognizing her and terrified at her appearance at this inopportune moment, Briscoe jumps from his chair and tries to escape, but runs right into the arms of a waiting policeman, who brings him back and forces him to listen to Diana's tale. After the arrival of Jason Briscoe from Paris Diana had seen a woman following his automobile, and thought it worth her while to investigate the cause. On reaching Briscoe's house she heard a loud report, and entering found the woman on the floor, shot. Diana attempted to leave the house to summon aid, but was detained and thrown into a cellar with the other woman by "Briscoe" and his valet. Here, when she regained consciousness, the woman told Diana of how the man who is posing as Briscoe had trapped the real Briscoe in Paris and left him in the care of an Apache on the outskirts of the city. His real name, she said, is Stange, and he is one whom she has ample reason to hate, Diana was horrified by the story, but she realized her helplessness; she was unable to prevent the sale of the paper. Then she thought of a plan, and made Stange her innocent accomplice. Unknowingly he carried word of her plight to the *Argus* office with him, and one of the reporters started out immediately with a number of policemen to her rescue. After her release Diana rushed straight to the office where she was fortunate in arriving in time to prevent the illegal sale.

Seeing that all is known, Stange makes a frantic attempt to escape from his captors, but is shot to death in the struggle. Two weeks later a cable to the Prefect of Police in Paris has secured the release of Briscoe from the Apache's den, and in the office of the *Argus* he is introduced to his future daughter-in-law, Diana Pearson, reporter.

MOVIE MONEY (Vitagraph—July 24).—Written by Graham Baker. Directed by Charles Dickson.

In a movie show Pete falls asleep and dreams of the time when he acted before the camera in a chase scene, and stole a wallet full of money from the pocket of the director. In the chase he dropped the wallet and never regained possession of it. When he wakes up he sees himself on the screen in the picture of which he has been dreaming and also sees the spot where he dropped the money. He rushes from the theater and out to the spot where he is confident of finding his lost treasure, but finds, to his dismay, that a jail has been built right over the spot where he had dropped the money. He hires a jitney, attaches a rope to the jail, the other end to the flivver and proceeds to drag the jail from its foundation. It passes over a box of dynamite, which blows up and buries Pete in the debris. He emerges triumphant, however, for he has the wallet. On opening it, however, he finds it full of stage money.

THE PRINCE CHAP (Selig—Five Parts—July 24).—The cast: William Peyton (Marshal Neilan); Arline Arrington (Mary Charleson); Claudia, Peyton's ward (Mary Charleson); Alice Travers (Bessie Eyton); Alice's mother (Camile D'Arcy); Runion, a valet (George Fawcett); Helen Travers (Margaret Fawcett); Paul Helmer (Cecil Holland); Jack Rodney, Earl of Huntington (Charles Gerard); Phoebe Puckers (Fannie Cohen). Written by Edward Pepie. Directed by Marshall Neilan.

William Peyton, a struggling New York sculptor, in love with Alice Travers, a beautiful but cold and calculating young society girl, accepts an invitation from his friend, Jack Rodney, Earl of Huntington, to seek his fortune in London. Alice promises to wait until he makes good. Arline Arrington, a model who is forced to work for the support of her infant daughter and her good-for-nothing husband, is hired by Peyton to pose for a masterpiece he has planned. He also hires Runion, a valet.

Helen Travers, cousin of Alice, calls at Peyton's studio, and just as she enters the model faints and falls in Peyton's arms. She places the wrong construction on the incident. With the passing years, Arline becomes the victim of a lingering malady. Knowing her days are numbered, she exacts a promise from Peyton to always care for her daughter. Arline dies and Claudia, her daughter, learns to call Peyton her "daddy" and he tells her the story of "Princess

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Alice" and the "Prince Chap." This is a story of his own life.

Helen Travers encounters Peyton and Claudia in a London park, and, hearing the girl call Peyton "daddy," she promptly dispatches her information to her cousin in New York. As a result, Alice hurries post haste to London with Paul Helmer, a Wall street broker, now a suitor for her hand. Arriving at Peyton's studio, Alice and Helmer encounter Claudia during the artist's absence and hear her call him "father." As a result Alice renounces him and later marries Helmer.

After the passing of a decade, we find Claudia a beautiful girl of eighteen. Peyton is now wealthy. Helmer, who has been a brutal and dissolute husband, dies, and Alice immediately gets in touch with Peyton to tell him that she is now free. The Earl of Huntington proposes marriage to Claudia, but she refuses. He divines the reason. She now loves Peyton in a different manner than she did as his ward.

Alice calls at the studio to win Peyton and Claudia overhears her tell Peyton that she thought all along that Claudia was his daughter and pleads for forgiveness. Claudia believes, as a result, that she is standing between Peyton and happiness. She resolves to flee.

The Earl of Huntington arrives at this juncture and Claudia tells him she is now ready to marry him. Knowing of Peyton's love for her, however, he refuses and later Peyton learns that Claudia has always looked upon him as her "Prince Chap" and that she has always hoped to be his princess. He takes her into his arms.

GEORGE KLEINE.

GLORIA'S ROMANCE (No. 8—"The Mesh of Mystery"—Two Parts—July 10).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Mrs. David Stafford (Jule Power); Judge Freeman (Henry Weaver); Gideon Trask (Frank McGlynn).

Gloria Stafford's scream just as she fainted upon seeing the supposed murder of Richard Freneau, her fiance, at the base of the Soldiers' Monument, just across the way from the Stafford home on Riverside Drive, New York, aroused the household and the night nurse, Pierpont Stafford, and others came rushing to discover the cause of the alarm. When Gloria recovered enough to relate what she had seen through the binoculars from her window, her hearers could scarcely believe their ears and thought her suffering from delirium.

Dr. Royce was summoned and to satisfy Gloria that no murder had taken place went across to investigate at the base of the monument, returning to report that all was quiet and still there. Next morning Gloria received a telegram signed "Freneau," reporting his arrival at the first city on his route, and the others felt relieved. Gloria sent a wire in answer and consternation reigned in the Stafford home an hour later when the wire was returned with the message, "Party cannot be found."

Later other wires came, signed "Freneau," from Buffalo, Cleveland, Chicago and other points, but each time a reply was sent it was returned with the same response. And then came a day when the morning paper chronicled the finding of the dead body of Freneau in the bay. Gloria fainted, then recovered and as the chapter closes vows to find the murderer of her lover and bring him to justice.

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GLORIA'S ROMANCE—(No. 9—"The Shadow of Scandal"—Two Parts—July 17).—Gloria Stafford thought the worst was over when she learned by the newspapers that Freneau, her finance, was really dead, her grief being momentarily dulled in her new resolve to trace down his murderer. But next morning when the dainty frock that had been ordered as her bridal gown arrived her grief was brought back anew, and she sank to the floor.

An hour later she gained strength to put the bridal finery away in the box—as in a coffin—and then she faced the world again more fiercely resolved than ever to herself run down the murderer of her intended husband. Dr. Royce, meanwhile, disclosed to Pierpont Stafford what he knew concerning the real character of Freneau and how close Lois Stafford, David's wife, had brought scandal to the door through her reckless flirtations with Freneau. The two agreed the police must never be put on the trail lest the publicity, which would surely follow, should disclose the scandal in David Stafford's home.

Gloria found it hard to understand why the police should not be summoned immediately, but her father and Dr. Royce were resolved she should never learn of Freneau's villainy, lest it blast her entire life. In an endeavor to make her forget her grief Pierpont suggested she discard her mourning gown and engagement ring, but, alas, this only caused Gloria to grieve the more. And not even her lover's body was to be given Gloria to bury, for his mother in a Colorado town wired for the remains and they were shipped to her.

GLORIA'S ROMANCE—(No. 10—"Tangled Threads"—Two Parts—July 24).—During the first few days following her discovery that Freneau, her fiance, had been murdered, Gloria Stafford yearned again and again for the engagement ring which her father had at last induced her to discard. One day she stealthily abstracted it from Pierpont's pocket when he wasn't looking. In beginning her investigation of Freneau's death she went first of all to the office of Mulry, Dick's partner, and while there was amazed to learn that Lois was also calling on Mulry regarding "poor Mr. Freneau." This led Gloria to suspect Dick had not been as true to her as he had vowed, and later on when she accidently discovered that the firm of Mulry & Freneau had branch offices in all of the cities from which Freneau's letters had apparently come, she understood at last how easy it had been for Freneau to write the letters in advance and give them to some other member of the firm to mail back to her from each of the cities in which a branch office was located.

At last her eyes were open. She understood that Freneau had deceived her. Thoroughly indignant, she rushed home, only an hour later, to decide that Dick never could have been false, and that she was a wicked girl to even suspect him. Meantime Royce had cautioned Mulry against revealing any of Freneau's perfidy to Gloria should she come to him for information—a promise that was cheerfully given. David and Lois meanwhile become more loverlike than they had been in a long while and leave for the country home to enjoy a second honeymoon, extending an invitation to Gloria to visit them there. At first she refuses, but later accepts, desiring an opportunity to study Lois at close range and decide for herself if Freneau can have been paying her sister-in-law attention the while he was courting herself.

THE MISHAPS OF MUSTY SUFFER ("Showing Some Speed"—No. 2 of Series 2—June 28).—Musty, a messenger boy, is assigned to deliver a cook stove to a certain address. In spite of

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the fact that there is no one home and the house locked up, Musty takes the stove in through the window, unlocks the door from the inside, takes the stove back out through the window again, delivers it through the door in the approved manner, locks the door on the inside and exits through the window.

Down the street comes a woman of ancient Irish lineage, who has discovered a new way of beating the high cost of living. She is following a grocer's boy who is delivering a sack of flour. There is a hole in the sack, and the shrewd old biddy is catching in her apron the flour that escapes. When her apron is filled, she starts for home, only to collide with Musty, who is hurrying about his business on his trusty bike. Musty receives a beating from the economical one.

Musty goes to sleep and is aroused by his boss in a unique manner. The boss pulls a cord and about a ton of bricks descend upon our hero. As a result Musty is bent double and has to be straightened out by some carpenters, upon whom he calls for help. The carpenters give Musty a window frame to deliver, but he gets entangled with a hitching post to the delapidation of the frame. Musty is summoned to a restaurant to awaken a sleeping waiter, which he does effectively.

A cheating gambler is caught and is ejected from the game. Imprisoned in a room, he calls for a messenger boy, telling Musty's boss over the phone that it is a case of life or death. Musty hurries to save a life. The cheater changes clothes with him, and thus disguised, passes through the blockade of indignant sharps unhampered. Musty, clad in the unfair one's garments, is not so fortunate. He is captured and thrown through a brick wall. Like a projectile he hurtles through the air and strikes the cheater, bringing him to earth. Musty and cheater recognize each other and Musty calmly strikes the hoodoo over the head with a brick. The cheater politely takes the brick from Musty's hand and returns the compliment. Then both of them fade away into a sleep.

THE MISHAPS OF MUSTY SUFFER ("While You Wait"—No. 3 of Series 2—July 5).—Out of a job, Musty haunts the employment agency. The boss tells him that help is scarce these days, and that whatever anyone calls for, Musty will have to be it. In order to fit him for holding any job whatsoever, the boss turns him loose with a variety of costumes, and Musty proves his ability as a quick change artist. The boss receives a call from a fair client, who wants a maid, and Musty dons feminine regalia and answers the call. He gets the job. One of his first tasks is to go to the employment agency and get a butler for his new mistress. When he arrives at the agency the boss tells him he can be the butler, too. Musty changes to a butler's costume and goes back, but takes his maid's costume with him. Being both butler and maid in the same house, Musty has to move in lively fashion to keep on both jobs at once. Then, to make things worse, he is sent, in his capacity of butler, to hire a gardener. The employment agency boss gives Musty a third costume and another pair of false whiskers and sends him to hold down the third job in addition to the original two.

Musty strides happily into the house when he suddenly catches sight of himself in the mirror. The result is almost fatal. One look at his own face bedecked in the false mustaches nearly finishes him, but he braces up and bravely sees the trouble through. In his capacity of maid, our hero is set to washing windows. The ladder on which he is standing falls through the window and Musty escapes a long fall only by hanging to the sill by his knees. His fair mistress rescues him and Musty sets to work to rescue the ladder. He drops a rope and calls upon an amiable entomologist for help. The entomologist leaves the butterfly he is chasing to come to Musty's aid. He ties the rope to the ladder and signals Musty to haul away. And Musty does, but the unfortunate bug expert gets his legs entangled in the ladder and is pulled upward, only to be lowered several times into a well-filled rain-barrel when Musty and his mistress, whom he has called upon for help, lose their grip upon the rope.

Finally the victim is hauled into and through the house, and Musty attaches the rope to an automobile, which dashes off, dragging ladder, entomologist and, as a climax, Musty himself, who is caught in the mix-up as the picture fades.

THE MISHAPS OF MUSTY SUFFER ("Local Showers"—No. 4 of Series 2—July 12).—Musty sleeps beside an open window and the morning breezes set his hollow tooth agoing. So Musty goes to the "painless dentist." He is ushered first into the ante-room, where his joy at knowing that teeth are pulled free of charge receives a set-back, for the attractive office girl begins to weep. She just can't bear the thought of what is going to happen to our hero.

She attaches a large pair of tongs to Musty and gives the signal to the engineer, who operates the "power behind the uplift movement" in the shape of a steam hoist. After being thoroughly shaken, so that all his loose change falls into a hopper devoted to that purpose, Musty is hoisted up many floors through a series of trap-doors, to the topmost stage of the skyscraper. On the way up he meets a workman with a ladder. The results to the latter are disastrous and he falls through all the trap-doors to the engine room.

Musty is taken off the unique elevator and hauled into the reception room of the "painless dentist." There he is discouraged by the sight of so many sufferers, and further depressed by the howls of agony coming from the dentist's operating room. At last Musty's turn comes and he discovered that the painless dentist really is a painless dentist—it doesn't hurt the doctor a bit. Musty fails to succumb to the gas administered, but a few judiciously directed blows over the head render him unconscious, and the offending molar is removed. Musty is then propelled from the office in unique fashion, after being restored to consciousness by a downpour of water. He lands in the "drying room." After a few turns on the spit before the open fire, he is thoroughly dried. He escapes from the drying room by dashing up the chimney, but is pursued by a heavy stream from a fire hose, which lifts him up the flue to the roof of the building, where he falls through a series of chutes which again convey him to the bottom floor. Here he finds two ambulance attendants waiting with a stretcher and is much relieved when they carry him into a hospital.

THE MISHAPS OF MUSTY SUFFER ("A Pirate Bold"—No. 5 of Series 2—July 19).—Musty goes for a day's fishing, but bites are scarce and he whiles away the time reading an exciting story entitled "The Bold, Bad Pirate." He goes to sleep sitting on the edge of a bridge and dreams of hidden treasure and dark deeds on the Spanish Main. He is awakened by a boat which passes under the bridge catching his feet and pulling him aboard the craft. The oarsman is highly indignant at Musty's unceremonious embarkation and lands him violently ashore.

Musty is much impressed by his dream. He locates a spot which reminds him of the place where he buried a chest of gold in his dream and starts to dig for the hidden pieces of eight. He is interrupted by a cop, who arrests him. The cop calls the police patrol, a wheel-barrow affair, and Musty is trundled off to jail. Arraigned before the captain, he is given the third degree, but refuses to tell his secret. Finally, when confronted with a loaded cannon, Musty is alarmed by the sputtering of the fuse and tells his story. He is cast into a cell.

Musty, like all model prisoners, awaits his opportunity to escape. He finds that his cot is

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very springy and by jumping on it succeeds in having himself hurled as if from a catapult through the roof. He makes himself a false mustache of grass and so passes the guard. He hurries to a costumer's for a disguise and after donning it hastens back to the place where he was digging in the street when arrested. No sooner has he started to dig when he is again arrested. He tries to get away, and cleverly induces his captors to get in the push patrol. Then he upsets it and runs, but collides with a telegraph pole, falls and is recaptured. In the station he breaks away from the cops again, hides by sitting on the captain's bench. He whacks the cops with the captain's gavel, placing them completely hors de combat, and once more is free.

Musty goes back to the costumer's and rents a suit of armor, which he dons. No more is it upon his back, however, than his back begins to itch. What did King Arthur do in a case like this? We don't know, but the costumer found a way to relieve our hero. Musty then hurries back to his hole in the street, more determined than ever to find the hidden treasure. But, alas, that pestiferous copper is always on the job. Musty finds a way to get out of the armor without being seen and goes back to his digging. The copper, however, gets a great shock when the armor, in which he thinks Musty is still encased, suddenly comes to life and flees. After a long chase the officer regains possession of his cast steel captive and takes it to the station. Can openers, crow-bars and other devices are employed to open the armor, but in vain. Finally one of the cops hits it with a sledge-hammer. It falls to pieces, revealing no one on the interior.

Meanwhile Musty continues to dig. He breaks a water main and is caught in the deluge. This is the last straw and he gives up his treasure seeking in disgust.

PARAMOUNT.

DAVY CROCKETT (Pallas Pictures—Five parts—July 13).—The cast: Davy Crockett (Dustin Farnum); Eleanor Vaughn (Winifred Kingston); James Vaughn (Harry de Vere); Hector Royston (Herbert Standing); Oscar Crampton (Howard Davies); Neil Crampton (Page Peters); Mrs. Crockett (Lydia Yeamans Titus). Directed by William Taylor.

Eleanor, the daughter of James Vaughn, a wealthy landowner, is a frequent visitor at the home of the Widow Crockett. The widow is supported by her son, Davy, who is a famous Indian fighter, hunter and trapper. Eleanor often accompanies Davy when he goes to inspect his traps. One day Eleanor stirs his imagination by reading to him the romantic story of Lochinvar. As she reads the vision materializes before Davy's eyes and the impression of the knightly conduct of this hero leads afterward to a great event in their lives.

Eleanor and her father go on a visit to England, leaving Colonel Royston, a life-long friend, in charge. The colonel's only weakness is a fondness for cards, and during their absence he loses more than he can pay. Hard pressed, he forges the absent Vaughn's name to a note. Vaughn dies at sea and Crampton, the holder of the note, becomes aware of the forgery. By threats of exposure he coerces Royston into helping his nephew, Neil Crampton, in his plan to marry Eleanor. Neil by his polished manner and flattery wins Eleanor while the bashful Crockett loses ground.

Eleanor and Neil ride into the mountains searching for mistletoe. They nearly perish in a blizzard and are attacked by wolves. Davy Crockett saves their lives. The true worth of this great frontiersman and the underlying motive of Neil's courtship are impressed upon Eleanor by this harrowing experience.

Eleanor decides upon a strange course and in a unique manner shows Davy Crockett her preference for him. He plans a surprise for the visiting guests at the rapidly approaching wedding of Eleanor and Neil. The appointed day arrives—and the guests are given the thrill of their lives.

THE DREAM GIRL (Lasky—Five Parts—July 17).—The cast: Meg Dugan (Mae Murray); Jim Dugan (Theodore Roberts); "English" Hal (Charles West); Benjamin Merton (James Neill); Tom Merton (Earle Foxe); Alice Merton (Mary Mersch). Produced by Cecil B. De Mille.

Meg Dugan, a waif of the slums, whose mother is dead, lives with her drunken father in San Francisco. Despite her rough environments, there has developed in little Meg's soul an intense love of things beautiful, and a great taste for dancing. Fleeing from her father, Meg takes refuge in an old ash barrel and there discovers a dilapidated volume of "King Arthur and His Knights of the Round Table." Deeply interested in the pictures in this book, Sir Gallahad at once becomes the hero of her dreams.

Dugan and "English" Hal, a "black sheep" of an old English family, run a "Social Club," where liquor is unlawfully sold. The club is raided, but Hal and Dugan manage to get enough money together to carry out their plan of posing Hal as "Lord Henry Trevor." Hal kisses Meg against her will, and in the fight which results between him and Meg's father, the latter is shot and left for dead. Meg again takes refuge in her ash barrel where she is found by a policeman and hustled off to the Detention Home.

Tempted by Merton's beautiful flower garden next door, she climbs the wall and is feasting on the fruits and flowers when old Merton appears. Meg hides under a table. "Lord Hal," seeking out Merton to ask for his granddaughter Alice's hand, discovers the volume of "King Arthur" lying on the table, and is much disturbed when he recognizes it as Meg's. Unable to stay in her cramped position under the table any longer, Meg crawls out and tells the astonished Merton her story.

That night, Meg, reading her beloved book, is attracted by the music next door and again climbs the wall. The occasion is a fancy dress ball which Alice is giving in honor of her brother Tom's birthday. Tom, disgusted with trying to "turkey-trot" in the suit of armor he is wearing, goes into the garden to "cool off." Meg, believing him to be her real knight who has come to rescue her, nestles confidingly on his breast. Tom assures the little waif he has indeed come to rescue her. At his suggestion, old Merton takes Meg on probation with the idea of adopting her. "English" Hal nearly faints when he recognizes Meg. Much to Hal's and Meg's discomfiture, a slumming party is suggested, and they accidentally find Dugan, who recognizes Hal. Hal tells him about Meg and Tom. The two men plot to "work" Tom for the price of their silence, and when Tom is approached, he gives Dugan a ten thousand dollar check, the birthday present from his grandfather.

To save Alice from the fake "Lord," Meg tells his story to Merton and Tom. Hal confesses that he is "English," and is arrested. Dugan's heart softens as he hears Meg's heart-broken farewell to Tom, because her "father can't associate with high-brows" and she refuses to leave him alone, and he slips the check on which he has written his promise not to bother her again under the door. As he goes down the battered old stairway, he meets the aristocratic old Merton, and the two men glower at each other as they both realize the great gulf between them. Old Merton's heart is touched when he sees the home Meg has left, and slowly opens his arms to receive the little waif who has proved herself so worthy.

AN INTERNATIONAL MARRIAGE (Morosco—Five Parts—July 24).—The cast: Florence Brent (Rita Jolivet, Countess de Cippico); Bennington Brent (Marc Robbins); John Oglesby (Elliott Dexter); Eleanor Williamson (Grace Carlisle); Mrs. Williamson (Olive White); Duke of Buritz (Courtenay Foote); Count Janefski (Page Peters); the Archduke Ferdinand (Herbert Standing); Agnes Sotherton (Adelaide Woods); the Archduchess (Jean Woodbury). Directed by Frank Lloyd.

Bennington Brent, the laundry king, uses the phrases of the trade to shrewdly express his observations. His daughter, Florence Brent, being of another generation, reflects the finish or, as Brent expresses it, "the satin gloss" of wealth and elegance.

Congressman John Oglesby, her chum from childhood, is a handsome young statesman and a prominent member of the National Assembly. Florence visits her chum, Eleanor Williamson, who lives in Washington and meets Eleanor's fiance, Count Krinburg. The Duke of Buritz, a fellow-countryman of the Count, endeavors to corrupt Oglesby for international-political reasons. But he fails in his estimate of the man.

The Duke, who is the ambassador for his country at the American Capitol, is introduced to Florence by the Count, on whom she has made a great impression. The attentiveness of the Count to Florence leads to the breaking of her engagement by Eleanor Williamson, but having inherited an estate, the Count feels independent of international marriages.

The biase attitude of the Duke is changed to deep and sudden interest by Florence's beauty and charm. Florence Brent, in turn, is dazzled by this foreign nobleman of royal blood. The Duke is so entranced that he proposes to and is accepted by Florence. He departs for his country to arrange for the wedding. He meets with the opposition of his family, but prevails upon them to invite Florence to Buritz.

Because of his love for Florence, John Oglesby accedes to her father's request and goes abroad with the Brents. The Duke is playing a desperate game to overcome the obstacles in the way of his marriage to Florence, and as plan after plan fails, he forces Florence into a tangled situation. The subtle deception of the Duke and Count is discovered and shown up by Oglesby, who solves the seemingly impossible tangle.

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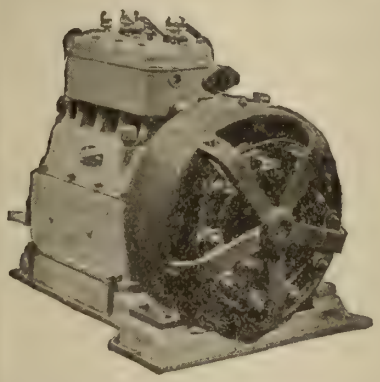

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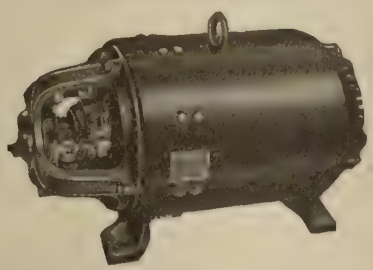

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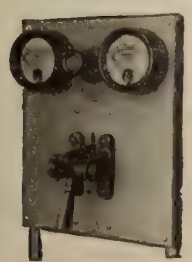

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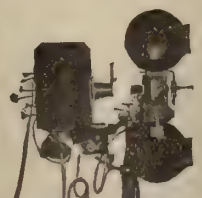

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THE WEAKNESS OF MAN (Peerless—Five Parts—July 10).—The cast: David Spencer (Holbrook Blinn); Janice Lane (Eleanor Woodruff); John Spencer (Richard Wagerman); Dr. Stone (Charles D. Mackey); "Babbie" Norris (Alma Hanlon). Directed by Barry O'Neill.

David Spencer, a young spendthrift, returns from France because of his father's ill-health. This has awakened a sense of duty within him, and it is inferred that he will take up his father's work and marry the ward, Janice Lane, who is the antithesis of everything he has been. Dr. Stone, the family physician, loves Janice, but she is almost unaware of it, her whole love being centered in David.

"Babbie" Norris, a fun loving creature, who is among his friends on his homeward journey, is in love with David and by this deep love, awakens a response. Shortly after David's return home, his engagement to Janice is announced and that night, Babbie, broken-hearted, comes to his town apartment and, seeing a life-sized portrait of herself in his room, cuts the painting from the frame and draping herself similar to the picture, steps into the frame. He returns and while gazing at the supposed picture, she steps out. He weakens for a moment and then tells her that she must give him up forever.

Babbie's hold upon David grows so strong that he determines to break with Janice. He gives a costume party in his apartment to celebrate the termination of his engagement. During the party, one of his guests phones to David's father, who rushes to the apartment. During a fight with one of his guests, David receives a wound on his shoulder from a curved scimitar. At this time Mr. Spencer arrives, the shock proves fatal and he dies.

As stipulated in Mr. Spencer's will, David marries Janice and renounces his old life, but after a short while domestic life becomes irksome for him and he seeks his old associates. A friend discovers David and Babbie entering the stage door and phones to Janice, who rushes to the theater and confronts David in Babbie's dressing room. In a tense scene, David says, "It is better that you divorce me" and Janice, in horror, says, "The church forbids it."

David, realizing the misery he is causing his wife, decides on suicide, goes to a section of the river not far from his house, sees the body of a man in the river, changes clothes with him and disappears. When the body is found, the face is unrecognizable and because of the clothes, it is identified as David. Janice, satisfied that it is David, marries Dr. Stone. Unable to get money without revealing his identity, David sinks lower and lower.

An acquaintance recognizes him one day, has him arrested for some faked-up insurance fraud, and at the trial, because of his repeated denial of his identity and altered appearance, everybody, even his wife, fail to recognize him, with the exception of Babbie, who testifies falsely, as they had planned to go abroad together after his release. Unable to hold the pose any longer, when his daughter is called to identify him, he grabs up a pen knife one of the lawyers was using and kills himself.

SALLY IN OUR ALLEY (Peerless—Five Parts—July 17).—The cast: Sally McGill (Muriel Ostriche); Paul Taylor (Carlyle Blackwell); Mr. McGill (Pat Foy); Mrs. McGill (Mrs. Foy); Ben (Walter D. Greene); Isabel (Jean Shelby). Directed by Travers Vale.

Sally McGill, a little Irish girl, brought up in a particularly sordid section, is compelled to work to support her entire family. Ben Blaney, the young foreman where she works, loves little Sally. Mrs. Rockwell, wealthy and childless, finds joy in taking a limited number of the poorest children to her country home each summer, and she selects those whom she will take. While visiting the lower East Side, which is distinguished by the name of "Pigtail Alley," she meets Sally and impulsively asks her to go along to earn her board and keep by caring for and helping with the children. Sally is overjoyed.

Ben Blaney, however, proposes to Sally and is rejected. Mrs. Rockwell's niece, Isabelle, is jealous of Sally and takes a violent dislike to her. Sally's ambition is to become a refined lady like those about her, and she is attracted to Paul Taylor, but knows she is inferior to him.

Isabelle succeeds in having Sally discharged. She then goes to work in a millinery store where she has opportunities to learn the refined ways she so admires, and joins a library to study on this subject. Mrs. Rockwell, in need of a maid, seeks little Sally out and offers her the position, and she again meets Paul, who proposes to her on her way home one evening, but she, realizing the great social gulf between them, does not consent and tells him he must never see her again.

She leaves Mrs. Rockwell's employment to become an artist's model and because she pledged Mrs. Rockwell to secrecy about her new address, Paul goes to her mother, who, believing there is a possibility of a rich marriage, gives him Sally's address. Paul waits for Sally and escorts her home, standing in the doorway for a chat. Ben sees them just as Paul is embracing Sally and in a rage strikes Paul down.

Later, when Ben learns that Paul has asked for Sally in marriage, he tells Sally that they are not made of the same clay, and that she has outgrown "Pigtail Alley," and he hopes that she will be happy with Paul. She goes to Paul and he holds her in his arms and finishes the sentence he started in the hallway, which Ben interrupted, "When do we start for South America?"

PAYING THE PRICE (Paragon—Five Parts—July 24).—The cast: Judith Corbin (Gail Kane); Gen. Corbin, U. S. A. (Robert Cummings); Mrs. Towne (Lydia Knott); Paul Towne (George Relph); Richard Tracy (Gladden James); Evan Vrooman (Geo. Magaroni); Countess Nimy (June Elvidge). Scenario written by Gardner Hunting. Directed by Frank H. Crane.

Paul Towne returns from a cruise and is greeted by his mother and Judith Corbin, daughter of General Corbin, U. S. A., retired, whose estates are adjoining. Paul and Judith have been reared together and are like brother and sister. After his return, Paul is sent to Washington, where he meets Richard Tracy, a lieutenant in the army. They become friends. Paul invites him to his house, where he meets Judith. They become friends at once. Their friendship grows to love, they become engaged and later are married.

In Washington, however, Richard has met a man named Vrooman, who represents himself to be a wealthy man of leisure, who introduces him to an adventuress known as the Countess Nimy. Vrooman is really the head of the secret service for a foreign government, and Nimy one of his operatives, who runs a fashionable gambling place in Washington society. Richard is introduced to this place, where he plays, winning at first. Paul, who has come to realize his love for Judith, takes a cruise to forget her. While out on "The Wadsworth," United States torpedo boat destroyer No. 60, he learns that the torpedoes do not explode properly, so he endeavors to invent a new explosive.

After the honeymoon, Richard and Judith locate in Washington, where Judith's father, through his influence, has procured a good position for his son-in-law. Richard is cool to Judith, but noticeably amiable to Nimy, who plays with him as with a toy. Judith returns home, and leading the gay life of society, Richard is soon without funds. Nimy induces Vrooman to advance him money on I. O. U.'s which Richard gives. Returning home, Judith learns that Paul is working in a shack built back of the Towne home, where he is trying his experiments. She assists him and takes down notes for him. Soon they come to learn that their love is for each other, but there is a barrier, and they must never think of love again.

Just as Paul strikes the right formula, he transcribes it to Judith, telling her to copy it carefully and preserve it for him. At this time Vrooman informs Richard that he must pay back his loans at once. Richard begs for more time, and while conversing, Vrooman informs Richard that Paul is working on some explosive formula, and that if he can procure the formula, there will be a neat little fortune in it for him. That night Richard obtains the notes from Judith's room, copies the formula, but is discovered by his wife. There is a scene in which Richard tells Judith that he was looking for Paul's love letters, and that if he saw them together again he would kill both of them.

Paul goes aboard the torpedo destroyer "Wadsworth" to try his experiment, being accompanied by General Corbin and Judith. The captain of the "Wadsworth" informs Paul that he will try the first torpedo against Clarges Rock. In the meantime, Vrooman and Richard decide to watch the test, but not until a shadow of the United States Government has trailed them to a launch, where, making his identity known, he goes as mechanic on the boat. There is a derelict not far from Clarges Rock, and the two men decide they will watch the experiments from aboard the derelict. The first torpedo is launched against the rock, splitting the rock in half—the first time any torpedo had registered such an explosion.

Paul's formula is found effective, but the captain orders another trial. The derelict, which has been a menace to shipping for some time, is made the target. With great accuracy the second torpedo is sent on its journey. Just as it is launched Vrooman and Richard attempt to escape, but too late. The torpedo strikes the derelict amidship. There is a terrible explosion. The old ship is blown to smithereens, and the two spies are killed. As the destroyer heads off for port, the launch bearing the United States Secret Service agent notifies the captain that two spies, Evan Vrooman and Richard Tracy, were aboard the derelict when it exploded. Upon learning this Judith collapses, but, after recovering from her shock, realizes that Richard, unworthy of her love and unfaithful as he had proved himself to be, met his master, and, with the obstacles now removed, she and Paul could renew the love and happiness which had been theirs from childhood, save for Richard's presence between them.

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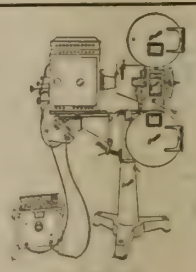

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 828, 830.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 4—His Trust and His Trust Fulfilled (Two parts—Drama (Biograph Reissue No. 61).
July 10—The Squaw's Love (Drama) (Biograph—Reissue No. 62).
July 12—Men and Women (Three parts—Dr.). (Biograph—Reissue No. 63).
July 17—The Informer (Drama) (Biograph—Reissue No. 64).
July 18—By Man's Law (Two parts—Drama) (Biogoraph—Reissue No. 65).
July 24—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66).
July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).

EDISON.

June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

June 28—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon—Comedy).
—A scenic subject on the same reel.
July 1—The Regeneration of Margaret (Three parts—Drama).
July 4—The Fable of "The Fearsome Feud Between the First Families" (Two parts—Comedy).
July 5—Canimated Nooz Pictorial, No. 12 (Cartoon).
—A scenic subject on the same reel.
July 8—Power (Three parts—Drama).
July 11—The Private Officer (Two parts—Dr.). (Reissue).
July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy)
—A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon).
—A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).

KALEM.

June 28—When Opportunity Knocked (Com.).
June 30—Setting the Fashion (Comedy).
July 1—The Engineer's Honor (No. 86 of the "Hazards of Helen" Railroad Series—Drama).
July 3—Black Magic (No. 15 of the "Social Pirates"—Two parts—Drama—Last number).
July 4—The Peach Pickers (Comedy).
July 5—Notch Number Nine (Drama).
July 7—The Psychic Phenomenon Comedy).
July 8—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).
July 11—The Baggage Smashers (Comedy).
July 12—The Quack Quakers (Comedy).
July 14—The Wishing Ring (Comedy).
July 15—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series (Drama).
July 18—The Great Detective (Comedy).
July 19—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series—Drama).
July 25—Ham's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

June 27—Out of the Flotsam (Two parts—Dr.).
June 29—The Return of John Boston (Three parts—Drama).
July 1—Edison Bugg's Invention (Comedy).
—Under a Barrel (Comedy).
July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
July 10—Otto, the Sleuth (Comedy).
July 11—The Half Wit (Two parts—Drama).
July 13—Expiation (Three parts—Drama).
July 15—Hang on Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).

SELIG.

July 1—The Girl of Gold Gulch (Western—Drama).
July 3—The Return (Three parts—Drama).
July 3—The Selig-Tribune No. 53, 1916 (Top.).
July 6—The Selig-Tribune No. 54, 1916 (Top.).
July 8—Some Duel (Western—Comedy).
July 10—A Milk White Flag (Three parts—Comedy).
July 10—The Selig-Tribune, No. 55, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).
July 17—Selig-Tribune, No. 57, 1916 (Topical).
July 17—The Private Banker (Two parts—Dr.).
July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Conflict (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune, No. 60, 1916 (Top.).
July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).

VIM FEATURE COMEDY.

July 12—A Spring Cleaning (Comedy).
July 19—The Connecting Bath (Comedy).
July 26—Will a Woman Tell? (Comedy).
Aug. 2—Hubby's Relatives (Comedy).

VIM.

July 7—Furnished Rooms (Comedy).
July 13—Spaghetti (Comedy).
July 14—The Great Safe Tangle (Comedy).
July 20—Aunt Bill (Comedy).
July 21—Help! Help! (Comedy).
July 27—The Heroes (Comedy).
July 28—What'll You Have? (Comedy).
Aug. 3—Human Hounds (Comedy).
Aug. 4—Wait a Minute (Comedy).

VITAGRAPH.

June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy).
—The Head Waters of the Dalalven (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—A Hard Job (Comedy).
Aug. 4—The Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

June 9—The Stained Pearl (Three parts—Dr.).
June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 828, 830.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 5—Number 27 (Topical).
July 12—Number 28 (Topical).
July 19—Number 29 (Topical).
July 26—Number 30 (Topical).
Aug. 2—Number 31 (Topical).

BIG U.

July 13—The Three Brave Hunters (Comedy)
July 20—His Own Story (Drama).
July 27—Priscilla's Prisoner (Two parts—Dr.).
July 28—A Great Love (Drama).
Aug. 3—Redwood Lane (Drama).
Aug. 5—Tillie the Little Swede (Drama).
Aug. 6—The Captain of the Typhoon (Two parts—Drama).

BISON.

July 1—The Money Lenders (Two parts—Dr.).
July 8—The Committee on Credentials (Three parts—Drama).
July 15—The Human Pendulum (3 parts—Drama).
July 22—A Midwinter Madness (Two parts—Drama).
July 29—For the Love of a Girl (Two parts—Drama).
Aug. 5—Under the Lion's Paw (Two parts—Drama).

GOLD SEAL.

July 4—They Wouldn't Take Him Seriously (Two parts—Comedy-Drama).
July 11—Nature Incorporated (Two parts—Comedy-Drama).
July 18—The Crystal's Warning (Three parts—Drama).
July 26—A Splash of Local Color (Two parts—Drama).
Aug. 1—The State Witness (Three parts—Dr.).

IMP.

July 6—The Man Across the Street (Two parts—Drama).
July 7—The River Goddess (Comedy-Drama).
July 11—A Stranger in His Own Home (Com.).
July 14—The Little Gray Mouse (Two parts—Drama).
July 16—Two Seats At the Opera (Comedy).
July 21—Lee Blount Goes Home (Two parts—Drama).
July 23—No release this day.
July 27—Won by Valor (Drama).
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama).
Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).

JOKER.

July 1—Bashful Charley's Proposal (Comedy).
July 8—An All-Around Cure (Comedy).
July 15—The Harem Scarem Deacon (Com.).
July 22—She Was Some Vampire (Comedy).
July 29—I've Got Yer Number (Comedy).
Aug. 5—Kate's Affinities (Comedy).

LAEMMLE.

June 29—The Human Cactus (Two parts—Dr.).
July 2—Baseball Bill No. 1 (Comedy).
July 9—No release this week.
July 12—No. 16 Martin St. (Two parts—Dr.).
July 16—Baseball Bill, No. 2, "Flirting with Marriage" (Comedy).
July 19—The Garden of Shadows (Two parts—Drama).
July 22—A Social Slave (Drama).
July 29—The Mask of Fortune (Drama).
Aug. 3—Partners (Two parts—Drama).

L-KO.

July 2—No release this day.
July 5—A Gambler's Gambol (Comedy).
July 9—Getting the Goods on Gertie (Comedy).
July 12—Ignatz's Icy Injury (Two parts—Comedy).
July 19—A Bold Bad Breeze (Comedy).
July 23—Spring Fever (Comedy).
July 25—Lizzie's Lingering Love (Three parts—Comedy).
July 30—No release this day.
Aug. 2—Dinty's Daring Dash (Two parts—Comedy).
Aug. 6—The Youngest in the Family (Com.).

NESTOR.

July 7—Double-Crossing the Dean (Two parts—Comedy).
July 10—Henry's Little Kid (Comedy).
July 14—No release this day.
July 17—Kill the Umpire (Comedy).
July 21—The Come-On (Comedy).
July 24—Art for Art's Sake (Comedy).
July 28—The Unexpected Scoop (Comedy).
July 31—Caught with the Goods (Comedy).
Aug. 4—No release this day.

POWERS.

June 30—Such Is Life in China—Hy Mayer Travelaugh (Comedy).
July 6—The Janitor (Comedy).
July 8—"Sports of the Rajah in Mysterious India," as revealed by the Famous Dr. Dorsey Expedition (Educational).
July 13—Sammy Johnsin Gets a Job (Com—Cartoon).
—Mexican National History (Ditmars Educational).
July 15—No release this day.
July 20—The Devil Dancers of India (As seen by Dr. Dorsey) (Educational).
July 27—Jitney Jack and Gasolena (Comedy—Cartoon).
—Creating Life from a Dead Leaf (Educational).
Aug. 3—Imperial India No. 3 (Educational).

RED FEATHER PHOTOPLAYS.

July 3—The Way of the World (Five parts—Drama).
July 10—The Heart of a Child (Five parts—Drama).
July 17—The Seekers (Five parts—Drama).
July 24—Temptation and the Man (Five parts—Drama).
July 31—From Broadway to a Throne (Five parts—Drama).

REX.

June 25—The Fool (Two parts—Drama).
June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).

VICTOR.

July 14—Little Boy Blue (Drama).
July 18—The Gentle Art of Burglary (Com.).
July 20—The Belle and the Bell Hop (Two parts—Comedy).
July 26—Just a Few Little Things (Comedy).
July 30—The Latest in Vampires (Two parts—Comedy).
Aug. 1—A Society Sherlock (Comedy).
Aug. 4—When the Minstrels Came to Town (Two parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

July 3—The Adventures of Peg o' the Ring No. 10, "In the Hands of the Enemy" (Two parts—Drama).
July 10—The Adventures of Peg o' the Ring, No. 11, "The Stampede" (Two parts—Drama).
July 17—The Adventures of Peg o' the Ring, No. 12, "On the High Seas" (Two parts—Drama).
July 24—The Adventures of Peg o' the Ring, No. 13, "The Clown (Two parts—Drama).
July 31—The Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

June 29—Tangled Skeins (Three parts—Dr.).
July 3—Killed by Whom? (Two parts—Dr.).
July 10—Love's Bitter Strength (Two parts—Drama).
July 13—Quicksands of Deceit (Three parts—Drama).
July 17—The Dancer (Two parts—Drama).
July 24—Pastures Green (Two parts—Drama).
July 27—Out of the Rainbow (Three parts—Drama).

BEAUTY.

June 25—The Day's Work (Comedy).
June 28—When Adam Had 'Em (Comedy).
July 2—The Gink from Kankakee (Comedy).
July 5—Billy Van Deusen Masquerader (Com.).
July 9—The Gink Lands Again (Comedy).
July 12—Two Slips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Germ Gem (Comedy).

CENTAUR.

June 24—A Siren of the Jungle (Two parts—Drama).
July 1—A King o' Make Believe (Two parts—Drama).
July 8—The Good-for-Nothing Brat (Two part—Drama).
July 15—The Fool's Game (Two parts—Dr.).
July 22—The Ostrich Tip (Two parts—Drama).
July 29—The Haunting Symphony (Two parts—Drama).

CUB.

June 30—Jerry's Big Haul (Comedy).
July 7—A Merry Mix-up (Comedy).
July 14—The Heir of the E. Z. Ranch (Com.)
July 21—Jerry's Stratagem (Comedy).
July 28—The Masque Ball (Comedy).

GAUMONT.

June 28—See America First No. 42, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 2—Reel Life (Mutual Magazine).
July 5—See America First, No. 43, "Mobile, Ala." (Scenic).
—Kartoon Komics (Cartoon).
July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life (Mutual Film Magazine).
July 12—See America First, No. 44, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 16—Reel Life (Mutual Film Magazine).
July 19—See America First No. 45, "New Orleans, La." (Scenic).
—Kartoon Komics (Cartoon).
July 20—Gates of Divorce (Three parts—Dr.).
July 23—Reel Life (Mutual Film Magazine).
July 26—See America First, No. 46, "Crater Lake, Ore." (Scenic).
—Kartoon Komics (Cartoon).
July 30—Reel Life (Mutual Film Magazine).

MUSTANG.

June 23—A Modern Knight (Two parts—Dr.).
June 30—The Demon of Fear (Two parts—Drama).
July 7—The Taming of Wild Bill (Two parts—Drama).
July 14—Diamond Jim's Pardner (Two parts—Drama).
July 21—The Dyseptic (Two parts—Drama).
July 28—That Gal of Burke's (Two parts—Dr.).

MUTUAL WEEKLY.

June 28—Number 78 (Topical).
July 5—Number 79 (Topical).
July 12—Number 80 (Topical).
July 19—Number 81 (Topical).
July 26—Number 82 (Topical).

THANHOUSER.

June 13—Brothers Equal (Two parts—Drama).
June 15—The Window of Dreams (Three parts—Drama).

(Mutual Releases continued on page 860.)

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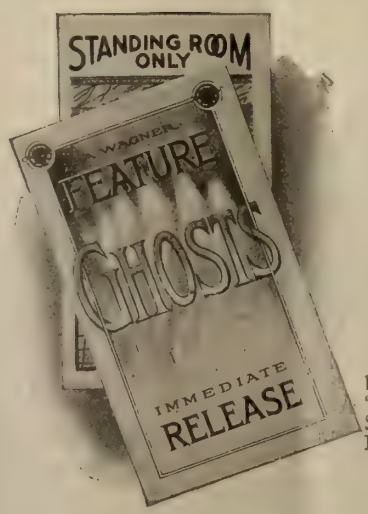

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 828, 830.)

(*Mutual Releases continued from page* 858.)

MUTUAL MASTERPICTURES DE LUXE.

June 26—The Sign of the Spade (American—Five parts—Drama) (No. 113).
June 29—The Decoy (Five parts—Drama) (No. 114).
July 10—Dust (American—Five parts—Dr.) (No. 117).
July 13—Her American Prince (Five parts—Drama) (No. 118).

MUTUAL SPECIAL FEATURE.

July 10—The Secret of the Submarine, No. 8 (Two parts—Drama).
July 17—The Secret of the Submarine, No. 9 (Two parts—Drama).
July 24—The Secret of the Submarine, No. 10 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 6—The Highest Bid (American—Five parts—Drama) (No. 116).
July 20—Doorsteps (Turner—Five parts—Dr.) (No. 120).

VOGUE.

July 16—A Deep Sea Liar (Comedy).
July 18—No release this day.
July 23—For Ten Thousand Bucks (Two parts—Comedy).
July 25—Jealousy a la Carte (Comedy).
July 30—Bungling Bill's Dress Suit (Comedy).

Pathe Exchange, Inc.

ARROW.

July 10—Who's Guilty? No. 10, "A Trial of Souls" (Two parts—Drama).
July 17—Who's Guilty? No. 11, "The Lost Paradise (Two parts—Drama).
July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).

BALBOA.

July 17—The Grip of Evil, No. 1, "Fate" (Two parts—Drama).
July 24—The Grip of Evil, No. 2, "The Underworld" (Two parts—Drama).
July 31—Grip of Evil, No. 3, "The Upper Ten" (Two parts—Drama).

FEATURE.

July 10—The Iron Claw, No. 20, "The Triumph of the Laughing Mask" (Two parts—Drama). (Last number.)

GOLD ROOSTER PLAYS.

June 19—A Matrimonial Martyr (Five parts—Drama).
July 17—The Shadow of Her Past (Five parts—Drama).

PATHE.

July 10—The Bang Miu Gold Mines (Industrial).
—Some Ports in Catalonia (Scenic).
July 17—Unfriendly Fruit (Comedy).
July 17—Home Sweet Home (Cartoon).
—The Caterpillar (Educational) (Colored).
July 24—Paper Parasols (Industrial).
—Ornate Pagodas (Picturesque China) (Scenic).
July 31—A Matrimonial Mixup (Comedy).
July 31—Losing Weight (Cartoon).
—Some Tropical Birds—Parrots (Colored—Educational).
July 31—Uncle Sam's Immigrants (Educational)

PATHE NEWS.

July 12—Number 56, 1916 (Topical).
July 15—Number 57, 1916 (Topical).
July 19—Number 58, 1916 (Topical).
July 22—Number 59, 1916 (Topical).
July 26—Number 60, 1916 (Topical).
July 29—Number 61, 1916 (Topical).
Aug. 2—Number 62, 1916 (Topical).
Aug. 5—Number 63, 1916 (Topical).

ROLIN.

July 3—Luke's Washful Waiting (Comedy).
July 10—Luke Rides Roughshod (Comedy).
July 24—Luke Crystal Gazer (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

July 17—The Grasp of Greed (Five parts—Drama).
July 24—The Silent Battle (Five parts—Dr.).
July 31—The Secret of the Swamp (Five parts—Drama).
Aug. 7—Love's Lariat (Five parts—Drama).

EMERALD M. P. CO.

June 26—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

June 19—A Woman's Honor (Five parts—Dr.).
June 26—The Man from Bitter Roots (Five parts—Drama).
July 3—Ambition (Five parts—Drama).
July 10—A Tortured Heart (Five parts—Dr.).
July 17—Caprice of the Mountains (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

July 4—Hearst-International News Pictorial, No. 53, 1916 (Topical).
July 7—Hearst-International News Pictorial, No. 54, 1916 (Topical).
July 10—The Mysteries of Myra, No. 12, "The Elixir of Youth" (Two parts—Dr.).
July 11—Hearst-International News Pictorial, No. 55, 1916 (Topical).
July 14—Hearst-International News Pictorial, No. 56, 1916 (Topical).
July 17—The Mysteries of Myra, No. 13, "Witchcraft" (Two parts—Drama).
July 18—Hearst-International News Pictorial No. 57, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).
July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).

METRO PICTURES CORPORATION.

July 3—The Eternal Question (Popular Plays & Players—Five parts—Drama).
July 3—A Virginia Romance (Quality—Two parts—Drama) (Special release).
July 3—Love Me, Love My Dog (Roima—Comedy).
July 10—The Quitter (Rolfe—Five parts—Drama).
July 10—Taking a Rest (Comedy).
July 17—The River of Romance (York—Five parts—Drama).
July 17—His Birthday Gift (Roima—Comedy).
July 24—The Child of Destiny (Columbia—Five parts—Drama).
July 24—His First Tooth (Comedy).
July 31—God's Half Acre (Rolfe—Five parts—Drama).
July 31—Microbes (Roima-Comedy).

PARAMOUNT PICTURES CORPORATION.

July 13—Davy Crockett (Pallas—Five parts—Drama).
July 17—The Dream Girl (Lasky—Five parts—Drama).
July 20—Under Cover (Famous Players—Five parts—Drama).
July 24—An International Marriage (Morosco Five parts—Drama).
July 27—Common Ground (Lasky—Five parts—Drama).
July 31—Hulda of Holland (Famous Players—Five parts—Drama).
Aug. 3—Little Lady Eileen (Famous Players—Five parts—Drama).
Aug. 7—A Woman in the Case (Famous Players—Five parts—Drama).
Aug. 10—The House of the Golden Windows (Lasky—Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).
Aug. 17—Public Opinion (Lasky—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

June 22—Colonel Heeza Liar and the Bandits (Cartoon—Comedy).
June 29—Bobby Bumps Fly Swatter (Cartoon—Comedy).
July 6—Farmer Alfalfa's Watermelon Patch (Cartoon).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

July 10—Beautiful Bavaria (Scenic).
July 17—Down the Danube to Vienna (Scenic).
July 24—The Real Bohemia (Scenic).
July 31—Picturesque Prague (Scenic).
Aug. 7—From Carlsbad to Moravia (Scenic).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy at the Bat (Comedy).
June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

July 12—Casey the Detective (Comedy).
July 19—Casey the Wizard (Comedy).
July 26—Casey's Servants (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of July 23:
Stranded (Fine Arts—Five parts—Drama).
The Captive God (Ince—Five parts—Dr.).
Releases for Week of July 30:
The Half-Breed (Fine Arts—Five parts—Drama).
The Payment (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Twelfth Week.*)

July 10—The Mohawk's Treasure (Hiawatha—Drama).
July 10—Love and Carnations (Hippo—Com.).
July 10—Mother (Sunset—Drama).
July 11—For the Papoose (Utah—Drama).
July 11—The Triumph of Right (Lily—Dr.).
July 11—A Gay Deceiver (Cockey—Comedy).
July 12—The Heart of an Indian (Buffalo—Two parts—Drama).
July 12—Threads of Fate (Supreme—Drama).
July 13—The Outlaw Colony (Rancho—Drama).
July 13—The Torn Note (Lily—Drama).
July 13—A Telephone Entanglement (Judy—Comedy).
July 14—The Temple of Mammon (Puritan—Two parts—Drama).
July 14—Daddy Puts One Over (Gayety—Comedy).
July 15—His Promise (Utah—Two parts—Dr.).
July 15—Loved and Lost (Puritan—Drama).
July 16—When Love Is Law (Puritan—Two parts—Drama).
July 16—Romantic Miss Fortune (Hippo—Comedy).

(*Releases for Thirteenth Week.*)

July 17—His Leading Lady (Rancho—Drama).
July 17—The Love Doctor (Gayety—Comedy).
July 17—The Springtime of Love (Lily—Dr.).
July 18—Their Frontier Wives (Utah—Dr.).
July 18—The Terrible Turk (Jockey—Comedy).
July 18—The Grenville Code (Supreme—Dr.).
July 19—The Redemption (Buffalo—Two parts—Drama).
July 19—The Noble Sacrifice (Supreme—Dr.).
July 20—The Call of the Desert (Hiawatha—Drama).
July 20—Fifty-Fifty (Judy—Comedy).
July 20—The Brand of Shame (Sunset—Dr.).
July 21—Whom God Hath Joined (Puritan—Two parts—Drama).
July 21—Make-Up and Marriage (Jockey—Comedy).
July 22—The Slumbering Memory (Buffalo—Two parts—Drama).
July 22—Love's Awakening (Sunset—Drama).
July 23—The Accusing Conscience (Puritan—Two parts—Drama).
July 23—Love and Overalls (Gayety—Com.).
—Borrowed Finery (Gayety—Comedy).

WORLD-EQUITABLE.

July 10—The Weakness of Man (Peerless—Five parts—Drama).
July 17—Sally in Our Alley (Peerless—Five parts—Drama).
July 24—Paying the Price (Paragon—Five parts—Drama).
July 31—Miss Petticoats (Peerless "Brady Made"—Five parts—Drama).
Aug. 7—A Woman's Way (Peerless—"Brady Made"—Five parts—Drama).

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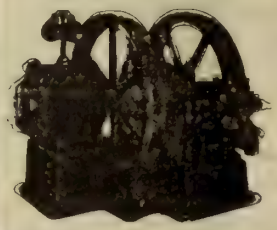

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 828, 830.)

(*Continued from page* 860.)

V-L-S-E, INC.

July 3—Selig Athletic Feature Film Series No. 1 (Sports).
July 3—The Conflict (Vitagraph—Five parts—Drama).
July 3—Kernel Knutt and High Shoes (Vitagraph—Comedy).
July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).
July 10—Kernel Knutt, the Piano Tuner (Vitagraph-Comedy).
July 17—Selig Athletic Feature Film Series No. 2 (Sports).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 24—Selig Athletic Feature Film Series No. 3 (Sports).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Dear Percy (Vitagraph—Comedy).
July 31—Selig Athletic Feature Film Series No. 4 (Sports).

GEORGE KLEINE.

June 26—Gloria's Romance, No. 6, Hidden Fires" (Drama).
June 28—The Mishaps of Musty Suffer, Series 2, No. 2, "Showing Some Speed" (Comedy).
July 3—Gloria's Romance, No. 7, "The Harvest of Sin" (Two parts—Drama).
July 5—The Mishaps of Musty Suffer, Series 2, No. 3, "While You Wait" (Comedy).
July 10—Gloria's Romance, No. 8 (Two parts—Drama).
July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9 (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10 (Two parts—Drama).
July 31—Gloria's Romance, No. 11 (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

RAVER FILM CO.

Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.)
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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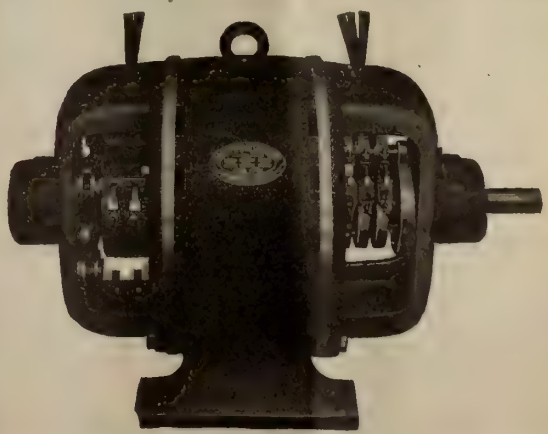

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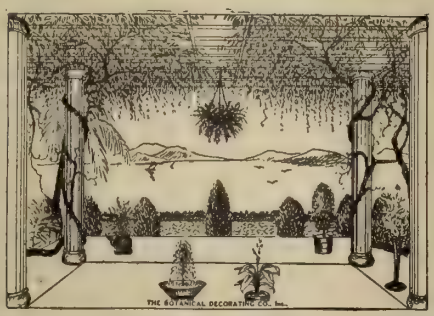

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Argentina	$94,677,644	$56,974,246	$25,575,667	$52,883,035	$27,127,958	$54,980,415
Bolivia*	35,000	172	398	980,000	805,876	962,459
Brazil	120,099,305	95,000,622	100,947,735	84,883,540	23,275,894	89,901,203
Chili	37,284,043	24,238,713	29,553,823	17,800,611	13,627,618	16,616,913
Colombia*	19,615,000	17,547,987	15,714,447	17,213,000	5,784,275	7,647,163
Ecuador*	5,290,000	3,355,916	3,462,567	3,277,000	2,504,014	2,821,646
Guiana, British*	260,000	222,969	98,045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	620,000	1,034,508	818,325	594,000	655,244	731,806
Guiana, French*	49,000	.....	31,821	553,000	282,430	318,793
Paraguay*	63,000	61,198	67,220	61,000	83,595	215,058
Peru*	15,455,000	11,269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	9,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10,916,934	9,808,761	7,398,000	5,023,532	5,462,441
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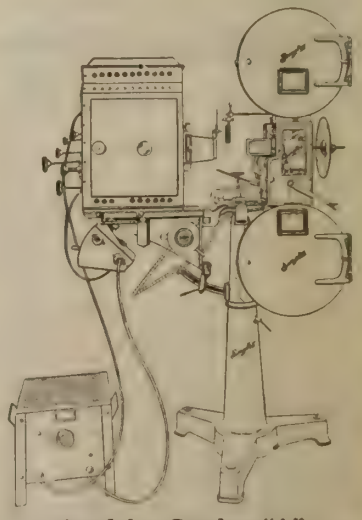

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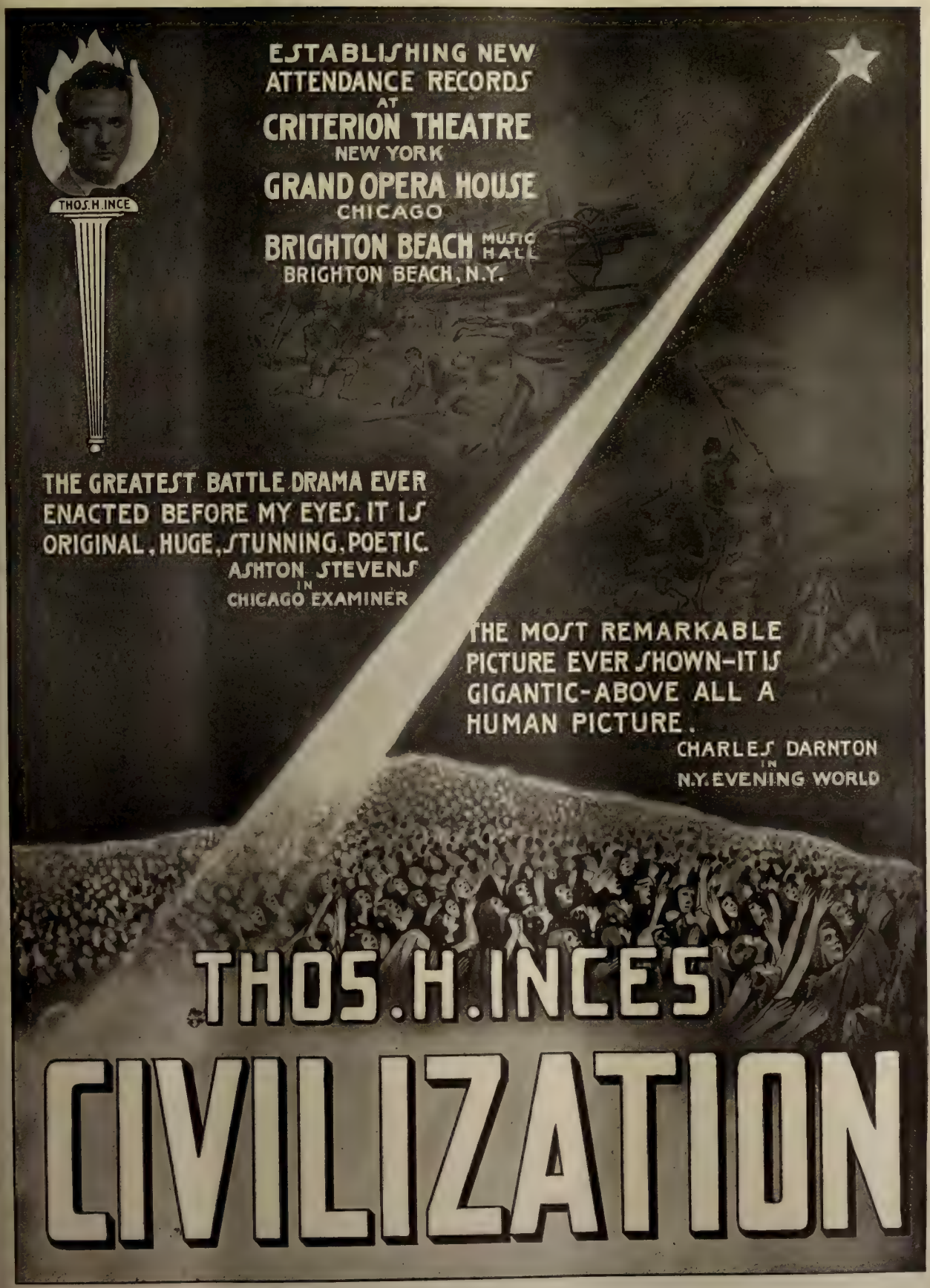
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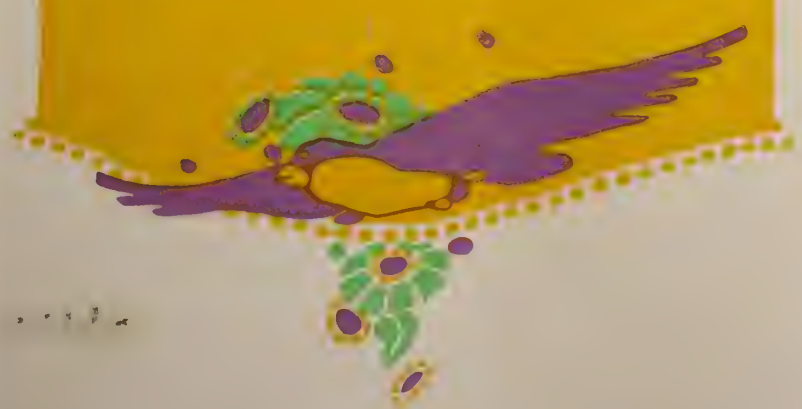

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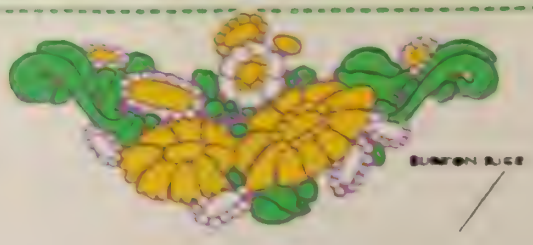

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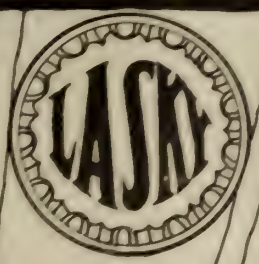

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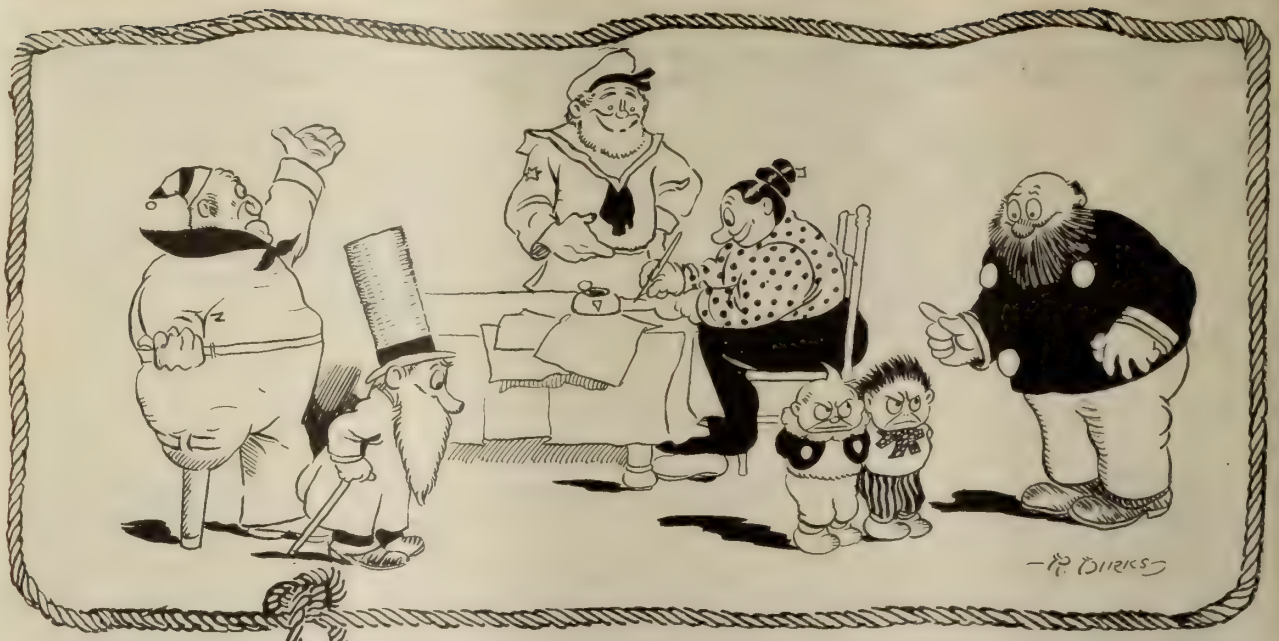

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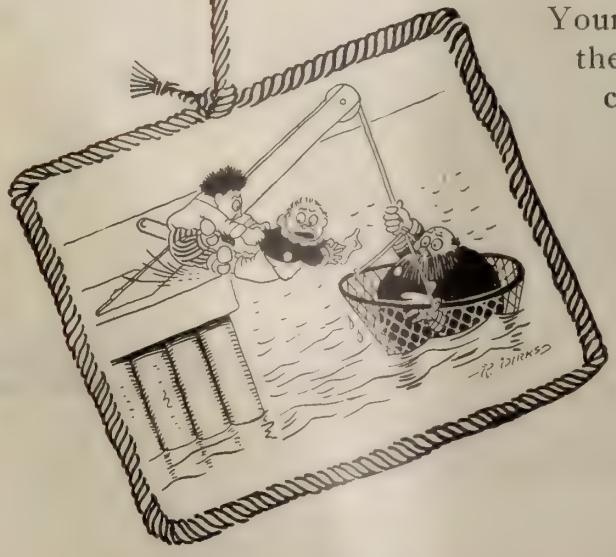
Don't be deceived by imitations. The real Katzenjammer Kids are coming, and they are going to make a record-breaking splash among animated comics.

Wait for Them!

ORIGINAL KATZENJAMMER KIDS

Animated Comic Feature Series
Based on Drawings by Rudolph Dirks



Your patrons will eat 'em up. They've seen the Katzenjammer Kids since they were children—and now they are to be on the screen.

The Only Animated Cartoon under the real name—Katzenjammer Kids—Remember the name and don't be fooled by imitators.

KING FEATURES SYNDICATE

Inc.

37 WEST 39th STREET

NEW YORK

I.F.S.

The Funniest Cartoonists In The World

—appear in the International Film Service Single Reel. The funny men of the Hearst Newspapers—cartoonists that delight millions of people every day—are now making Animated Cartoon Comedies.

Novel Fashion Playlets Are Shown in International Single Reel.

When selecting your program remember that this weekly Single Reel is distinctive, novel and popular. Fashion Playlets done in a new way, by H. E. Hancock. Animated Cartoon Comedies—Krazy Kat, Ignatz Mouse, Maud the Mule, Jerry on the Job, and other favorites which appear regularly in over 300 daily newspapers. Educational Items of interest, and Scenic Wonders from all parts of the world.

It means increased patronage and more money for you.

Inquire of the branch nearest you.

BRANCHES:

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ATLANTA—146 Marietta St.
LOS ANGELES—912 So. Olive St.
SAN FRANCISCO—280 Golden Gate Ave.
PHILADELPHIA—1335 Vine St.
WASHINGTON—712 11th St., N. W.
PITTSBURGH—938 Penn Ave.
ST. LOUIS—3313 Olive St.

THE INTERNATIONAL FILM SERVICE Inc.
729 SEVENTH AVE
NEW YORK

B·S·MOSS

ANNOUNCES

HIS ONE-A-MONTH STATES RIGHTS POLICY

COMMENCING

THE FIRST MONDAY IN OCTOBER

INITIAL RELEASE

"In the Hands of the Law"

By WILLIAM O'H. HURST

The Most Thrilling Presentation of the Evils of Circumstantial Evidence Ever Shown

CLIMAX AFTER CLIMAX OF SMASHING POWER.
YOUR PATRONS WILL DISCUSS IT FOR WEEKS

—Eleven Equally Powerful Multiple Reel Releases to Follow—
Each Dealing Daringly With a Different and Vital Modern Phase of Life.

INCLUDING

Eugene Walter's Stage Success,

BOOTS and SADDLES

Blood-stirring as a Bugle Call—Life on the Mexican Border Today. Hundreds in Sweeping Big Scenes.

George Bronson Howard's Masterwork

THE POWER OF EVIL

Society Drama Big in Theme and Action. Eminent Cast, Headed by MARGUERITE NICHOLS AND LILLIAN WEST, and a great cast of eminent favorites.

The Twentieth Century "Romeo and Juliet."

ONE HOUR

A Sequel to Elinor Glyn's world-famous story and—"One Day." Biggest Screen Successes of the Decade.

A Smashing Box-office Winner.

THE WOMAN REDEEMED

A Fighting Evangelist Battles in the Underworld, With Fists and Spirit, for a Woman's Soul.

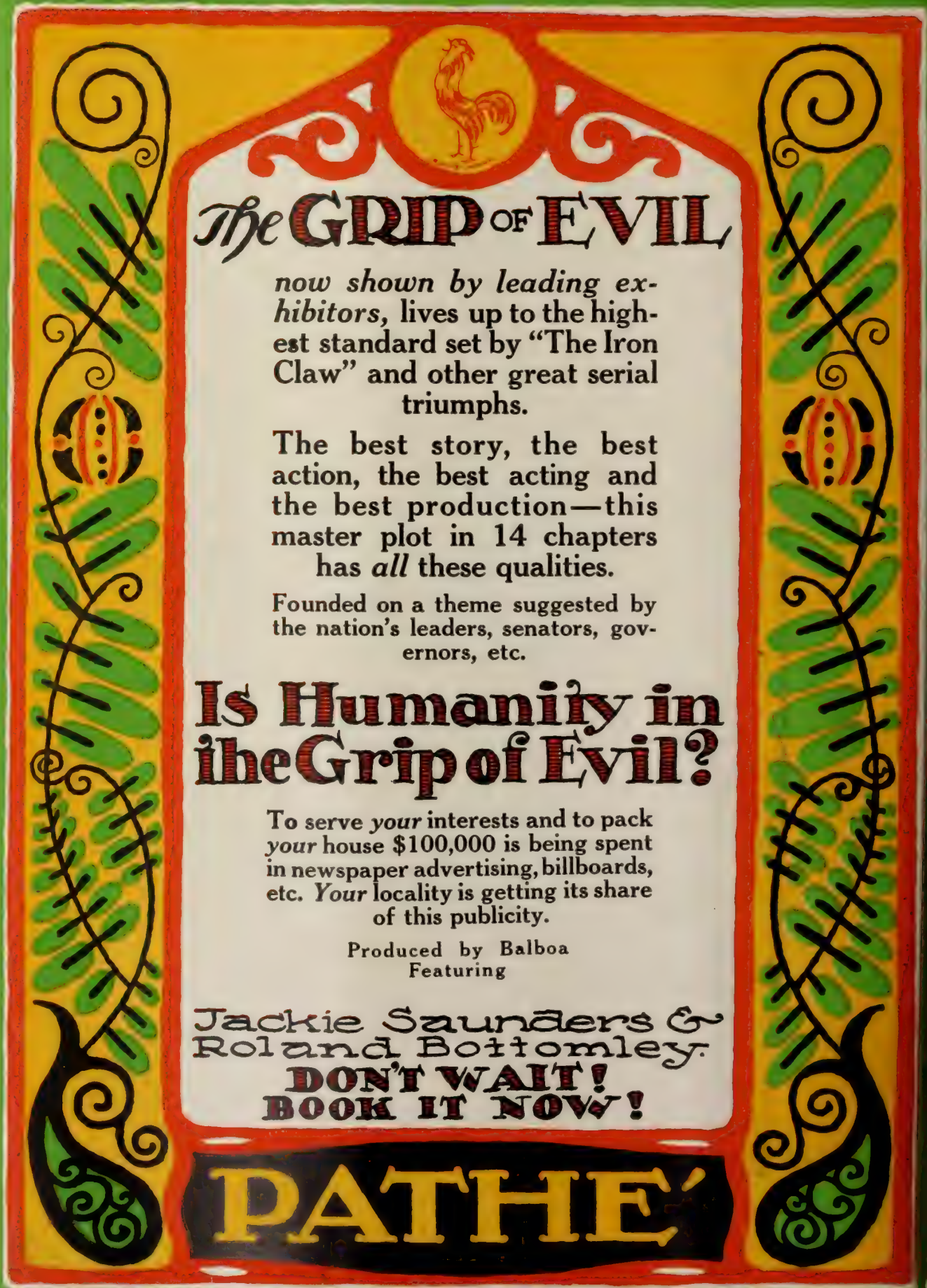
MARIE EMPRESS IS STARRED

729 Seventh Ave. at Forty-Ninth St., New York

MOSS FILMS

IS HUMANITY IN THE GRIP OF EVIL?

PATHÉ


The GRIP OF EVIL
now shown by leading exhibitors, lives up to the highest standard set by "The Iron Claw" and other great serial triumphs.
The best story, the best action, the best acting and the best production—this master plot in 14 chapters has all these qualities.
Founded on a theme suggested by the nation's leaders, senators, governors, etc.
Is Humanity in the Grip of Evil?
To serve your interests and to pack your house $100,000 is being spent in newspaper advertising, billboards, etc. Your locality is getting its share of this publicity.
Produced by Balboa
Featuring
Jackie Saunders & Roland Bottomley
DON'T WAIT!
BOOK IT NOW!
PATHE'

PATHÉ

"Thrill follows thrill as each chapter of

WHO'S GUILTY?

comes to a climax"

Hartford Courant
Hartford, Conn.

Hundreds of newspapers are praising this great series.

Produced by Arrow Film Corp'n.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ'S GREATEST SERIAL
THE IRON CLAW

Began right, continued right and ends right!

No serial ever drew the crowds or had the bookings like this. "The Iron Claw" is the sensation of a decade.

Produced by Feature Film Corp'n.
Edward Jose, General Director

The PATHÉ EXCHANGE Inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

WE KEEP OUR PROMISES

Apr. 24	House Peters Barbara Tennant	in	The Closed Road (Directed by Tourneur)
May 1	Clara Kimball Young	in	The Feast of Life
May 8	Kitty Gordon	in	Her Maternal Right
May 15	Robert Warwick Clara Whipple Gerda Holmes	in	Sudden Riches
May 22	Alice Brady	in	Tangled Fates
May 29	Mollie King	in	Fate's Boomerang
June 5	Ethel Clayton Carlyle Blackwell	in	His Brother's Wife
June 12	Edna Wallace Hopper and Frank Sheridan	in	Perils of Divorce
June 19	Alice Brady	in	La Boheme
June 26	Frances Nelson Arthur Ashley	in	What Happened at 22
July 3	Kitty Gordon	in	The Crucial Test
July 10	Holbrook Blinn	in	The Weakness of Man
July 17	Carlyle Blackwell Muriel Ostriche	in	Sally In Our Alley
July 24	Gail Kane	in	Paying the Price

COMING

Aug. 7	Ethel Clayton Carlyle Blackwell	in	A Woman's Way

From every angle a wonderful picture

MAY 6TH 1916

I. O. U.

DEPENDABLE PICTURES

WORLD FILM CORPORATION

Wm. A. Brady

Triumphant Evil

fought by the Greatest Modern Force-
Leaving an indelible impression on the public mind - The most overwhelming story ever written //

Read it in the N.Y. World and other great Dailies all over the United States //

Novelized by
Albert Payson Terhune

Produced by the
Erbograph Company
Presented by the
CONSOLIDATED FILM CORPORATION
J.E. Goebel, *President* Ludwig G.B. Erb, *Treasurer*
1482 Broadway, New York

The Master Star
MAURICE COSTELLO
and beautiful
ETHEL GRANDIN
No serial so great-
No appeal so tremendous
A story that grows greater with each of the 16 Episodes
MYSTERY
A stupendous Nation-wide Advertising Campaign
Watch for it!
WRITE-WIRE
PHONE
the nearest
METRO
Exchange
for bookings
NOW

YES

I did guarantee profits at the Chicago Convention.

If you want a "can't lose" contract too, I'll agree, in the event of your loss, to refund the difference between what you have been paying for features and what you pay us for the NEW.

CLARA KIMBALL YOUNG
PICTURES

Lewis J. Selznick

POPULAR PLAYS
AND PLAYERS INC.
presents

DOROTHY GREEN
and
CLIFFORD BRUCE
in Aaron Hoffman's

The DEVIL at his ELBOW

A Five Act METRO wonder-play showing what drink and a woman did to a big man.

Directed by Burton L. King.
Supervised by Harry Revier

METRO PICTURES

Released on the Metro Program - July 31.

MUTUAL STAR PRODUCTIONS

A BOX OFFICE WINNER

The HELEN HOLMES SERIES

is one of the Greatest Successes of the day Hundreds of Exhibitors are playing it to Big returns. This is simply because the series has a Star of strong drawing power and because the productions are of a High Standard of Quality.

HELEN HOLMES
IN
WHISPERING SMITH
Released - June 5

MEDICINE BEND
Released - July 3

JUDITH OF THE CUMBERLANDS
Released - July 31

THE MANAGER OF THE B&A
Released - Aug. 26

THE DIAMOND RUNNERS
Released - Sept. 25

Each Feature a Distinct Subject in Five Reels

Book the entire series at any one of the 68 Mutual Exchanges and have it work out a profit for you, too.

Produced by SIGNAL
Direction J. P. McGowan

MUTUAL STAR PRODUCTIONS

Booked by Thousands

WILLIAM RUSSELL SERIES

Exhibitors everywhere are finding the William Russell Series of up-to-date productions a wonderful box office magnet.

The eight productions comprising the series are bigger, better pictures—the kind that build up patronage—the kind that the discriminating public demands.

Couple quality like this with such a drawing card as William Russell and you have the reasons why so many exhibitors are deriving big profits from the William Russell Series.

Booked through 68 Mutual exchanges.

WILLIAM RUSSELL
IN
SOUL MATES
Released JUNE 8

THE HIGHEST BID
Released JULY 6

THE STRENGTH OF DONALD McKENZIE
Released AUG. 3

THE MAN WHO WOULD NOT DIE
Released AUG. 31

THE TORCH BEARER
Released SEPT. 28

With Three other Subjects to follow at 4 Week intervals
Each Subject in 5 Reels

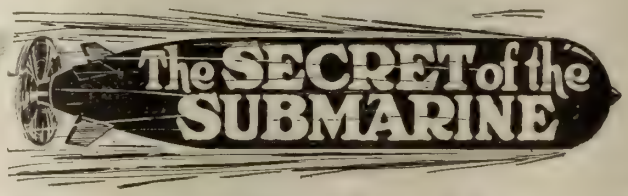
Produced by American Film Co., Inc.
S. S. Hutchinson, pres.

MUTUAL S

Grips the Public

"The Secret of the Submarine" *wins everywhere*—brings millions back week after week to see each gigantic new chapter sensation! It is magnetic—exciting—*holds people spellbound!* Prosperity is rolling in like a tidal wave on our exhibitors. In Chapter Eleven, ready for release, a secret organization, the "Black Hundred," plays an important part in the great international plot. Colossal climaxes make this latest two-act production a *whirlwind of action and thrills!!*

Presented by American Film Co., Inc.



Directed by George Sargent

Get the Big Profits for Your Theatre!

Cash in on the *enormous success* of "The Secret of the Submarine." Let it bring you *capacity on the hottest days—on your dull night.* Fifteen crashing chapters—one released each week. Over 1,000 newspapers from coast to coast are publishing the story. Book "The Secret of the Submarine" *today.*

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President, CHICAGO, ILLINOIS

AL FEATURE

Juanita Hansen
—the film beauty who in Chapter Eleven of "The Secret of the Submarine" wins new laurels for great acting in this great serial. War threatens and "the secret" means an effective defense. Consternation shakes the country when this "secret" seems lost forever!!
Chapter Eleven released July 31st.
A

MUTUAL PICTURES

SANDY, REFORMER

Art Acord outwits a broker of worthless mining stock; forces him to return money invested in mining stock and marries the broker's daughter. A thrilling two-part "Mustang" drama showing this famous cowboy in spectacular bucking-horse riding.
Directed by Murdock J. MacQuarrie; released August 4th.

The Dreamer

This is a strong two-part "Flying A" drama showing Lizette Thorne as a lass swindled out of her property and made the farm drudge. Edward Coxen is the prince charming who exposes the plot and marries the girl.
Directed by Alfred Hollingsworth; released July 31st.

Dare Devils and Danger

This is a thrilling one-reel "Beauty" comedy, featuring Carol Halloway and John Sheehan.
Directed by Archer McMackin; released August 2nd.

Just As He Thought

One-reel "Beauty" comedy with the famous character comedian, Orral Humphrey, in the principal role.
Directed by Orral Humphrey; released August 6th.

EXHIBITORS: Unique, high-class stories with players cast for the best possible portrayals, with unsurpassed photography and settings spell ***huge profits.***

Secure your bookings now! Be a leader in the van of prosperity!

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL PICTURES

How Boston Likes *"Reel Life"*

(Special Correspondence of Moving Picture World)

The Mutual is giving the public some interesting pictures quite up to date, such as showing how concrete bridges are made, taking us into the depths and heights of structural work. "That's the stuff to show," said a man across the aisle who wore a ribbon badge marking him a graduate of Technology. This company has had a picture called "Reel Life" showing how an interior scene is made with a large gathering, some 400 persons being employed to represent an audience at the average theatre. We get the entrance, the seating by ushers of belated ones, the applause and dispersing of the audience at the will of the director. All such help the industry, as it shows the great patience required on the part of director and players to reach the desired result.

ENTHUSIASM 100% Plus for

"Reel Life"

The Mutual Film Magazine

Here Are Moving Picture World Ratings of *"Reel Life"* Week After Week

"The Gaumont Company, in the make-up of the . . . new magazine in film has aroused admiration and interest."

"This reel is entertaining."

"Some very fine views of animal life. The growth of antlers on an American elk is a striking feature. A good subject."

"An excellent number of the Mutual Magazine in Film. Exceedingly interesting items."

"An interesting group of subjects."

"Entertaining views. Fine pictorial glimpses."

"Excellent number."

"Interesting demonstrations. Instructive views. A good closing feature."

"An excellent number of the magazine in film."

"A fine subject and a mighty interesting one. A thousand feet worth seeing."

By Reviewers of

MOVING PICTURE WORLD

Let Their Judgment Guide You In Booking This Gaumont Single Reel

TWO OTHER GREAT GAUMONT SINGLE REELS YOU NEED TO LIGHTEN YOUR PROGRAM

"SEE AMERICA FIRST"—Scenic, with U. S. Government film of national parks. On same reel with

KARTOON KOMICS—Animated comicalities of current events by Harry Palmer.

MUTUAL WEEKLY—The Reel of Scoops. News of the world FIRST in motion pictures. Take your patrons to Mexico with The Mutual Weekly.

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

Ask any of the thousands of exhibitors who have run the

ESSANAY-CHAPLIN

comedy

"POLICE"

about his big box office receipts. You will then rush to book it.

GENERAL FILM SERVICE

The number of exhibitors who have run

CHARLIE CHAPLIN'S BURLESQUE ON

"CARMEN"

for two or more days is the best guarantee of its value to you.

V. L. S. E.

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY V L S E

The Answer—

Would you deal with a store that sold you goods "sight unseen"—

That made you take what they wanted, whether it was good, bad or indifferent—

That forced you to sign a contract to deal only with it, and to keep to its credit a large deposit—

That charged you the same amount for poor goods as for good ones?

If at present you are bound by contract, you are booking attractions exactly in this way—and you pay the price—in **poorer pictures**—loss of profits and loss of prestige.

The V-L-S-E open-booking policy, on the other hand, leaves you free to

See the feature screened.

Pick and choose according to the likes or dislikes of your patrons.

Keep your own money for your own interests.

To pay for each film according to its box office value TO YOU.

Is it very remarkable that such a policy has more friends than any other ever introduced in the film industry?

V. L. S. E. Inc.

"Hesper of the Mountains"

A Vitagraph Blue Ribbon Play in Five Parts

Featuring

Lillian Walker

and

Evart Overton

Born and bred to every luxury, a flower of a Fifth Avenue hothouse is cast into the turmoil of a labor uprising in a western mining town. There comes the test of her real character and from contempt for the primitive habits of those about her, she finds her way to respect and to — love.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

Orrin Johnson

Is Presented In

"THE LIGHT AT DUSK"

A Lubin Sovereign Play in 7 Parts

By

Anthony P. Kelly

Directed by

Edgar Lewis

A powerful picture of the misuse of money and position.

Other Lubin "Sure-Fire" Offerings

"The Great Divide"
House Peters and Ethel Clayton

"The Nation's Peril"
Earl Metcalf and Ormi Hawley

"Dollars and the Woman"
Ethel Clayton and Tom Moore

"Souls in Bondage"
Nance O'Neil

"Love's Toll"
Rosetta Brice and Richard Buhler

Coming

"The Barrier"
By Rex Beach

LUBIN FEATURE

Released through V.L.S.E. Inc.

William N. Selig

Offers

Marshal Neilan
Bessie Eyton
Mary Charleson
George Fawcett

Supported by an Exceptional Company of Players in

"The Prince Chap"

Edward Peple's heart-stirring love romance of New York and London, visualized as a Selig Red Seal Play in five appealing parts.

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U.S PAT OFF

Lewis S. Stone

Supported by

Marguerite Clayton

E. H. Calvert

Sydney Ainsworth

Is presented in

"According to the Code"

In 5 acts

Written by

Charles Michelson

Directed by

E. H. Calvert

Essanay Features

"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay

GEORGE K. SPOOR PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY V L S E

LUBIN

SUCCESS

SIGN POST NO 27

BRANCH OFFICES

"We can only govern our own course by the proven experience of others"

A Business Policy That Is A Guarantee of Superior Pictures

THE HOUSE OF QUALITY PICTURES — THE... LYRIC THEATRE — W R VINCENT. PROPRIETOR

Cass Lake, Minnesota.

V. L. S. E., Inc.,
1600 Broadway,
New York City.

Gentlemen:

I have always contended that the "open booking" policy was the correct one, and when your representative called here with this proposition, I joined the V-L-S-E fold, and from present indications, I will be with them for some time to come.

My opinion is, that no one but the exhibitor, is in a position to pick out satisfactory plays for their respective theatres, and the beneficial results of this method is clearly proven, by my personal experience with the "open booking" policy.

The one feature that should appeal to all thinking exhibitors, is that the releasing companies of the V-L-S-E Inc., are compelled to make good productions, for, under the privilege of selection, the poor ones remain idle and their earning qualities will not cover cost of production. The old system compelled an exhibitor to use the good, bad and indifferent picture at the same price, hence, eliminating the necessity of the producer making a consistent line of good pictures.

I also want to express my appreciation of the courtesies and cooperation received from both your representative covering this territory, and the office. It is a pleasure to do business with you, and it is also gratifying to know that there is one organization in the film business that is not only willing, but anxious to do the right thing by the exhibitor. Keep up the good work the others will trail along in time.

I am yet to get a poor picture from you. This shows what I think of the service I have been getting.

With best wishes, I am

Yours truly,
W. R. Vincent.

V. L. S. E. Inc.

Book These For Your Variety Program

The Essanay trademark guarantees clean, wholesome and entertaining photoplays of one, two and three acts. Just the thing for the entire family. Its comedies and dramas inject life into a program and insure success.

NELL CRAIG and ERNEST MAUPAIN

are presented in

"The War Bride of Plumville"

3 act comedy-drama — Aug. 5

JOYCE FAIR

is presented in

"The Chimney Sweep"

2 act drama—Aug. 1

VERNON HOWE BAILEY'S SKETCH BOOK OF PETROGRAD

1 reel with scenic—Aug. 2

TRADEMARK Reg. U. S. Pat. Off. 1907

GENERAL FILM SERVICE

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

THREE
HIGH-POWERED
BOX-OFFICE
PROFIT MAKERS

KATHLYN WILLIAMS

SELIG'S

REX BEACH

"THE NE'ER-DO-WELL"

BY REX BEACH

TEN REELS
OF CONCENTRATED ACTION
AND TREMENDOUS HEART-PULL

SUCCESSOR TO "THE SPOILERS"

A REAL RIOT FOR RECORD-SMASHING RETURNS WHEREVER PLAYED

BOOK IT THROUGH V·L·S·E

BY ARRANGEMENT WITH SOL L. LESSER

THE STRAND
VAUDEVILLE AND PHOTO PLAYS
SEATING CAPACITY 2300
L. M. GARMAN MANAGER

V-L-S-E Inc.,
New York City.

Gentlemen:

Just a few lines to let you know that we opened with "the Ne'er-Do-Well," last Monday night to 2,100 paid admissions.

The audience left the theatre praising the picture, and our business increased nightly. On Saturday we showed to 3,100 admissions, making the total for the week 11,225, or one-fifth of the entire population of Lincoln and its suburbs. This was not accomplished by a sensational advertising campaign. I think this speaks highly for the merits of the picture and is a remarkable showing when you stop to think that there are seven other better located exclusive photoplay theatres with seating capacities ranging from 500 to 1200 showing ---------- programs with tri-weekly change and at lower admission fees.

Yours very truly,
L. M. Garman

THE ANSWERS

STAR THEATRE
Only the Best in Motion Pictures
REX THEATRE

The Xydias Amusement Company

ANTHONY XYDIAS, General Manager

Houston, Texas.

V-L-S-E Inc.,
Dallas, Texas.

Gentlemen:

I cannot resist telling you of the great success I had with "the Ne'er-Do-Well" in Houston, San Antonio, Beaumont and Waco.

I have played all other great productions in these towns, but have been more successful with "the Ne'er-do-Well," than any picture I have ever played. In Houston I booked "The Ne'er-Do-Well," for one week, but on account of the tremendous success, booked it for a week return engagement and on the second week, which I have just completed, my business was very much better than the first week.

I have never shown a picture so universally liked.

Yours very truly,
Anthony Xydias.

...AYED TO
...E-FIFTH OF
...E POPULATION
...F THE TOWN

BEST PRODUCTION EVER PLAYED

SELIG'S

THE NE'ER-DO-WELL"

AND THE SUCCESS IT IS DELIVERING AT THE FORREST THEATRE, PHILADELPHIA PA., AT ADVANCED ADMISSION PRICES.

BOOK IT THROUGH V·L·S·E

BY ARRANGEMENT WITH SOL L. LESSER

WHY

Are 1/4 of the

Exhibitors of the United States Using

UNICORN SERVICE?

Because Unicorn Films Fill those Empty Seats

and Turn 'Em Away on Off Nights

HERE'S THE REASON

The world's greatest screen stars appear in one and two reel subjects, which the public prefer to see rather than long drawn out photoplays.

Exquisite Photography—Each Unicorn Office has an adequate supply of fresh, clean prints. We pride ourselves on our photography.

Money-Getting Posters—Our lithographs are artistic and command attention. Absolutely the best made.

WE ARE INCREASING THE BUSINESS OF OUR CUSTOMERS AND WE CAN PROVE IT.

UNICORN FILM SERVICE CORPORATION

126-130 West 46th Street New York City

25 Exchanges Throughout the United States.

A four-leaf clover for luck—

Anita Stewart
in "The Daring of Diana"
FIVE-PART BLUE RIBBON DRAMA
RELEASED JULY 24th

Edith Storey and
Antonio Moreno
in "The Tarantula"
SIX-PART BLUE RIBBON DRAMA
RELEASED JULY 17th

VITAGRAPH
Blue Ribbon Features
always!

Lillian Walker
with Evart Overton
IN
"Hesper of the Mountains"
FIVE-PART
BLUE RIBBON DRAMA
RELEASED JULY 31st

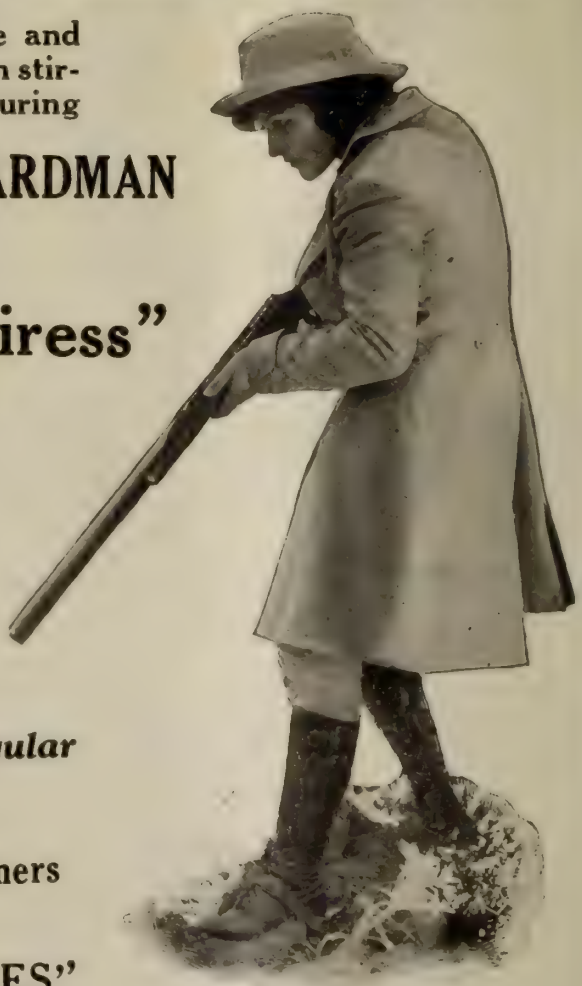
BIG FOUR FEATURE PLAY V L S E

"—the man in the box-office knows"

The Girl From Frisco

The Golden West of romance and red-blooded adventure in fifteen stirring two-reel episodes, featuring

MARIN SAIS and TRUE BOARDMAN



First Release:

"The Fighting Heiress"

Wednesday, August 9th

A terrifying and spectacular prairie fire, cattle rangers and sheep herders in a gripping pitched battle, and daring horseback riding are woven in the powerful story

By ROBERT WELLES RITCHIE

Stories Will Be Published in Short Stories Magazine

Released in General Film Regular Service!

Other Kalem Programme Headliners

IVY CLOSE
in "PEACHES AND PONIES"

The international beauty supported by Henry Murdock in a reel of rapid-fire action and continuous laughs.

Released Friday, August 4th

HAM in "THE HEART MENDERS"

Ham, Bud and Ethel Teare—an unbeatable trio—as menders of marital mishaps are a thousand foot laugh.

Released Tuesday, August 1st

HELEN GIBSON in "A MYSTERY OF THE RAILS"

A mystery story with gripping suspense that leads up to a climax that is a series of breath-catching thrills.

Released Saturday, August 5th

FOR A PROVEN FIFTEEN WEEK WINNER BOOK *"THE SOCIAL PIRATES"*

KALEM COMPANY

235-39 WEST 23d STREET NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

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Saturday, August 5, 1916

Facts and Comments

THE MOVING PICTURE WORLD has received a copy of a single reel print of the picture "Better Babies" made by exhibitors of Cleveland. We thank the exhibitors of Cleveland for their kind gift and we ask exhibitors who think they can use this picture, not as a regular part of their programs, but as a special feature in connection with some civic enterprise in their city to let us know and we will gladly let them use the reel with our compliments. We must confine the offer to territory within 200 miles of New York City.

We feel that in making this offer we are making the right use of this splendid gift of the Cleveland men.

* * *

WE GREATLY respect the man who has the courage of his convictions however wrong those convictions may be. When a man tells us that in the face of the almost unanimous opposition against censorship he believes in censorship we must give him credit for sincerity. One of the dissenters tells us that he thinks but little of our objections to censorship. He says the reproach "Un-American" or "Anti-American" means little to him. To us we confess this argument means very much indeed. Censorship is essentially alien. It does not fit in with our history or our traditions or our institutions. It has no room in our body of laws or in our system of legal procedure. That's why the courts of Ohio and Pennsylvania do not know what to do with the censorship law. They want to uphold it because the legislature has put it on the statute books, but at the same time they feel that it outrages the American spirit. We do object to censorship very largely because it is un-American.

* * *

WE HAD no idea to what extent the motion picture had earned the hostility of the liquor interest. As far as we know the motion picture has never gone out of its way to paint the evils of intemperance; if the screen reflected them it was merely performing the function of a mirror held up to the daily lives of the people. One liquor organ now proclaims with considerable pride that it is back of the proposed increase in taxation for motion picture theaters. According to the editor of the liquor journal he gathered the statistics which enabled and encouraged Congress to propose its new tax. We had no idea Congress was drawing from such sources for its information on the motion picture industry.

* * *

WHILE we have thus incurred the enmity of the saloon and of the men who furnish the saloon with its materials the churches are gradually "warming up" to the motion picture. There is still a lot of clerical ignorance and prejudice, but it is dying fast. Every clergyman and every social worker who has honestly sought to study the pros and cons of the motion picture is arraying himself on the side of the motion picture and is beginning to love it "for the enemies it has made." Recent clerical gatherings furnish pleasant proof of this fact. The Women's Clubs, too, formerly too often hotbeds of mistaken and iconoclastic zeal, are coming to look upon us with a more friendly eye. All these forces will eventually see the folly of legalized censorship and that alien idea will disappear as we always said it would.

* * *

OUR congratulations to the Oregon Motion Picture Men's Association, which is making such a splendid fight against the various brands of censorship in that state. Like all censors the Portland variants have overstepped the bounds of law and common sense by "ordering out" a trailer which contained a copy of the constitutional guarantee of freedom of expression. This silly step has brought down the wrath of the press upon their devoted heads. Our friends the exhibitors have published a well edited pamphlet explaining their position and the injustice of the political censorship that is to be foisted upon them. It is indeed a most convincing document. In the mean time several capitalists who intended to put up a big motion picture house in Portland have decided to turn their back on the inquisitorial city and will build their new theater in another town.

Bigots of the Screen

By Louis Reeves Harrison

PRODUCER. While he honestly believes that he is catering to public taste and as honestly believes that he is entirely capable of doing so, guided by the teachings of practical experience, the average producer of the better class is unconsciously bigoted. The fact that he, more than any one else concerned, has the power of determining his own actions tends to make him illiberally attached to his own opinions. Even when he is generally broad and without intention of becoming intolerant he autocratically sets up what he regards as a good business policy—he will have this kind of play, suited to his own ideas, or that kind of a play, suited to the requirements of his company.

There is small probability that he will change. He becomes attached to his individual opinions, believing that his business success is due to them instead of to an unprecedented demand for a product which he happened, most fortuitously, to be in a position to help supply. That is human. We all assume the importance of our circumstances, even though these are known to be the combined result of heredity, environment and chance. If the producer is making money, he naturally regards that as a tribute to the correctness of his judgment, and he will stick to his favorite theories as long as dividends roll in.

Unwittingly, unintentionally, the producer of set policy is really opposing the best public taste. The light of human intellience can not be diffused through the pin hole of a set policy. The rays of the sun, carrying infinite beauty of color, are unconfined. So beauty of composition is not of this or that shade, but of all combined. The producer is enforcing a limitation while the public loves variety.

The producer of set policy is not only opposing public taste, but he is as unconsciously making it difficult for the author to market good plays. True genius, the kind to be nourished, is not only sensitive, but also easily discouraged. The author who pours out a story from the sources of emotion and thought, who is distinctly original, who gives what the public most craves, can not be what he is and subscribe to this or that set policy. He must be as free to create as the audience is to appreciate.

The use of precedent as a basis of judgment prepossess the mind with what has been done, as opposed to what can be done, the deadly enemy of originality, the determined opponent of progress. To compress all future performance within the narrow confines of the past is to dull creative effort and to seriously injure advancement in an art where it is much needed. The door should, in reality, be wider open to those who are thinking ahead than to those who are thinking and writing behind the times. The builder naturally follows convention. The architect may study convention only to know what to avoid.

DIRECTOR. This master workman is more intentionally a bigot. He has been given greater latitude than was due his specific role in production because of the many responsibilities attached to his position under the early arrangements, where, as general superintendent and contractor for supplies of all kinds, he became a veritable autocrat. Having never chosen a novel for publication, or a play for stage presentation, he was without other selective taste than guided by his own personal bias and what he had seen, yet he insisted upon plays that appealed to him.

We have plenty of evidence that directors who can only put on plays that "appeal" to them are afflicted with an extremely limited appreciation. A director of wide appreciation, who can grasp the best work done by others, who realizes that his treatment of a subject may make the powerful impression, can handle any bright and original story well designed to entertain a mixed audience, whether or not it happens to suit him. Especially is this true when the author completes his scenario in psychology and characterization and develops it to the stage of an effective working plan.

The director's function is bound to become that of picturing the story, and only when he masters his specific art will he be able to make the first impression. The spectator's eye first grasps the intrinsic beauty of a scene, its appropriateness, its atmosphere, its harmony with the subject matter, this before the emotions are stirred or the mind set to thinking. Producers have learned that it is an author's role to write the story and that of the director to picture it with skill and beauty. The director's true function is not that of a general contractor and obstructive autocrat, but of an artist.

The author's appeal is to emotion and intellect, that of the director to temperament, yet he has rarely shown himself to be aware even of the possibilities of his role. The fault lies in a stupid system of working without definite plan, blundering through a lot of detached and irrelevant picturings, eliminating and joining-up in the assembly room in order to reach a semblance of complete result. Raw stuff! The only way to build a big play is from a plan studied and criticised in advance, made perfect before salaries begin to eat up dividends.

The director of theatrical experience is often limited in his vision by that experience, not equipped to select from the broad point of view in this new art and hampered in some respects by what helps him in others. He might well study Thomas Griffiths Wainewright, who held that "no work of art can be tried otherwise than by laws deduced from itself." He might have better said that no art can be otherwise tried. He was one to appreciate that an art of expression must give its equivalent for a creative author's imaginative and mental effect.

EXHIBITOR. Stand near the screen and look over the audience. Note that a few dozen enthusiasts can make a big noise with their hands, while thinking people are rarely given to that form of approval. They come again if the pictured stories have merit. Again and again they come when drawn by merit of performance. "To which show shall we go?" is the question asked after dinner at home. Occasionally they are moved by curiosity aroused by passing inspection of a billboard.

The wise exhibitor does not pronounce against this kind of play or that kind of play, for he knows that his audience loves variety, but he may well make a general demand of quality of treatment and vitality of subject matter. As to the specific kind of vital matter and fine treatment, he becomes a party to monotonous production the moment he imposes such a limitation upon the producer. Stories can not be written, nor can they be successfully visualized to suit this or that exhibitor or section of the country. Only when their appeal is big and broad can they win, and then despite bigotry in all its manifestations.

Gouging Stars

By W. Stephen Bush.

IS THE motion picture industry going to pour its accumulated wealth into the laps of a dozen or two of stars? Are producers and exhibitors going to strain and drain all their resources merely for the purpose of paying fabulous and ridiculous salaries to certain men and women claimed or supposed to be stars and superstars?

These are questions that have to be answered. Let there be no mistake. Upon the answer to these questions will depend the prosperity of both producer and exhibitor. There seems to be, I am happy to note, a spirit of cooperation between the two great branches of the industry, as evidenced by the action at Chicago. I earnestly hope that the producer and exhibitor will unite in abating this fearful star evil which is eating into the vitals of the industry with no benefit to anybody but the inflated and overpaid stars themselves.

The insolence and rapacity of these greater and lesser stars is getting worse every day. We hear of two instances where these stars "laid down" in the middle of their work and gouged huge sums of money out of their victims.

In order to remedy the evil the producers must come to a decent and rational understanding among themselves. They must realize and repent the mistakes of the past. If they had not set to work their press agents creating a fictitious value of stars through unsound and often disgusting methods of publicity, if they had not foolishly bid against each other, these preposterous salaries of stars and of near-stars and of would-be stars would never have happened. No progress toward saner ideals and saner methods will ever be made if these evils are not abated first. Not until there is not merely a legal but an equitable respect for contracts, not until one company refuses to tempt a star away from its rival by a bigger salary may we hope for better things.

Nor is it possible to absolve the exhibitors from all blame for the cancerous growth of this star evil. As one of the producers at the Chicago Convention pointed out "too many exhibitors are crying for stars and for nothing but stars." These exhibitors want a name to conjure with, a name that will draw the people into their houses. They do not realize that however promising this policy may be first it is bound to lead to bad results. It gives the real stars, who will always be few and far between, an exaggerated idea of their importance, and results in the creation of artificial stars; of men and women of the third and fourth grade, who are puffed into stardom by the indefatigable press agent. Such a policy is sure to pervert the public taste. Plays, no matter how good, have come to mean nothing to the public unless there is a star, and the presence of the star excuses and covers a multitude of sins. Of course such a state of affairs cannot last. There are not enough real stars to go around, and the "fake" stars are bound in the end to bring on a reaction on the part of the public.

I had a talk with one of the biggest and most successful exhibitors of the Northwest on this subject of the exaggerated star.

"It is up to us exhibitors," said he, "to help the producers in their battle to shake off the star evil. We have it in our power to punish stars who break contracts or who follow the greater salary from one company to another. We have a very vital interest in this matter because in the long run we are the people that pay these fat and fatuous salaries. Every dollar comes out of our box office receipts. Now when we see a star who is well paid at say $10,000 a year leave his company to follow an offer of $20,000 a year we can bar him or her out of our theaters. Of course ten or twenty thousand dollars a year are trifling amounts. I use them merely as arithmetical examples. Recently a capable young actress who on the legitimate stage considered herself well paid at $1,000 or at the most $2,000 per week has demanded six thousand dollars a week, and I believe she got it. We are the ones to pay the bill, hence we have a right to interfere. I tell you the worst feature in connection with this idolatry of the star: The producer who has to pay such salaries to one man or one woman naturally tries to skimp his productions in every possible way. Hence we get stars and rotten plays. That kind of a combination does not bring people into our houses. Personally I am willing to let my competitor have a star in a rotten play if I can get a first-class play with good artists who can act their parts well but do not aspire to stardom. I am sure I can more than hold my own in such circumstances."

We propose to hammer away at this star evil as much as lies in our power. We feel it is an obligation imposed on every true friend of the industry. The present situation is intolerable. The stars must not be permitted to become the leeches and the parasites of the screen, sucking the lifeblood of the industry.

Principle and Personality

By W. Stephen Bush.

A YOUNG man, described as a nephew of the late Adlai E. Stevenson and secretary of State of Illinois, arose at the Chicago convention and gave much edifying testimony.

"I did at one time believe in censorship for motion pictures," said he. "Our state legislature had passed a law similar to that of Ohio, and while it was in the hands of the Governor and awaiting its fate men and women from all over the state came to Springfield and offered themselves as candidates for the office of motion picture censors. Now, when I took a close view of these candidates I saw my folly and I became an ardent convert to the freedom of the motion picture."

Of course we admit that censorship is a question of principle rather than personality. Just the same there is a significant relationship between principle and personality. A man with a red nose and bleary eyes may be a sincere advocate of teetotalism, but we know how confoundedly cynical this world of ours has become. A man with a double chin will never be taken seriously by an apostle of a strictly vegetarian diet.

No sensible man or woman will ever want to pose as the judge of other people's tastes and morals. Looking over our motion picture censors, we cannot help thinking of the silly and stupid work they have done and are still doing. We feel that the principle they embody must needs be wrong, just as we plainly perceive by the appearance and accoutrements of Falstaff recruits that they do not personify the great and glorious principle, preparedness.

Some recent and youthful entrants into this wonderful industry of ours have lately throbbed with pity for the poor censors, because we have launched some shafts of satire at their devoted heads. We urge them to repress their compassion. The average censor is impervious to criticism. It's absolutely over his head. The average legalized censor has but one faculty which is fully developed—the faculty of grasping the monthly salary check.

When we take an occasional shot at our Catonian sages in Pennsylvania, Ohio, Kansas or Maryland we have no idea of affecting them in any way whatever; we merely aim at the delectation of our readers.

Exhibitors' Convention Closes with Banquet

Merry Time in Hall of Hotel Sherman on Night of Monday, July 17—Five Hundred and Fifty Persons Present

THE banquet that closed the sixth annual convention of the Motion Picture Exhibitors' League of America was held in the Louis XVI rooms of the Hotel Sherman Monday night, July 17. It was about midnight when the guests sat down, and it was close on four o'clock in the morning when they dispersed.

The writer had attended numerous gatherings of the kind in the history of the business, but none that created such a feeling of confidence in the future of the moving picture industry and such a keen sense of the growing importance of the exhibitor as this.

The three great branches of the business were well represented, a fact that proclaimed the welding of interests that have been mutual all along, although the get-together policy has only recently been adopted. This banquet signalized the combination of all the potential forces in the business to protect it from outside influences that tend to dwarf its growth and usefulness, and it also reflected a spirit of harmony and co-operation that made the future look bright with promise.

W. Stephen Bush, of the Moving Picture World, was toastmaster. With ready and apt speech, and in felicitous manner, he introduced the various speakers, never failing to inject a delicate touch of humor when opportunity offered. He thanked the meeting for the honor and caused Chicagoans to strut when he declared that all Eastern men are benefited by a short stay in the Windy City. He claimed that the democratic spirit is more clearly manifested in Chicago than in any other city, and declared that he would return to New York a better American than when he left it.

William R. Ross, of the Association of Commerce, was introduced as the chief speaker for the occasion. He extended a welcome to the delegates and other visitors from the 4,000 members of the association.

He referred to the trying days now upon us, with a world war and the consequent problems that confront our 100,000,000 people. Here moving pictures are given a great opportunity, and true patriotism can be fixed through their influence. The amount of money in a business he considered a small factor compared with taking the proper pride in one's work and making that work contribute to the country's welfare.

"The moving picture industry need not be afraid of censorship; what those in it should be afraid of is the censorship of those dear to them," he said.

He closed by expressing the hope that the men engaged in moving picture work would rise to the full height of their opportunities, knowing that the business is for the highest benefit of the people.

M. A. Choynski followed. He stated that he had been an exhibitor for twelve years, and that only now had the opportunity come to do certain things that are very important to the business, and with the hearty co-operation of the manufacturers he looked for their successful accomplishment.

Judge Tugwell, of Los Angeles, was the next speaker. He commended the convention for the election of Lee Ochs as president, and also for the appointment of F. J. Herrington as national organizer. He had also praise for Samuel L. Trigger, "the politician," and announced that with the three mentioned as leaders victory would crown the league's efforts during the coming year.

J. A. Berst, vice-president and general manager of Pathe

Scene of the Banquet Closing the Sixth Annual Convention at Chicago.

Exchange, Inc., in response to the chair, expressed his thanks for the fine reception given Miss Pearl White and himself by the convention.

F. J. Herrington delivered a comprehensive speech, after being very happily introduced by the toastmaster. He touched on censorship and asserted that it had been a failure for centuries. "Women demand clean, moral pictures and think that censorship will aid them," he said. He held that every exhibitor must clean his own house, or the state or federal government will clean it.

Sam Trigger was the next speaker, and complained that everyone who preceded him had talked shop, shop, shop. He had heard a lot about the exhibitor—"the great I am." This he considered "bunk." "Thank the manufacturers, who have made the exposition possible," he shouted with much energy. "Few know the amounts of money spent by them to make the exposition the success it has been," he continued. "Essanay has sent its photoplayers to the exposition every day, for two or three hours or more. The New York producers, who have sent their stars, have done so at great expense, not only for the liberal salaries paid these stars, but because of the stopping of work that involves twenty or thirty other people, who are all the time under salary. This has happened, to my knowledge, two or three times this week, as in the case of Vitagraph and Pathe."

Other speakers called upon were Robert R. Levy, Harry Reichenbach, V. R. Day, Sam Spedon, Alfred Hamburger, Miss Rose Tapley, Ed. J. Mock and William J. Sweeney.

There were present at the banquet over 550 guests, among whom were: J. A. Berst, Pearl White, Mr. and Mrs. Werkmeister and Mr. and Mrs. Bunn, Pathe Exchange, Inc.; Sam Spedon, Lillian Walker, Rose Tapley, Dorothy Wagner and Mr. and Mrs. John B. Rock, Vitagraph; Mr. and Mrs. John Bowman and Leigh Mann, International Film Service; V. R. Day, Henry Walthall, Richard C. Travers, Bryant Washburn and Nell Craig, Essanay; Alice Brady, Mr. and Mrs. Harry Reichenbach and E. C. Jensen, World Film Corporation; Mr. and Mrs. Wm. R. Ross, Association of Commerce; Mr. and Mrs. Powers, Decorators' Supply Co.; Henry E. Dixey, Mrs. and Miss Regalia, the Misses Arnold and Asterigan and Messrs. Powers and Clark, of the "Mr. Lazarus" company, playing at the Princess; Miss Della Connor, M. Moree and W. Thomas, Jr., of the "Musty Suffer" company; Mr. and Mrs. O. J. Gross, Strand theater, Milwaukee; Mr. and Mrs. Maurice Fleckles, Mr. and Mrs. Frank Flaherty, Mr. and Mrs. Lesserman, Mr. and Mrs. C. R. Plough, Mr. and Mrs. I. Van Ronkel and Eli Van Ronkel, Universal; Mr. and Mrs. O'Toole and Mr. and Mrs. Leonhardt, Fox Film Corporation; F. J. Herrington and Messrs. Delves, Evans, Krisel, Smith, McKee and Klihem, Pittsburgh; Mr. and Mrs. Walter Bloeser, Chicago Tribune; Mr. and Mrs. Kehoe and Mr. and Mrs. H. B. Brown, American; Mr. and Mrs. Kirkland, Examiner; Mildred Josyln and Mr. and Mrs. Fred Fischer, Chicago Post; Mr. and Mrs. O. L. Hall, Journal; Mr. and Mrs. W. K. Hollander, Mr. and Mrs. Burnstein and Mr. and Mrs. B. H. Beitler, Chicago News; Louella O. Parsons, Mr. and Mrs. Clark, Mr. and Mrs. Hanley and Mr. and Mrs. H. C. Roach, Chicago Herald; Mr. and Mrs. R. E. Brockell and Mr. and Mrs. Stephenson, Paramount; Mr. and Mrs. Alfred Hamburger and Mr. and Mrs. Franklin, Hamburger Theatrical Enterprises; Mr. and Mrs. J. L. Friedman, Celebrated Players; Mr. and Mrs. Abel and Mr. and Mrs. Lawrence, V-L-S-E, Inc.; Mr. and Mrs. Fred C. Aiken, General Film Co.; Mr. and Mrs. Harry Weiss, Central Film Corporation; H. A. Spanuth, Central Film Co.; Mr. and Mrs. J. P. Seeburg, Seeburg Piano Co.; Mr. and Mrs. O. F. Spahr and John McAuley, Enterprise Optical Co.; Mr. and Mrs. B. N. Judell, Mr. and Mrs. L. A. Getzler and L. N. Noto, Mutual Film Corporation; Mr. and Mrs. R. R. Nehls, American Film Co., Inc.; Mr. and Mrs. M. E. Smith and Mr. and Mrs. Jenner, George Kleine; Mr. and Mrs. Colin Reed and Gene Green, Monarch Film Co.; M. G. Watkins and Dolores Cassinelli, Emerald Motion Picture Co.; Mr. and Mrs. L. W. Atwater, Precision Machine Co.; Mr. and Mrs. Wamsley, National Cash Register Co.; E. S. Bowman, Automatic Ticket Selling & Cash Register Co.; H. W. Clark, Westinghouse Electric & Manufacturing Co.; Mr. and Mrs. M. A. Choynski, Mr. and Mrs. Wm. J. Sweeney, Mr. and Mrs. Robert R. Levy, Mr. and Mrs. Louis H. Frank, Mr. and Mrs. John H. Frundt, Mr. and Mrs. George Henry, Mr. and Mrs. C. C. Whelan, Mr. and Mrs. F. Hartman, Mr. and Mrs. Julius Alcock, Mr. and Mrs. F. W. Schaefer, Mr. and Mrs. M. Johnson, all of Chicago; Mr. and Mrs. Wm. Bradley, Ottawa, Ill.; Samuel L. Trigger, New York; Judge A. P. Tugwell, Los Angeles; Mr. and Mrs. James Gilosky, St. Paul; Wm. H. Cadoret, Kankakee; Joseph Trinz, of Lubliner & Trinz, Chicago; Harry E. Gramp, Rockford, Ill.; A. C. Nelson, Galesburg, Ill.; H. B. Knapp, Freeport, Ill., and C. E. Van Duzee, Minneapolis.

The trade press was represented by Mr. and Mrs. Ed. J. Mock, Motography; Mr. and Mrs. A. L. Haase, Exhibitors' Herald, and W. Stephen Bush, Wendell P. Milligan and James S. McQuade, Moving Picture World.

List of Delegates at the National Convention.

The following delegates were present at the convention:

CALIFORNIA—State delegate, Judge A. P. Tugwell.

FLORIDA—State delegates, Henry J. Burkhardt, Carl Kettler.

ILLINOIS—State delegates, R. R. Levy, Wm. J. Sweeney, George Henry, Fred Schaefer, Louis Frank, Geo. M. Laing, H. L. Lieberthal, Sidney Smith, C. C. Whelan, M. A. Choynski, Harry Hyman, Dee Robinson, E. A. Kuntz, W. W. Watts, G. M. Luttrell, Alfred Hamburger, Wm. Bradley.

INDIANA—State delegates, A. Z. Zaring, P. S. Skora, G. W. Hinds, W. Lipps, J. Bettman, Harry Koch, F. J. Rembusch, R. M. Rhodes, T. T. Soller.

IOWA—State delegates, F. T. Lehman, A. H. Blank, S. E. Greenbaum, D. W. Englander.

KANSAS—State delegate, J. G. E. Ganmann.

MASSACHUSETTS—State delegate, E. H. Horsemann.

MICHIGAN—State delegates, John Brennan, J. Fred Wurth, L. C. Barnes, J. Niebes, A. C. Huffee, A. J. Moeller, J. Wentzel, A. Kleist.

MINNESOTA—State delegates, James Gilosky, C. E. Van Duzee, Henry P. Greene, David Rodgers, Thomas Furniss, Wm. Koenig, Julius Riessman.

MISSISSIPPI—State delegate, W. Isenberg.

MISSOURI—State delegate, H. M. Pashmezoln.

NEW YORK—State delegates, Lester Cohn, Ed. Gorman, Lee A. Ochs, Henry Harring, Samuel H. Trigger, H. Clark Mooney, Otto Laderer, Ben Title, Lester Needles, L. Blumenthal, Sam Spedon (alternate), Sol. Coleman, H. Strauss, Bert Gibbons, J. Manheimer, Sam Lesselbaum, W. O'Donnell (alternate), L. L. Levinn, Wm. Thet, I. Hartstall, W. L. Linton, Thomas Howard, H. Mendleson, A. Cheiss, G. Koenigswald, H. Goldman, M. Machet.

OHIO—State delegates, J. H. Simpson, G. W. Heinbush, S. Bullock, W. H. Dorsey, F. J. Deutsch, C. A. McGowan, W. J. Slimm.

OKLAHOMA—State delegates, L. W. Brophy, S. H. Johnes, John Slocum, John S. Slocum.

PENNSYLVANIA—State delegates, Wm. Fritz, A. C. Klihem, B. H. Zerr, C. F. Krisel, I. W. Shearer, Oliver McKee, James E. Smith, A. J. Barthell, Jerome Dawson, Chas. F. Kear.

WISCONSIN—State delegates, Phillip Gross, Jr., J. Sillman, Frank Cook, Tom Lee, J. Gramman, H. Trinz, George Fisher.

V-L-S-E Entertains

S. E. Abel, Chicago Manager, Dines Vitagraph and Essanay Stars.

SIDNEY E. ABEL, Chicago manager of the V-L-S-E, who won for himself the title of "Prince of Entertainers" during convention week in the Windy City, entertained the stars of the Vitagraph and Essanay companies and the representatives of V-L-S-E at a dinner given in the Chicago Athletic Club on the evening of Sunday, July 9.

Although various other social functions were being held at the time, the Abel dinner attracted considerable attention in the big Chicago club. A reception committee of the club paved the way for this. Speeches were made by almost everyone who attended, and satisfaction was expressed by the stars present at being associated with the Big Four and of the wide distribution their art received as a result of this association.

Among those who attended were Edith Storey and Mrs. Storey, Antonio Moreno, Rose Tapley, Miss Wagner, of the Vitagraph; Sam Spedon, special representative of the Vitagraph; John Rock, western representative of the Vitagraph, and Mrs. Rock, Nell Craig, Fred E. Wright, of Essanay; Bryant Washburn and Mrs. Washburn and Richard C. Travers, of Essanay, and Gordon Laurence and Sidney E. Abel, of the V-L-S-E.

"CIVILIZATION" FOR MINNEAPOLIS IN AUGUST.

The premiere Mid-West presentation of Thomas H. Ince's eleven-reel peace allegory, "Civilization," will be presented in Minneapolis the last week in August by the Supreme Feature Film Company, of which the active members are Harry Rathner and M. H. Conhaim. Mr. Rathner has also purchased the rights of "Civilization" for five other states besides Minnesota and contemplates opening "Civilization" in fourteen cities during the months of September and October.

Last Days of the Chicago Motion Picture Exposition

Several Producing Companies Make Generous Displays--Players Receive Ovations--Mary Pickford Great Favorite.

THE eager crowd of expectant picture fans that awaited the arrival of the Twentieth Century Limited, at the La Salle street station, Saturday morning, July 15, reminded one of the old-time receptions given "Our Colonel" when he came to the city. Mary Pickford, the one star on whom every citizen of the fandom world can agree as being worthy of united adoration, was aboard. And when she alighted and her escorts enabled her to make her way to the waiting auto, the ovation was remarkable both as a tribute and a psychological incident.

Old as the drama is, one cannot recall an instance where thousands of admirers ever gathered to welcome a great actor and make her visit a triumphal entry; yet in ten years the moving picture has accomplished this feat!

At the Blackstone, where Miss Pickford was guest, another great gathering had assembled to do honor to the beloved little woman, who has brought so much brightness into the lives of men, women and children of all stations in life. Adolph Zukor, president of the Famous Players-Lasky Corporation, and his staff had all they could do to convey the star to her room, where a rest was most essential to the grueling day's work that was ahead.

It was the day of days at the exposition, in the Coliseum. The afternoon crowds were the largest yet seen, the floor and the balconies being packed and progress through the aisles made almost impossible, though twenty extra police had been added to the force in charge. Standing on a table in the classically constructed Paramount booth, Miss Pickford smiled and talked and gestured to the enthusiastic fans for nearly two hours. Then she was taken back to the Blackstone for a rest.

In the evening a visit was paid to Orchestra Hall, where Miss Pickford addressed the large audience from the stage. Thence back to the exposition, where she arrived about 9.45 p. m., being accompanied by her co-star, Miss Pauline Frederick. The evening reception exceeded even that of the afternoon, highly gratifying as that was in the numbers present and in enthusiasm.

In the Paramount booth a large and inclusive staff of the company had gathered to do Miss Pickford and Miss Pauline Frederick honor. Among these were: Adolph Zukor, president; William L. Sherry, vice president; James Steele, secretary and treasurer; John Flynn, Lasky's publicity manager; Ben P. Schulberg, publicity manager Famous Players; Wallace Thompson, publicity manager Paramount; Carl Pierce, publicity manager for Morosco-Pallas, and the following branch managers: F. M. Brockell, Chicago; S. J. Stoughton, New York; D. Leo Denison, Detroit; W. C. Bachmeyer, Cincinnati; Russell Schmidt, Pittsburgh; Bert Barnet, Sr., Minneapolis; A. D. Flintom, Kansas City; M. H. Cohn, Denver; J. E. Allen, San Francisco; J. E. Tandy, Atlanta; Mr. Asher, Boston; also Al. Lichtman, special representative of Famous Players-Lasky Corporation; George E. Carpenter, publicity manager for Salt Lake City and manager of the Paramount-Empress theater there; L. Marcus, president of the Notable Feature Film Co., Salt Lake; Herman Wobber, general manager Progessive Moving Picture Co., San Francisco., and Mr. Robinson, publicity manager, Boston.

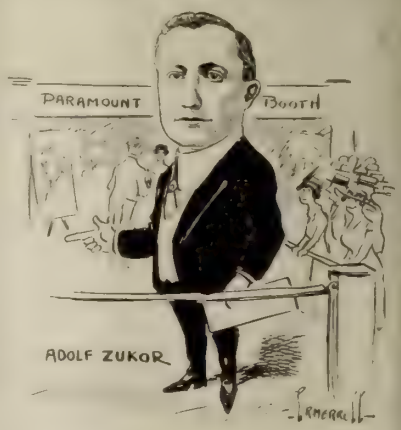
During Mary Pickford day at the exposition, the gate showed an attendance (by actual count) of 22,000 people.

Vitagraph Day at the Exposition.

Sunday, July 16, was one of the hottest days of the summer, thus far, the temperature registering high in the nineties; but even that temperature did not prevent moving picture fans from attending Vitagraph day at the exposition. Owing to the excessive heat the attendance during the afternoon was not up to the usual mark, but in the evening, when the temperature was cooler, the aisles were packed.

Edith Storey and Antonio Moreno were the only Vitagraph stars present, as Lillian Walker and Anita Stewart were detained in New York until they had finished certain scenes in which they were cast, so that they could not arrive until Monday morning.

The Vitagraph booth was surrounded on all sides, and a large police force was required to keep the throng moving.



About 8:30 p. m. the Vitagraph stars, accompanied by Sam Spedon, Nell Craig and Bryant Washburn, proceeded to the V-L-S-E theater, in which every available seat had been secured in expectation of seeing the visitors. Miss Storey and Mr. Moreno were taken to the stage and introduced by Mr. Spedon, each being received with great applause.

In the V-L-S-E booth, at the exposition, to receive the visiting stars were: S. E. Abel and F. W. Redfield, manager and assistant manager of the V-L-S-E Chicago branch office; John B. Rock, Chicago representative V-L-S-E; E. R. Pearson, branch manager, Kansas City, and the following members of the Chicago sales force: A. G. Gallos, B. I. Goldstein, I. Natkin and J. R. Clements.

Exactly at 12:01, Monday morning, July 17, an invitation performance was given in the Princess theater by the Chicago Herald to the moving picture stars in the city, delegates to the convention and exhibitors. The attraction was "Mr. Lazarus," in which Henry E. Dixey is featured. All the Essanay stars, the Vitagraph stars in the city, and Miss Alice Brady, of the World, were present, and an audience of about 600 people waited until 2:30 a. m., when the performance was concluded.

"Mother" Mary Maurice, 72 years old, and for many years connected with the acting staff of the Vitagraph, could not come on from New York on account of the tremendous heat. To her had been extended an unusual honor by the exposition committee. She was the only invited guest to the exposition by the committee, the members of which had offered to pay all expenses to and from the exposition and during her stay in this city. Many thousands of fans were disappointed because her kindly face was missing, but she can have satisfaction in the fact that she has so many friends and admirers among the great moving picture public.

Monday, July 17, Rich in Stars.

July 17 was set apart as Alice Brady day, but that estimable, clever, young star had been working like a beaver ever since her arrival in the city on Friday, July 14, so that this day could scarcely be termed her day. Every day since then she had been at the exposition, afternoon and evening, and won the admiration of the many thousands who met her.

Lillian Walker arrived Monday evening from New York, and so did Pearl White and Tom Moore, of the Pathe Exchange, Inc., accompanied by J. A. Berst, vice president and general manager. Anita Stewart set out from New York for the exposition, it is said, but never got this far.

Then there was the popular favorite, Harry Watson, Jr., best known by the title, "Musty Suffer," who also came in Monday morning on the Twentieth Century, accompanied by Della Connor, Dan Crimmins, H. H. McCollum and M. Moree. Their invaluable aids, Cameraman Walter Blakley and Property Man W. Thomas, Jr., also came along.

"Musty Suffer" Company in Front of Coliseum.

But these did not comprise all the stars that were present. Essanay was represented by Henry Walthall, Richard C. Travers, Bryant Washburn, Nell Craig and other favorites. Miss Craig, especially, has won her way into the hearts of the thousands of fans that surged around the Essanay booth during the exposition.

V. R. Day, Essanay's business manager, has been one of the hardest worked men at the exposition. I have never passed the Essanay booth that he was not present, instilling new life into his people and assisting in getting the crowds to keep in motion.

The bright particular stars for Monday, July 17, were Lillian Walker and Pearl White, and the Vitagraph and Pathe booths were surrounded by striving crowds both in the afternoon and evening.

Harry Watson, Jr., let everybody in Chicago know that he was in the city. He and his company and a special band of music left the Sherman Hotel about noon, for the exposition, accompanied by a retinue of not less than ten automobiles filled with admiring friends. On arrival at the Coliseum the party marched through the aisles headed by the band, both in the afternoon and evening, and drew all eyes their way.

On the stage of the theater in the Annex, in the afternoon, the "Musty Suffer" company made a scene from a comedy that will be released about three weeks later, under the title, "Who's Guilty?" Many hundreds of people were present at the time, and voiced their approval most eloquently, as it was the first time in their lives they had ever seen a picture, or part of a picture, in the making. The members of the company already mentioned appeared in the scene.

In the evening Harry Watson appeared in his famous three-round comedy boxing bout with a "strange unknown." The approaches to the roped arena in which the combat took place were unapproachable, owing to the crowds, and roars of laughter rolled up to the high skylights of the Coliseum.

This day vied with Mary Pickford day in the numbers present. The balconies were almost filled and the aisles on the floor were jammed, so that about sixty police officers were busy all the time in keeping the crowds in motion. Mary Pickford, however, still carried the banner, according to the count at the gate.

Closing Day of Exposition.

Tuesday, July 18, marked the close of the greatest exposition yet seen in the history of the moving picture industry. It was Universal day, and was looked forward to by thousands of fans who had not been slow to note the vigorous punches delivered by Universal, in the earlier days of the big show, to add to its success.

Joe Brandt had done big things the opening night of the exposition, and he had added to his company's reputation for doing things by the Universal Moving Picture Ball at the Hotel Sherman. Therefore, when it is said that Universal day brought no stars to the exposition, it can be readily understood that no blame attaches to the Universal executive. Arrangements had been made for the appearance of King Baggot, Mary Fuller and Violet Mersereau, according to the official program, but the Universal booth was occupied by a band instead.

I have been told that . . . is responsible for the falling down of Universal's castle, but why speak of it now since the incident has passed into the "spilt milk" region.

Lillian Walker was the only star of the evening, as Vitagraph came to the rescue nobly with Sam Spedon and John B. Rock as standard bearers to the fair Lillian. The crowds around the Vitagraph booth were the most eager since Mary Pickford's appearance, and thousands of admirers of the V-L-S-E-Vitagraph star pressed forward to get her photograph.

The "Musty Suffer" company, seeking needed rest after the strenuous efforts of the members to entertain the many thousands at the exposition on Monday, July 17, spent Tuesday as an outing day in Lincoln Park. There they participated in the making of comedy scenes, in which the little park auto train with its load of passengers cut quite a figure, and evoked great laughter from the crowds of children and their elders. George Kleine and the members of the "Musty Suffer" company returned to New York by the Twentieth Century, Wednesday, July 19.

The grand ball announced for the closing of the exposition, on Tuesday, July 18, was called off, as all the stars, with the exception of Lillian Walker, had already returned to their home studios, and without them it could not possibly have been a success.

Manufacturers' Exhibits at Exposition.

At the right of the entrance, immediately opposite the Universal booth, the booth of the Bluebird Photoplays, Inc., representing a pergola arbor effect, was situated. Both the Universal and Bluebird booths were built especially for the occasion.

The Universal booth was built to represent an Italian garden, the central feature of which was a flower vase and an electrolier. Large twisted Italian columns surrounded by caryatids stood at the corners. These supported the flower vases and were connected by a balustrade.

The Bluebird booth was finished in green and antique gold, and an assortment of cement garden furniture occupied the floor. An attractive electric fountain, such as may be seen in modern stage settings, occupied the center of the floor. The bowl was made of iridescent glass and there were a number of lights concealed therein.

Moving Picture World's Booth at the Exposition.

The Decorators' Supply Co., of Chicago, is responsible for the decorative ideas of both booths.

The entire sales force of the Bluebird Co. was there at the opening night. I. Van Ronkel, the manager, was in charge. Assisting him were Messrs. Dunas, Miller, Eli Van Ronkel and Parnass.

The Balaban-Hershberg Film Attractions, exploiting "The Yellow Menace" serial and the Ivan productions, occupied the booth adjoining that of the Bluebird. Simeon Greiver, general manager, was in charge. Mr. and Mrs. A. J. Cobe, of the Unity Sales Corporation, were seen during the week at this booth. The attractions here were two young women

and a young man wearing original costumes of the principals in "The Yellow Menace" serial.

The Typhoon Fan Co., of New York City, was represented by Ernst Glantzberg, the president. It might easily be said that this was the most comfortable booth in the exposition building, due to the unusual heat that prevailed during the entire exposition. The sweltering crowd sought relief here at all hours of the day. A set of the company's typical twin blowers were in motion from the opening until the close at night.

Sosman & Landis Co., Chicago, represented by P. L. Landis, secretary and treasurer, displayed a various assortment of miniature stage settings. Assisting Mr. Landis were Messrs. Mayer, Feinberg (of Minneapolis) and Francis.

The Decorators' Supply Co., Chicago, represented by A. F. Powers, displayed small models of ornamental plaster decorations, portable booths and lighting fixtures. This space excited keen interest among exhibitors and theater supply houses.

Exhibitors' Supply Co., Chicago, represented by G. A. Lincoln, displayed a general line of theater supplies.

Nicholas Power Co., New York City, represented by R. W. Horn, assisted by Messrs. Griffin and Lewis, displayed 6A and 6B models of Power's machines, and demonstrated a model of Geneva intermittent movement; also displayed the first grand prize certificate awarded to the company at the Panama-Pacific Exposition.

Newman Manufacturing Co., Cincinnati, represented by W. J. Newman, manager of the company's Chicago office, had on exhibition a line of brass lobby display frames.

Descriptive Film Co., Grinnell, Ia., represented by Dr. J. W. Billings, general manager and inventor of the "Descriptograph," and Leroy S. Spurlin, displaying the Descriptograph machine, a new apparatus which advocates the elimination of subtitles. The machine automatically throws the subtitles, etc., at the bottom of the screen while the film runs, without interruption.

McMahan & Jackson Film Co., Cincinnati, represented by E. J. Bauman, exploiting the feature subject, "Diana," made by the Pluragraph Co.

Alfred Hamburger Theatrical Enterprises, represented by Messrs. Beaumont, Peters and Hopson. A portion of this booth was also occupied by the Botanical Decorating Co., Chicago, manufacturers of artificial floral decorations for moving picture theaters.

George Kleine and Kleine Optical Co., Chicago, displayed a general line of supplies and theater equipment. The entire Harry Watson-"Musty Suffer" Comedy Company was present at the exposition. Their reception and activities are described under another head. In charge were W. E. Green, W. H. Jenner and M. E. Smith. George Kleine was also seen here frequently.

Amusement Supply Co., Chicago, displaying a general line of theater supplies, represented by P. Plummer, manager, and Messrs. Calkins and Sipe.

E. E. Fulton Co., Chicago, displaying a line of theater supplies and equipment, was represented by E. E. Fulton, R. H. Fulton and F. A. McMillan.

The Tom Phillips Slide Manufacturing Co. and the R. Williams Co., manufacturers of electric fountains, also occupied the booth jointly with the E. E. Fulton Co.

The booth of the General Film Co. was very attractively decorated with photographs of the players, artistically draped with red plush. The picture of nearly every prominent player could be seen at this booth. It was one of the largest in the exposition. The furniture was of green wicker, and the floor was covered with oriental rugs. The company was represented by F. C. Aiken, division manager; W. R. Skates, manager of the Chicago office, and Messrs. McDaniels, Rowley, Lansing and Mytinger. C. J. Megan, the company's advertising manager, was also present during the week.

The Enterprise Optical Co., Motiograph manufacturers, Chicago, displayed a complete line of hand-driven and motor-driven types of Motiograph machines. The booth was in charge of General Manager O. F. Spahr and John E. McAuley. They were assisted by Messrs. Hahn, Blakely and Furnay. It must be said that the Enterprise Co. made a fine impression on its visitors. The booth was in a very good location, and the machines on display were specially built for the occasion. There were several Motiographs finished in white and gold enamel, which were very attractive. Congenial Mr. Spahr and Mr. McAuley were there most of the time to greet the many callers.

The National Carbon Co., Cleveland, O., showing a line of projection carbons for all purposes, demonstrated the new silver-tip carbons for direct current. In charge were W. R. Kunzmann, Cincinnati, and Messrs. L. W. Fischer, O'Connor and Wilkins, of Chicago.

Automatic Ticket Selling & Cash Register Co., New York, was represented by E. S. Bowman, the company's secretary from New York. Arthur N. Klein, Chicago manager, and Messrs. Perrin, Rickey, Farrelly, Swiski and Howard. Several new types of automatic ticket selling machines were on display at this booth. One model was set in an attractive ticket booth. Mr. Bowman reported a number of actual sales during the exposition. A very useful souvenir was given away at this booth, in the form of a celluloid signature blotter.

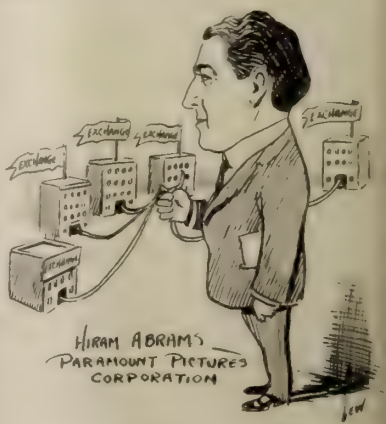
Photoplay Magazine, Chicago, represented by J. R. Quirk, general manager; Julian Johnson, editor; A. A. Cohn and Miss R. C. Slotkin, who was in charge of the booth.

The National Cash Register Co., Dayton, O., represented by M. L. Whitney, of the sales department, Dayton; A. J. Cron and H. M. Montgomery, displayed various types of National ticket-printing registers; also two-color ticket-issuing machines. A number of good sales and inquiries were reported.

Mutual Film Corporation, represented by B. N. Judell, of the Chicago office, and Messrs. Getzler, Noto, Mitchell and Duffy. The booth was tastefully decorated, and the company gave out souvenir "Charlie Chaplin Jumping Jacks" during the show. A young man dressed to represent Charlie Chaplin attracted the public to this booth.

Reel Fellows Club, Chicago, represented by R. R. Nehls, president, and M. G. Watkins, secretary, sold Reel Fellows badges at 50 cents apiece.

The F. I. L. M. Club, Chicago, also had a booth. H. A. Spanuth, of the Central Film Company, was in charge.



World Film Corporation was represented by E. C. Jensen, Chicago manager, and Messrs. Landis, Mordue, Phillip, Thompson and Ballard. Harry Reichenbach, the company's general representative from New York City, was also present.

The Celebrated Players Film Co., Chicago, exploiting new state rights subjects, was represented by Joseph L. Friedman and Messrs. Kusell, Feldman and Wolf.

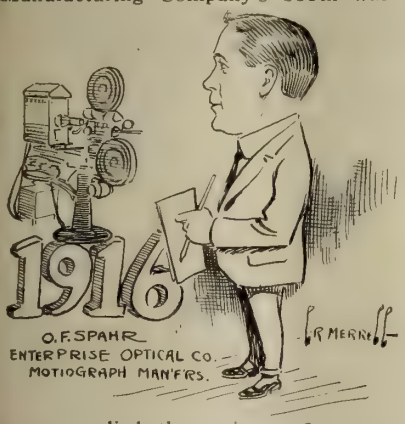
Westinghouse Electric Manufacturing Co., Pittsburgh, manufacturers of projection equipment, motor generator sets, ventilating equipment, etc., were represented by H. A. Campe, East Pittsburgh; H. W. Clark, district publicity representative of Chicago, and Messrs. Campton, Price, Drake, Brundage and Smail.

International Film Service was represented by W. W. Johnson, publicity manager; John Bowman, manager of Chi-

cago office; J. W. Burger, general manager of exchanges, of New York, and Messrs. Filkins, Friedlander, Mitchell, DeOto and Jay. The International booth was attractively decorated with paintings of the players. One of Irene Castle was particularly attractive.

The musical instruments displayed at the exposition will all be completely described, in the "Music for the Picture" department, by C. E. Sinn.

On the left-hand side of the entrance, the Universal Film Manufacturing Company's booth was decorated in a very attractive manner, and in electric lights the word "Liberty" was placed, announcing a new Universal serial. Throughout the week Universal was well represented by a large staff. C. W. Potter was in active charge.



A. L. Randall & Co., Chicago, had a booth that looked like a spring blessing. There were artificial flowers of all descriptions and two fountains, which were surrounded by flowers. This company supplied the artificial flowers used in many of the exhibits.

The Moving Picture World booth was in charge of Paul C. Hinz, W. P. Milligan (New York) and Robert Marston. Other papers which had booths were: the Chicago Morning Telegraph, the Exhibitors Herald, Amusements, New York Morning Telegraph, Charles Geigerich; Motion Picture News, Wm. C. Estey; the Billboard, Wm. Page and A. C. Kellog; Chicago Herald, in charge of Louella O. Parsons; Chicago Examiner, Chicago Daily News, in charge of W. K. Hollander, James Fox and Hill Burnstein.

The Patriot Film Co., of New York, had a booth in charge of two young women attired as nurses. The booth was decorated with still pictures from "How Britain Prepared."

The Johnstown Automatic Register Company's booth was in charge of C. O. Bowman. This is a new register, which is manufactured in Johnstown, Pa., and will soon be offered to exhibitors.

The American Automatic Arc Co., Chicago, had a booth which displayed the new American arcs.

The Arcus Ticket Co., Chicago, manufacturers of roll tickets and regular theater tickets, had an attractive booth in charge of S. E. Peterson.

The Vitagraph Co. had a large space, attractively furnished, under the general supervision of Sam Spedon and John B. Rock. This booth was always popular because of the constant presence of Rose Tapley throughout the week.

The Essanay booth was in charge of Vernon R. Day. Mr. Day worked out a very pretty gray color scheme in this booth.

The Paramount-Famous Players-Lasky-Pallas-Oliver Morrosco combination booth was one of the finest exhibits at the show. At the rear of the booth were large oil paintings of Blanche Sweet, Pauline Frederick, Cleo Ridgely, Mary Pickford, Marguerite Clark, Geraldine Farrar and Hazel Dawn. There were miniature lakes at the front of this booth, in which goldfish swam, adding considerable charm to the general scheme.

The Pathe booth, in charge of A. Werkmeister, assistant treasurer of the Pathe Exchange, Inc., was another artistic creation. The furniture in this booth was Adam style mahogany.. There were pictures of the Pathe stars in oil paintings, placed advantageously. An interesting feature of the furnishings was a large reproduction of the Pathe trademark rooster, in marble. Mr. Werkmeister was ably assisted in his work by five beautiful young women.

Menger, Ring & Hamburg Co., Chicago, manufacturers of artistic frames, had an attractive display in charge of W. W. Wilson.

The Mid-West Supply Co., Chicago, dealers in picture theater equipment, had Power's 6B, Motiograph, Simplex and Baird projectors on display. G. A. Williams was in charge.

The Cahill Igoe Co., Chicago, printers, had a very attractive booth in charge of P. O. Garbour.

The Precision Machine Co., New York, was represented by L. W. Atwater, L. M. Porter and F. B. Cannock. A Simplex machine, in bold relief against red plush in the back of the booth, attracted considerable attention.

The Metro booth was voted one of the most artistic and novel creations at the exposition. The general scheme of decoration was Japanese, and the main attraction was an Hawaiian orchestra, which kept a crowd around the booth constantly. The whole booth was roofed with dark brown bamboo poles, and the whole exhibit was surrounded by a little stone wall covered with moss, with fountains at both ends. There were also miniature lakes with a small brood of ducklings, to add charm. The Chicago branch office must be credited with the nice taste and art reflected in the construction and in the general scheme. R. O. Proctor, J. B. Clark and J. A. Fitzgerald were in charge most of the time.

The Monarch Film Producing Co., Chicago, had an attractive booth, with several of the Monarch stars present. I. Ellfer was in charge.

"PURITY" AT THE LIBERTY.

Mutual's Picture Featuring Audrey Munson, with Some Eliminations, Is Permitted to Show.

AFTER a brief hold-up by the Commissioner of Licenses of New York city, the Mutual's picture featuring Audrey Munson, an artist's model, and entitled "Purity," was permitted to open at the Liberty theater, New York, on Saturday, July 22. Crowded houses are said to be the rule at that theater just now.

Newspaper comment on the picture was varied in nature, but none seemed to condemn the use of the nude figure in very severe terms. It is likely that "Purity" will have a considerable run at the Liberty.

JOHN ARTHUR, SCENARIO WRITER, DEAD.

John Arthur, who wrote the first working scenario of "Romeo and Juliet" for the forthcoming Metro-Quality production starring Francis X. Bushman and Beverly Bayne, died July 21 at New York Hospital, New York City, of intestinal trouble. Mr. Arthur was only forty-four years old, but he had become so feeble that his associates had supposed him much older.

Mr. Arthur was a graduate of Northwestern University, Evanston, Ill., and became a member of the faculty of that institution, in the department of expression and dramatic art. Leaving professorial work for the stage, he had his own company and made many productions in the West. A few years ago the accumulations of years were wiped away in a bank failure, and he abandoned acting for the writing of plays and scenarios, specializing in revising the work of others. His bent was artistic rather than commercial. Mr. Arthur leaves a widow.

SUIT AGAINST BEACON FILMS DISCONTINUED.

The Great Northern Film Company has filed a notice of discontinuance of the action brought against the Beacon Films, Inc., in which it was alleged that the latter company was distributing a picture entitled "Germany's Battles at Verdun," in which had been used scenes from several Great Northern features. Before the case came to trial it was represented in affidavits filed by the Beacon Films that this defendant company had no interest in "Germany's Battle at Verdun" and that it was not booking that picture, also that the policy of the Beacon Films precluded it from handling anything pertaining to German battles. Upon these and other representations the plaintiff agreed to a discontinuance without costs to the defendant.

NATHAN HIRSH AT BLOCK ISLAND.

Nathan Hirsh, president of the Pioneer Feature Film Corporation, is enjoying a stay at Block Island. He and the company have chosen some very beautiful exteriors, which will show off to great advantage in the new sea picture. Sharks do not prevent them from enjoying their daily dips in the water.

Little Em Gorman, the seven-year-old, who is starring, will soon be a Kellerman Junior, performing clever stunts in the water.

The Motion Picture Exhibitor

OHIO TO FIGHT CENSORSHIP.

President Ochs of National League Addresses Cleveland Exhibitors on Question.

THE foundation of a state-wide campaign to defeat the censorship law in Ohio was laid at a meeting of the Northeastern Ohio Motion Picture Exhibitors' League July 18, when Lee Ochs of New York, newly elected president of the Motion Picture Exhibitors' League of America, was the principal speaker.

The meeting held in the league club rooms in the Republic Building was declared to be the most interesting session the local body has held in a twelve-month. More than fifty Cleveland exhibitors were present. Following the meeting Mr. Ochs was the dinner guest of Charles A. Megown, secretary of the local league.

"I believe Ohio has been the cause of retarding the advancement of the motion picture art by ten years," Mr. Ochs said during his address. "The advance of the business itself has been kept back by the state of Ohio," he added.

Mr. Ochs declared that wherever official censorship existed there must be a reason, and deplored the fact that Ohio motion picture exhibitors are divided on the censorship question, some favoring it and many being unalterably opposed to it.

"I personally am opposed to any form of censorship," Mr. Ochs declared. "I believe the public is the best judge of what they should see. No hired board can censor pictures for me. There should be a getting together of the biggest state in the union. I mean Ohio. The Cleveland exhibitors have done all they could to get the Ohio picture men together and your duty in Cleveland now is to get together the men in the rest of the state and fight censorship. I am personally anxious that you men in Ohio shall wipe out censorship and I believe you will do it.

"With no censorship the manufacturers will be able to give you and the public better pictures. I don't mean smutty pictures, indecent films, risque pictures or whatever you may call them, because you do not want that kind of stuff, but I feel that without censorship the class of pictures will be greatly improved.

"I suggest that this local league start to work at once. Show the manufacturers you are working hard to this end and you can have anything you want from them. It is your duty to break away from this burden of censorship. This must be done and it is your duty to do it."

In conclusion, Mr. Ochs urged the end of factionalism in Ohio and declared "Ohio is going after the scalp of censorship."

At the opening of his address he described the activities at the Chicago convention when the National Association of the Motion Picture Industry was formed. The need of such an organization has been keenly felt, he said, since the demise of the Motion Picture Board of Trade. The speaker placed great emphasis on the fact that no individual exhibitor or theater company could become a member of the new association without first becoming a member of the Exhibitors' League. He declared a fund of half a million dollars annually would be raised to combat adverse legislation and asserted that the league is now stronger in several ways than it has ever been before.

"I propose to make the national body the supreme court of the entire moving picture industry," Mr. Ochs declared. "We are going to be very strong, whether we want to or not. Co-operation and efficiency is what we want."

The speaker then discussed the deposit system for exhibitors and predicted that it would soon be eliminated through the efforts of the league.

Benjamin J. Sawyer, president of the local league, followed Mr. Ochs and branded the new association's program as "the most dangerous possible. The ammunition is all in the hands of the manufacturers," Mr. Sawyer declared. He asserted that by reason of stock affiliation between the film producers and the accessory manufacturers the exhibitors would be left in an "If you please sir," position.

He then reminded his hearers of the power of the screen and declared the exhibitors could and would use this power in their own behalf if necessary.

Samuel Bullock, who is chairman, and William J. Slimm, secretary of the League national grievance committee, followed Mr. Sawyer and declared that while it might be well to point out the possible danger in the new program, they believed it would work to the benefit of the exhibitors and prove splendidly successful.

Mr. Ochs then spoke again, declaring that the accessory men would be disposed to favor the exhibitors rather than the film producers on any vital issue.

The League members then discussed the efforts of the Cincinnati exhibitors to have a "get-together" meeting at Mansfield. Mr. Ochs advised against the Cleveland exhibitors officially attending any meeting not called by a body holding a national league charter. He suggested that W. H. Horsey, state secretary, attend the proposed Mansfield meeting and invite the Cincinnati exhibitors to apply for a charter.

Cleveland exhibitors are enthusiastic over the results of the Chicago meeting which they believe has given great impetus to the work of the league especially in Ohio.

Cleveland will figure largely in the national program because it will be the headquarters of the national arbitration and grievance committee.

The part the Cleveland body is to play in the national program and the manner in which the censorship fight is to be conducted are to be discussed at the next meeting.

Some of the problems to be taken up by the grievance committee are understood to be: Film rental discrimination rates; unfair competition; the deposit system, and advance payments for film.

It is also understood the local league is to undertake a membership campaign.

LEE OCHS HONORED.

Three hundred or more exhibitors, exchange men and manufacturers foregathered Thursday, July 20, at the headquarters of the New York Local, 218 West Forty-second street, to do honor to Lee A. Ochs, the recently-elected national president.

Mr. Ochs was agreeably surprised at the unusually large gathering and expressed his deep felt gratitude. An informal but delightful luncheon was served under the personal supervision of I. N. Hartstall. The luncheon was heartily enjoyed. At the end of the feast Mr. Ochs arose and thanked the exhibitors for their warm and loyal support of his candidacy in Chicago. To the film men present he said he was with and for them and would see that they got a square deal. Joe Brandt, of the Universal, on behalf of his company, presented Mr. Ochs with a magnificent floral horseshoe. Among those present were: Arthur James, of Metro; S. P. Reibon, of Big "T" Film; E. Saunders, of Metro; Mr. Shaeffer, of World Film; Mr. Seeley, of Pathe; Mr. Bauerbaum, of General Film; Mr. Sennett, of Paramount; H. Clark Mooney, of Kemble Film; E. J. O'Donnell, John Wittman, Louis Blumenthal, Tom Howard, Willie Brandt of Brooklyn, C. F. Haring, Samuel Bock, Adolph Weis, Mr. Rownheimer, F. J. Dollinger, R. Israel, Otto Lederer, James Kellock, Mr. Martino, B. Zeidman and many others.

V-L-S-E CUTS MELON.

Saturday was profit-sharing day for the employees of Vitagraph-Lubin-Selig-Essanay, Inc., and every member of the organization who had been an employee thereof for the past thirteen weeks, from porter to manager, received a very substantial check. This is in accordance with the custom established by this concern nine months ago, which permits every employee to receive a certain proportion of the money made. Business has been so good that the profit-sharing checks for the period just ended was 79.6 per cent. higher than that of the preceding period. This is the kind of incentive that makes for loyalty and efficiency, and is one of the reasons for the V-L-S-E success.

Universal Buys Laemmle and Powers Exchanges

Big U is Said to Have Paid One Million for Eight Distributing Offices—Re-alignment of Managers

ONE of the most important announcements was made by the Universal Film Company last week when an official statement was sent out to the press that President Carl Laemmle and Treasurer P. A. Powers had sold out their exchanges to that company for the sum of $1,000,000 in cash.

When the Universal was formed several years ago these two men retained their exchanges in the west and middle west and up until now have operated them independent of the company. The exchanges in Buffalo, Cleveland, Cincinnati and Indianapolis were owned by P. A. Powers, who is the second largest stockholder in the Big U, and Mr. Laemmle owned exchanges in Minneapolis, Des Moines, Omaha and the Laemmle Film Service in Chicago.

From time to time there have been rumors to the effect that Laemmle and Powers had sold their private holdings to the Universal and since the Chicago show opened it has been stated that Mr. Laemmle had disposed of his Universal stock to John D. Spreckles, the California millionaire. But this has been strongly denied by Mr. Laemmle and the other officials of this organization. The stock of the Universal is almost equally divided between Laemmle and Powers and neither have any intentions of disposing of their holdings.

About a year ago it was rumored throughout the industry that both Laemmle and Powers had turned over their exchanges to the Universal for a large sum, but this was denied and later turned out to be simply a trade wind, the source of which could not be traced.

When the convention started in Chicago, many of the film folk were surprised at the large number of exchangemen and other Universalites who had come to town. It was evident that something was going to happen, but few of the moving picture people were able to predict what that something would be.

Among the first to arrive was President Laemmle; then came General Manager Joe Brandt; he was followed by P. A. Powers, and after him came M. H. Hoffman, general manager of exchanges, and his assistant, Manny Goldstein. Then came the exchange managers from Detroit, Buffalo, Minneapolis, Omaha, Des Moines, Indianapolis, Cleveland, St. Louis and Kansas City. Immediately upon their arrival they all went into private session at the "Universal Headquarters" at the Hotel Sherman and there they remained several hours. After their departure Sunday night of July 16 the news was given out. This is a very important move on the part of the Universal and the taking over of these exchanges is going to greatly improve conditions in the Universal field. Such a transaction is usually accompanied with certain changes, and this is no different from the rest. One of the first announcements General Manager Hoffman made was that he would establish district managers throughout the country, and that the object in calling in the exchange managers was to decide on the men for these new offices. Accordingly he announced that F. C. Cropper, who has been manager of the Universal exchange in Kansas City, will be district manager of the Middle West, and will have the exchanges in Omaha, Wichita, Oklahoma City and Des Moines in his territory. His office will be in Kansas City.

George Weeks will have supervision of the Detroit, Cincinnati, Cleveland, Buffalo and Indianapolis offices, with headquarters at Detroit.

William Oldnow of Atlanta, Ga., will have the Southern District, which includes Louisville, New Orleans, Memphis, Jacksonville, Nashville, Baltimore and Washington, with the office at Atlanta.

M. L. Markowitz, of San Francisco, will have the territory west of Denver, with his main office at Los Angeles.

Maurice Fleckles will have the central division, which will include Chicago, Minneapolis and the territory between here and Kansas City.

The eastern division will have Manny Goldstein as District Manager, and his jurisdiction will include New York, Philadelphia, Boston and all of New England.

All of these men have been with the Universal a long time and here again this company has shown that it lives up to its slogan: "When we have a vacancy we hire an office boy," for every one of these men have worked themselves up in the Universal employ and have justly earned the tribute which has been paid them.

It is the intention of General Manager Hoffman to hold a meeting of district managers every sixty days in Chicago at which time he will listen to the reports of these men and discuss various questions which have come up in the meantime and listen to the suggestions which the district managers may have for improving their particular fields.

"This is one of the most important moves we have made in some time," said President Laemmle, while discussing this subject to our representative. "It means that the Universal is going to do greater business than ever before, and it proves unquestionably that we have the greatest moving picture concern in the universe. We have the finest program today and the exhibitor knows it, and admits it, but we also have the greatest organization in the field.

"During the past few months we have knowledge of the weakening conditions in certain sections of the industry. Some of the largest concerns have been close to shutting up their studios. But the Universal I think has proved to the exhibitor during the Chicago show, and to the public, that it is always in front. We don't place our stock on the market and not a single share of it is for sale. We don't need to sell it; in fact we are bigger and stronger than ever. We have done more business this year than in any year since we started and next year we are going to do even more. Today we know before we start a picture just what length it is going to be, and exactly what it is going to cost. Can you show me another firm that knows these things. This is because we run our business systematically. The day has passed when our directors can start a picture without knowing how much it is going to cost us. Efficiency is the keynote to it all, and that's just what we have today in the Universal.

"When the Universal gave up its beautiful and modern studio at Leonia, New Jersey, which cost us $500,000, and sent our ten Eastern companies to Universal City, our competitors were amazed at the move. But we found that we could make better pictures with those same companies out in Universal City, where we have tremendous facilities, and save at the very least $8,000 a week. The cost of running the studio at Leonia was $12,000 per week, and we are now making better pictures, with those same companies, at a cost of $4,000 a week. Simply a question of efficiency, you see.

"Another thing we have done which will surprise some of the other companies is to do away with stars. Today when an actor signs a contract with the Universal he agrees to play whatever parts he may be called upon to play. In other words he becomes a member of the Universal stock company. He may play the lead in a picture today and a small part tomorrow. This cuts down the large list of those who we used to keep just to play small parts in our productions. How does it work out? Well, ask the actor. One or two of them have objected and we have immediately notified them they could leave us if they didn't like our way of doing business. But they preferred to remain. The day of the actor dictating to the manufacturer what he will do and what he will not do has passed, and the Universal is now telling the actor what he can expect. If he doesn't like our method of doing business he will not be prevented from leaving. In other words this industry is becoming more conservative and we are trying to run it as any other big, successful business is run. This will be more noticeable during the next year than it is now."

METRO'S NEW VIOLA DANA FEATURE.

Viola Dana, the charming and gifted little Metro star who made her debut on the Metro program in "The Flower of No Man's Land," is at work on another five-part wonderplay. The next offering, starring Miss Dana, is called "Out of the Darkness." It is an unusual story, of great power and with many gripping dramatic situations, artistically blended with delightful lights, scenes and comedy relief.

"Out of the Darkness" was written especially for Miss Dana by John H. Collins, who will also direct the star and a strong supporting cast in the production. Mr. Collins was associated with Miss Dana when she was starring on the Edison program, and came to Metro when she was engaged for that program.

For Better Plays By Epes Winthrop Sargent

Need for More Variety and Less Personal Prejudice in the Selection.

NONE are so blind as those who do not wish to see. Lately Jesse L. Lasky wrote that only the author, of all the factors in photoplay, had failed to keep pace with the general march of improvement. Mr. Lasky was immediately jumped upon with intelligent enthusiasm. With a promptness that smacks of the carefully prepared and "planted" press campaign, he announced that he appreciated the truth of these remarks and that he had "established a scenario department along new and original lines." Thereupon Mr. Lasky gained two inches of space for every inch his first complaint had found and he was lauded as the man who was personally pulling up the sun upon the dawn of a new day. Not a single person seems to have sat down to figure out just what the new dispensation meant. Here is what it means:

Mr. Lasky had maintained a staff of writers at his studio in the west. They wrote to order. He brought east Hector Turnbull, a former dramatic critic. If freelance writers will do precisely what Mr. Turnbull tells them he wishes done, he will perhaps buy their stories. They must, however, sink their own personalities. They must remove from their stories every trace of originality. They must make a synopsis of Mr. Turnbull's improvement on their ideas, and all the stories will be stamped by the same seal of deadening approval. It is not sufficient that the story is good. It must be such a story as Mr. Turnbull approves. He might better write them all himself. He deals with the freelance instead of the studio writer, but the result is the same. They are all Turnbull. This is not a new or original idea. It is the same old reconstruction stuff that has been eating at the vitals of the business since production began.

Mr. Turnbull may know the drama, but he does not appear to know photoplay. We have seen an original script and a Turnbullized version. The former was better calculated to make an entertaining play, but it was not Turnbull. Mr. Lasky has not hit upon the solution of the problem.

In the first place a dramatic critic is about the last man to place at the head of the script staff. He is looking for drama, for dramatic situation. He does not consider the story so much as the matter of the moment. And photoplay is not drama. It is photoplay; more nearly akin to fiction than to drama, but begotten of both though possessed of an individuality of its own, strong and well marked. The ideal editor would be an old magazine editor who has studied the new art without prejudice. He must not compare it with fiction nor yet seek a drama. He must look for photoplays and be competent to tell them when he sees them.

In the second place, he must realize the value of variety. He must see many men of many minds and encourage them to write along their lines and not in accordance with his own ideas. He must be a man so broad of mind that he does not even favor those plays that are most nearly in accordance with his individual judgment. He must purchase to gain as wide a diversity of thought as is possible.

He must train these men to express their ideas in action. He must not be content with a thousand-word synopsis for a five-reel story. A five-reel story should carry as much plot as the average novel and the average novel cannot adequately be condensed into a thousand words. Each author should be encouraged to express his ideas in action in harmony with the nature of the story. He must not be shown one or two plays that shall serve as standards. He should read Munsterberg and Lindsay and be encouraged to try and realize their ideals in the light of his own wisdom and from his personal point of view.

Then, and then only, will photoplay be something spontaneous and free, not trammeled by the narrow views of a dozen men nor downtrodden beneath the hoofs of hobbies ridden by fanatics.

It is not a case of money alone—though it is discouraging to be offered a hundred dollars for a five-reel play and then be told that thirty thousand dollars will be expended in its production. Money alone will not suffice. Better plays may sometimes be bought for five hundred than for a thousand dollars and liberality is not extravagance. Money must be spent, but it must be spent intelligently to gain variety of product and production.

As matters stand there is no variety and no chance for variety. The script must please the editor or his employer, must accurately represent his personal ideas, no matter how erroneous those ideas may be, and often only one style of script is available since the entire energies of the production company are centered upon one theme. Take the Famous Players, for example. They have for stars Mary Pickford, Marguerite Clark, Ann Pennington, Louise Huff and Marguerite Courtot, all of whom work along the same general lines. Another company specializes in Vampires and another can see only western stories with rugged male leads. If we get little girls, they all act the same way, we get one general brand of vampires and one trade-marked style of westerners where we might have three styles of each with a more diversified scheme of production.

The only new and original scheme of script purchase will be an editor who knows what a photoplay is and who seeks to get as many different sorts of photoplays as he can. This has not yet arrived.

Pallas Engages Florence Vidor.

FLORENCE VIDOR, the talented beauty whose work under the Vitagraph banner has been attracting considerable attention of late, has been engaged by Pallas Pictures to appear in important ingenue roles for the Paramount program. Although scarcely twenty years of age, Miss Vidor has achieved considerable success in the silent drama, one of her most noteworthy portrayals having recently been presented in "The Yellow Girl." Prior to her affiliation with the Vitagraph Company in Santa Monica, she appeared on the screen under various brands in the East.

Florence Vidor.

The initial production in which Miss Vidor will appear for Pallas Pictures is "The Intrigue," a story of present international conditions by Julia Crawford Ivers. This photoplay will also mark the return to the screen of Lenore Ulrich, who is starred. Supporting Miss Ulrich in the role of the Countess Sonia, Miss Vidor is given what is expected to result in her greatest dramatic effort in motion pictures.

Miss Vidor is the daughter of a rancher from the old school and a lover of the great outdoors. She recently made an automobile trip from Houston, Texas, to San Francisco during which time she camped out and cooked her own meals the entire trip. She has many friends among the Indians on the Utah reservation, where she spent the greater part of her childhood days.

NEW THEATER AT ENDICOTT.

F. and B. H. Dittrich and R. L. Keeves are to build a moving picture theater at Endicott, N. Y. They have purchased a lot 75 by 100 feet at the corner of Washington and Monroe avenues, that place upon which the photoplay house is to be constructed. The theater will seat 800, and it is expected to be ready for opening in November next. B. H. Dittrich, who has had considerable experience in managing picture theaters, is to be manager of the new house.

KARPEN A UNIVERSAL FILM EDITOR.

C. A. Karpen, film expert, attached to the Universal studios at Leonia Heights, N. J., did not accompany the exodus to Los Angeles, but has been transferred to the main office of that company at 1600 Broadway, New York, where he is engaged in editing film.

Spoor Announces Next Walthall Feature

"The Misleading Lady" Is a Five Part Subject Which Will Be Released Through V-L-S-E —Has Interesting Features

PRESIDENT George K. Spoor of Essanay announces that construction of Henry B. Walthall's next feature has been completed and that the play, "The Sting of Victory," will be offered through V-L-S-E early in August. It will mark Mr. Walthall's first appearance since "The Strange Case of Mary Page" and his first five-act picture since "The Misleading Lady."

The several hundred exhibitors who visited the Essanay studios the day before the opening of the convention saw Mr. Walthall appearing before the camera.

Both Mr. Spoor and Mr. Walthall are eminently satisfied with the new production, the former because it gives him a feature of unusual merit to offer exhibitors and the latter because he considers it typical of his greatest work on the screen.

In it the well-known Walthall talent has full sway; his deep emotional powers and interpretive abilities rule the story. To test his art to the utmost, Mr. Walthall appears in a double role, that of two brothers of opposite dispositions. What an opportunity this gives him can readily be imagined.

Heading the supporting cast is Antoinette Walker, famous on the stage. She attained especial prominence because of her success with David Warfield in "The Music Master." She has starred in numerous other Belasco productions.

Thomas Commerford, Essanay's "old man of the screen," who has portrayed so many lovable parts, also appears in the supporting cast. John Lorenz and Anne Leigh, also known in Essanay leads, make up the other principals.

Although everything was undertaken on a large scale, the picture was completed in four weeks. Essanay's largest studio was set aside for this picture alone. As soon as Director J. Charles Haydon completed his exteriors he found his principal interior sets ready and waiting.

The First Regiment of the Illinois National Guard was used for several battle scenes, which were taken at Camp Logan, the guard rifle range near the Wisconsin and Illinois state line. The boys received their call to the border, oddly enough, just as the last scene was taken. Eight cameras were utilized for these scenes, each man getting about 200 feet apiece, from which the required 600 feet could be selcted.

The story deals principally with the affairs of two brothers of a Southern family. One is an officer in the United States army and with the outbreak of the Civil War he retains his commission. He is spurned by friends, relatives and the girl he had hoped to marry.

As military commandant he returns to his own neighborhood after the war and finds the plantation hardly more than a waste and his brother deep in the power of a mortgage shark whose son aspires to marry their sister.

When the lender is found dead, the reckless brother is accused. He must come before the military commander for trial. The brother, who will not swerve from his duty, is about to sentence him to hang when a negro confesses he killed the man.

It is then "the sting of victory" is experienced by the officer when he sees the girl he loves throw herself into the arms of the ne'er-do-well brother.

Varied Assortment of Bluebirds Ready

Early August Releases Include a Number of Excellent Subjects—Many Leading Players Featured

THE Bluebird management looks with complacency upon the early weeks of the forthcoming theatrical season, assured that their exhibitors will be abundantly fortified with excellent class releases to combat the opposition of the regular dramatic houses. There have been produced and made ready for release enough features to carry the program through the Autumn months, in a varied and entertaining manner, each production calculated to back the national advertising the Bluebird people are promoting in the mutual interest of themselves and the exhibitor.

The early August releases have been announced: Harry Carey, Olive Fuller Golden and a company of typical plainsmen in the Western comedy, "Love's Lariat;" Louise Lovely, Francelia Billington, Rupert Julian and a sterling comedy-drama organization in "Bettina Loved a Soldier;" and "Little Eva Edgarton," featuring Ella Hall, Herbert Rawlinson, and Robert Z. Leonard's company. These three releases carry the program to August 28, when "The Girl of the Lost Lake" will be presented.

Myrtle Gonzalez, Val Paul and Fred Church will be featured in "The Girl of the Lost Lake," following the great success attained by Miss Gonzalez and Mr. Paul for their work in "The Secret of the Swamp." In preparation for early showings are "Saving the Family Name," "The Social Buccaneers," and "The Clique of Gold," three features based upon popular fiction of wide vogue.

"Saving the Family Name" is a Smalley production with Phillips Smalley leading man for Mary MacLaren, the heroine of "Shoes." Lois Weber furnished the scenario along lines of an idea advanced by Evelyn Heath's writtings. The first showing of this feature, to the employees of Bluebird during the past week, made every one who saw it eager to have it scheduled forthwith, so greatly were they impressed with its forcefulness and charm.

"The Social Buccaneers" will mark the advent of Louise Lovely as leading lady for J. Warren Kerrigan, clever players who have previously been lone stars in Bluebirds. Jack Conway directed the production, F. McGrew Willis adapted the scenario from Frederick S. Isham's widely read novel. This will be Miss Lovely's third change of directors in as many successive productions, the Australian beauty having passed from Joseph De Grasse to Rupert Julian and on to Jack Conway, through "The Grasp of Greed," "Bettina Loved a Soldier," and finally to "The Social Buccaneers."

"The Clique of Gold," based on Emilie Gaboriau's famous novel of the same title, will have Elsia Jane Wilson featured with Rupert Julian her leading man and director. Francelia Billington, Douglas Gerrard, Tom Lockwood, Hobart Henly and Sydney Dean will also be in the company. E. J. Clawson adapted the scenario.

WILL C. SMITH RETURNS FROM CHICAGO.

Will C. Smith, assistant general manager of the Nicholas Power Company, who has been absent from New York attending the motion picture convention and exposition at Chicago, returned to New York very enthusiastic with the success of the Chicago show. Mr. Smith asserts that the exposition was the most largely attended of any yet held and was particularly pleased with the interest shown by exhibitors, exchangemen and the public in the Nicholas Power Company display, and he feels that a great deal of good will be derived by the entire industry from both the convention and exposition.

'EM GORMAN TO STAR FOR PIONEER.

Em Gorman is going to star in a new production for the Pioneer Feature Film Corporation. The numerous houses that have run "The Little Orphan" featuring this world-famous child, will be delighted with her summer picture. A story full of heart-interest, pathetic and appealing to everybody, and whereby the child Bernhardt can pronounce her emotional and dramatic qualities.

Em assures her exhibitor friends that she will try and please their audience, as she intends to cry with real tears, and also make them feel happy.

CANADIAN FILM MEN VISIT NEW YORK.

A. H. Fischer of Montreal and Meyer Fischer of Toronto, both connected with the United Photoplays, Limited, of the Canadian cities named, were recent welcome visitors at the office of the Moving Picture World. The brothers were in town on a brief business trip.

August Big Month for Kalem

Will See First Release of New Series and Early Ivy Close Comedies.

INSTEAD of bringing a "summer letup" August bids fair to be a month of unusual activity for the Kalem forces. The initial releases of that company's new series production, "The Girl from Frisco," will be seen early in August, while the month also brings the early Ivy Close comedies. In addition the one-a-week releases of "Hazards of Helen" and "Ham and Bud" comedies are also continued in the Kalem output.

Scene from "Daisy the Demonstrator" (Kalem).

All of these productions will be found in the regular service of the General Film Company. Ivy Close comedies get off to their start with the last Friday release in July, when "The Girl and the Tenor" is issued. The first week of August brings the second Ivy Close comedy, "Peaches and Ponies," on Friday, August 4. On the following Friday, August 11, "Daisy the Demonstrator," another Ivy Close comedy is issued.

These new comedy releases are all of one reel length. In addition to the famous English beauty in the leading parts, Henry Murdock, the acrobatic comedian who achieved such popularity in Sis Hopkins' comedies, is seen in prominent roles. Arthur Albertson, William McKey, Mary Taylor-Ross, Frances Nemoyer and C. D. Perushi are others seen in the all-star casts. Robert Ellis is in charge of the direction.

"The Heart Menders," is the one-reel comedy that will mark the first appearance of Ham and Bud on the August schedule, being released Tuesday, August 1. Ethel Teare is also seen in this single reeler which finds Ham and Bud leading a jolly life as menders of marital breaks. The same week will also see the release on Saturday, August 5th, of "A Mystery of the Rails," a "Hazard of Helen" which finds Helen Gibson performing new feats of daring to live up to her reputation as a fearless screen star.

Four episodes of "The Girl from Frisco" series are scheduled for release through General Film exchanges during August. Wednesday, August 9th, brings the initial episode of this series featuring Marin Sais and True Boardman, this two reel issue being titled "The Fighting Heiress."

"The Torquoise Mine Conspiracy" follows on Wednesday, August 16th. It was in filming this episode that the company encountered such dangers in the Mojave Desert. "The Oil Field Plot," which has its setting in the Bakersfield oil district, is then issued on Wednesday, August 23rd, while the month closes with the release on August 30th of "Tigers Unchained," fourth episode in the series.

In addition to Marin Sais and True Boardman, others seen in the casts of the four "Girl from Frisco" episodes are Frank Jonasson, E. Forrest Taylor, Ronald Bradbury, Edward Clisbee, B. Furey, Jack MacDonald, Rupert Dell and Hart Oxie.

Clara Kimball Young at Solax Studio

With Conway Tearle and Paul Capellani as Principal Support in Cast of "The Common Law"—Work is Well Under Way.

ON her return from the Chicago Convention last week Miss Clara Kimball Young and the supporting company engaged by Director General Albert Capellani plunged at once into the production of Robert W. Chambers' famous novel, "The Common Law," at the Solax studio in Fort Lee, N. J. In the absence of the star the director and his staff had prepared the majority of the interior settings for the picture so that there would be no delay in getting started.

The engagement of Conway Tearle to play the part of Kelly Neville, the artist, opposite Miss Young in the role of Valerie, the model, is of unusual interest. Mr. Tearle is one of the best known leading men on the American stage. He is recognized as a supremely capable actor of the modern school and has appeared as the principal support for many noted stars, including Nazimova, Frances Starr and Grace George. In pictures he has been in all-star casts with Famous Players and Lasky.

Paul Capellani needs no introduction to Miss Young's followers as he has appeared opposite her in several of her biggest pictures, including "Camille," in which he played Armand, a role he had played with Mme. Bernhardt on the Paris stage. In the screen version of "The Common Law" Capellani, who is a brother of the director, Albert, will play the part of Querida, a strong characterization that will give him opportunity to win new laurels.

Among others cast to play parts in the earlier scenes of the picture are Lillian Cook, well known to the screen for her many engaging ingenue impersonations; Julia Stewart, who has played "grande dames" in a number of Miss Young's pictures; Charles Craig, one of the best known character actors on the screen, and Lydia Knott, who plays the part of Valerie's mother.

Gaumont Releases.

Week of August 6 Presents Some Interesting Single-Reel Subjects on the Mutual Program.

NO PHOTODRAMAS are scheduled for release by Gaumont the week of August 6, but three single reels will come from this company's laboratories for Mutual Service. August 6 "Reel Life," the Mutual Magazine in Film, will answer the patriotic demand for preparedness by showing pictures of "The Making of a Naval Apprentice." These have been taken at the U. S. Training Station at Newport, R. I. They show the youth from the day he enters the service as a raw recruit until he is ready to serve his country as "the man behind the gun." Another division of this reel will take spectators on a visit to the largest duck farm on Long Island. As about 5,000 ducks are shipped to the New York market from this farm every week, the magnitude of the place can be imagined. The duck is shown from the egg until he goes to market and to the manufacturer of feather beds.

The second Gaumont release of the week is "See America First." This appears August 9 as a trip to Delaware Mountain Gap and the Pocono Mountains. As this territory is one of the most familiar summer playgrounds of the Atlantic States, it will be a welcome series of views both for those who have enjoyed vacations there and for those who have only read of its summer glories. On the same reel will appear a topical cartoon from the pen of Harry Palmer.

The third Gaumont release of the week will be The Mutual Weekly. This will have views from the border among its current news pictures.

Mary Pickford in "Hulda from Holland"

Famous Players Production Exhibited in Principal Cities Before Its Scheduled Date by Paramount

SO KEEN was the interest manifested in Mary Pickford's latest Famous Players production, "Hulda from Holland," that it was decided to permit the exhibitors in the principal cities throughout the country to book the picture before its scheduled release date, July 31, on the Paramount Program. One of the immediate effects of this decision was the appearance of the production in Chicago last

Scene from "Hulda from Holland" (Famous Players).

week at the time of the exhibitors' convention while the star herself was in the Windy City.

The success of the production was phenomenal even for a Mary Pickford subject and the lavish praise which was bestowed upon "Hulda" at Chicago has been echoed by the other cities in which the photoplay has been given its respective premiers.

"Hulda from Holland" was produced under the direction of John B. O'Brien, who also directed Mary Pickford in "The Foundling," one of her more recent successes. As the title suggests, the story is Dutch in its setting, the action opening in Holland and then being transferred to America, where it centers in the heart of the Pennsylvania Dutch settlements and in New York City. For the purely Dutch scenes a complete village was erected, town pump and all, and a number of interesting types were secured by the director to serve as villagers. There is no character more interesting or more pronounced than the Pennsylvania Dutchman and it was therefore decided to take the players to the Keystone State for those scenes which transpired in that locality.

Though Mary Pickford created a sensation by her enacting of the Italian character in "Poor Little Peppina," it was the verdict of the press and of the public that Hulda was even more appealing from a personal standpoint than Peppina. The production abounds in those homely little domestic scenes which endear a character in the eyes of the audience and everywhere that Hulda goes she takes with her three of the most adorable little Dutch children that have ever been seen.

The story concerns itself with the sudden death of Hulda's father in the dyke country and her valiant efforts to look after her three tiny brothers until her wealthy Uncle Peter sends for her to bring the children to Pennsylvania. He meets them in New York, but is injured and removed to a hospital without any means of identification.

The children are in despair until a kindly landlady takes pity on them and is the indirect means of Hulda's meeting with the young son of a railroad president who is endeavoring to force Uncle Peter to sell him a right of way through the farm. From that point on the dramatic note in the story becomes increasingly intense in the efforts of all concerned to locate the stubborn old Dutchman and in the gradual development of the romance between Hulda and the president's son.

Though there is a great deal of pathos and dramatic action in the story, there is an unlimited amount of comic relief in the situations arising between Hulda and the three irrepressible children. Imagine Hulda mending her little brother's pantaloons without the formality of removing them. Not she—Hulda simply puts him over her knees and plies needle in the required spot while he kicks up his heels regardless of the imminent danger of being sewed fast to his apparel. That, however, is only one of the many funny scenes which occur in the picture with such frequency that one is at a loss to describe the photoplay as anything but a big slice from all the emotions of everyday life.

In support of Miss Pickford there have been gathered several prominent players, among them Frank Losee, John Bowers, Russell Bassett, Charles E. Vernon and Haral Hollacher.

Exchanges Buy "How Britain Prepared"

Jones, Linick and Shafer Get Illinois and Indiana —Monarch Feature Film Co. of Kansas City Takes Kansas and Nebraska, Iowa and Missouri—Emanuel Mandelbaum Gets Ohio

FOLLOWING the return of Al Lichtman, the general manager of the Patriot Film Corporation, from his trip to Chicago and Detroit last week, that company has announced the sale of state rights to a number of the most important exchanges in the country. Messrs. Jones, Linick and Shafer, the owners of one of the largest theatrical and picture organizations in the middle west, have purchased the rights to the States of Illinois and Indiana, and will handle the production through their Central Film Exchange, of Chicago. The production is at the present time playing in the Colonial theater, in Chicago, which is owned by Jones, Linick and Shafer.

Emanuel Mandelbaum, who owns one of the most important exchanges in the middle west, has secured the rights to the State of Ohio, and the Monarch Feature Film Co., also an important factor in their territory, has bought the states of Kansas, Nebraska, Iowa and Missouri.

During his trip Mr. Lichtman also arranged for a number of important showings. The Detroit opera house, of Detroit, Mich., has booked the production for a run of four weeks, and the theater in Grand Rapids, Mich., has booked the production for an indefinite run. Other bookings have been arranged for, pending the sale of state rights.

The Boston Photoplay Co., which bought the rights to all of the New England States, reports splendid business on "How Britain Prepared" throughout their territory. The timeliness and the publicity value of the picture has made it perhaps the most desirable box office attraction obtainable, according to the Boston company.

FRANKLYN FARNUM JOINS UNIVERSAL.

For the first time in his theatrical experience Franklyn Farnum, well known on the speaking stage, has made his appearance before a motion picture camera. He has been engaged as leading man for Ruth Stonehouse, the well known film star, who is to appear in "The Spring Song," under the direction of William Worthington. Farnum has just closed an engagement in New York with "The Only Girl," in which he played the lead. He was two years with Charles Frohman, and has played important roles in such well known productions as "The Dollar Princess," "The Sunshine Girl," and the lead in Henry W. Savage's production of "Little Boy Blue."

Paramount Program for Week of August 7

Two Famous Players and a Variety of Short Reel Subjects

TWO Famous Players productions will be featured on the Paramount Program for the week of August 7, in which Marguerite Clark and Pauline Frederick will be starred. Miss Clark will have as her vehicle, "Little Lady Eileen," this being her first appearance on the program since her great success in "Silks and Satins," on June 12, while Miss Frederick's production, "A Woman in the Case," will be her first appearance since June 26, when she appeared in "The World's Great Snare."

Variety will be the watch-word of the Paramount Program and its short reel releases for this week. Short reel subjects will include the 26th edition of the "magazine on-the-screen," Paramount Pictographs, a trip from Carlsbad to Moravia with Burton Holmes in the Paramount-Burton Holmes Travel Pictures, and the Paramount-Bray Animated cartoon, "Farmer Al Falfa's Egg-citement."

Paramount Pictographs will have five leading subjects including "Better Babies," "Living in the Air," "Yachting," "Tree Surgery" and "Breaking the Freight Tie-up."

In the "Better Babies" subject, there is shown how to make a bed as it is made in hospitals, so that it is physically impossible to kick the sheets out at the bottom. New York has one of the greatest conglomeration of roofs in the world, upon which people eat, sleep, dance, drink, raise birds, fish and chickens, farm, play baseball, etc. This is one of the most unique pictures that has even been put on the screen.

"Driving a Yacht" is another very interesting section of the screen-magazine, showing the various features of sailing a yacht, and also picturing Pierpont Morgan at the helm of the "Grayling." In "Tree Surgery" there is shown how an immense cavity in a huge tree is filled with concrete, and also how stumps are pulled out by "four-footed dentists." The concluding pictures of the Pictographs show how modern methods were installed around New York which finally broke up the freight tie-ups, being instrumental thereby in lowering prices. It also shows an elephant pushing a crate up a gang plank with his trunk, and shows how coffee is loaded scientifically.

Burton Holmes in his Travel-Pictures takes Paramount audiences on an interesting trip, from Carlsbad to Moravia, which is varied in interest, beginning at the Carlsbad Springs, in which the party mingles with the throngs from all over the world who have come to this celebrated watering place to take the cure. Fifty thousand visitors come every year to drink and grow thin. The scenes in and around this wonderful famous "Spa" and at Marienbad, the countless throngs of millionaires from America and poor Poles from Poland, are varied by the native "dog o-mobiles," the goose farms of Bohemia, and the quaint costumes and customs of the Slovaks of Moravia, give a wonderful variety to this peculiarly interesting "Easy-Chair Journey."

Paul Terry contributes "Farmer Alfalfa's Egg-citement," as the Paramount-Bray Animated Cartoon for this week. It is a cartoon of a wayward duck who refuses to listen to her master and lays eggs with utter disregard, only to get herself into a great deal of trouble when she lays a nest of eggs in Alfalfa's beard, and he, to settle the question of who committed the crime, smashes an egg only to find its contents is a little cow which causes great excitement on Alfalfa's farm, and everyone scaringly takes to the "tall timbers."

Secretary Binder Returns From European Trip

Tells of Effect of the War on London—Picture Trade Bothered by Over-production

J. W. BINDER, executive secretary of the old Motion Picture Board of Trade, returned from London on the St. Louis on Saturday, July 15. "I have had a most delightful trip abroad," he said. "It has been a distinct privilege to see London in war time. One does not note so much difference in daytime except the noticeable absence from the streets of young men. At night, however, the difference is marked. The streets are in almost total darkness, there are no lighted shop windows or electric signs and the motors move along with only two tiny electric side lamps instead of the ordinary brilliant headlights.

"Then, too, the broad bands of light from the great searchlights encircling the sky all about London, once every two minutes from dark until 3 A. M. make a spectacle that will not soon be forgotten. And everywhere are soldiers—regiments marching through the streets with bands of music, and at the railway terminals, trainloads of the wounded being brought back from the base and field hospitals to recuperate under the kindly care of Britain.

"I was a bit shocked on going through Westminster Abbey to find the tombs of William the Conqueror and Edward the Confessor covered with two-inch armor plate, which in turn was overlaid by heavy oak planks. Over all this sand bags to a depth of two feet had been piled.

"'We might repair a hole in the roof of the Abbey,' laconically said the cockney guide, 'but we couldn't make a new tomb for William and Hedward. So we take no chances with them from Zeps.'

"I was mighty courteously received by the motion picture contingent in London. Anima Lodge of Freemasons, composed entirely of men connected with the motion picture industry, made me their guest of honor at a meeting held on the evening of July Fourth. I also had the pleasure of dining with Mr. W. R. Sheehan and his bride. Both send their best regards to their many friends here.

"The motion picture industry in England is suffering from about the same evils as seem to afflict it here. Over-production and censorship agitation seem to be the foremost troubles. American films make up at least 80 per cent. of the programs shown in London and throughout the provinces.

"Referring again to the war, it is my belief that the last stages have been entered upon and that by November 1 peace will either have been declared or the negotiations will be far enough along to insure a termination of hostilities before winter again sets in.

"I am told that considerable progress has been made in launching the new trade association. I am glad to know that this is the fact. The industry certainly stands in dire need of unified organization. This not alone to combat present hostile conditions threatening from without, but in no lesser degree to eliminate the evils which threaten its continued prosperity from within—over-production, inflated salaries and a chaotic system of distribution.

W. K. HOWARD ON CHICAGO V-L-S-E SALES FORCE

Sidney E. Abel, Chicago manager of the V-L-S-E, announces that W. K. Howard, one of the best-known film salesmen in the country, has been taken on the sales force of the Windy City office.

Mr. Howard, who joined the Big Four on July 10, began his connection with the photoplay industry as a lecturer with one of the first feature films, "Dante's Inferno," and later was connected with "Oliver Twist," in which Nat Goodwin was starred. This line of work carried his activities to the exploitation of a production made by the Essanay Company for the Weideman Company of Newport, Ky. Subsequently Mr. Howard entered the exchange business, beginning as shipping clerk of the World Film Corporation in its Cincinnati office. Then he was manager of the Bluebird Company in the same city, returning later to the World as assistant manager.

Mr. Howard has an excellent knowledge of modern merchandising, selling and advertising, which he has used to great advantage in the film business. He has written many articles on selling.

WILL APPEAR IN VIM COMEDIES.

Latest to join the Vim forces are George Reehm, William Chamberlin and Jennie Nelson, all of whom are well known screen stars. They will commence work shortly in Myers-Theby comedies under the able direction of Harry C. Myers, making a cast of five in future releases of these refined feature comedies.

Strong Features on Mutual Program

Two Mutual Star Productions Supplemented by a Number of Good Subjects in Shorter Lengths

"JUDITH of the Cumberlands," a five-act drama of mountain life in Kentucky and Tennessee, with Helen Holmes the featured player, and "The Strength of Donald McKenzie," a romantic drama of the North Woods, starring William Russell, both of which will be released as Mutual Star Productions, are the chief feature offerings of the Mutual Film Corporation for the week of July 31.

"Judith of the Cumberlands," a film adaptation of Alice McGowan's virile story of the same name, which will be released July 31, was screened under the personal direction of Director-in-Chief J. P. McGowan, of the Signal-Mutual studios, especially delegated as director of the Helen Holmes series of Mutual Star Productions.

Miss Holmes in the role of "Judith Barrier," a true daughter of the mountains who is torn between love and duty to

Scene from "Judith of the Cumberlands" (Mutual).

her clan engaged in a bloody warfare of extermination, adds a new character to her already long list of film creations, the role being one which affords her unusual opportunities to display her remarkable talents for emotional expression.

For the filming of many of the scenes in this Mutual Star Production, Director McGowan, noted as a stickler for true to life atmosphere, in order to obtain the necessary locations led the members of the cast, some twenty in all, far into the wilds of the Santa Ynez mountains, below Santa Barbara, where many days were spent at work on the exterior scenes.

Miss Holmes' supporting cast in "Judith of the Cumberlands," which is the third of the Mutual Star Productions in which she has been featured, is an unusually large one for a film drama. Leo D. Maloney, as "Creed Benbright" whose father was killed in a fight with a rival clan and who devotes practically all his time in trying to educate the sturdy mountain men to respect instead of disregard the law, has the chief supporting role opposite Miss Holmes. Mr. Maloney, an exceptionally talented young actor, has long since established his position as an unusually powerful portrayer of exacting roles. Others in the cast include Paul C. Hurst, Thomas G. Lingham, William Brunton, Clara Mosher, Harry Lloyd, Sam Morje, G. H. Wischussen and others of equal importance, several of whom, including Hurst, Lingham, Brunton and Wischussen, have already appeared in the companies supporting Miss Holmes in preceding Mutual Star Productions.

The story of "Judith of the Cumberlands," as the countless thousands who have read Miss McGowan's most important contribution to literature will remember, treats of a mountain feud and the novel way in which the mountain girl brought it to an end.

"The Strength of Donald McKenzie," third of the William Russell Mutual Star Productions, which goes to the public August 3, is a filmization of Russell Smith's story of the same name, prepared for the screen by J. Edward Hungerford. The role of "Donald McKenzie," the trapper-poet and hero of the story, is particularly suited to Mr. Russell's unusual talents and presents the star in one of the best characterizations he has yet portrayed in this series of William Russell Mutual Star Productions.

The story, most of which takes place in the open, deals with the romance and tragic adventures in the woods where guides and trappers roam. For these outdoor scenes Russell and his co-director, Jack Prescott, selected locations among the Thousand Pines, on Little Bear Lake, fifteen miles up the mountains from San Bernardino, Cal., where all of the outdoor work was shot.

Charlotte Burton appears opposite Mr. Russell in the role of "Mabel Condon," daughter of the publisher. Others in the cast are Jack Prescott, Nell Franzen, Harry Keenan and others especially chosen from the numerous companies now at work at the American-Mutual studios.

Mutual three-part offering of the week is an American production for release August 3 under the title of "The Madonna of the Night." Nita Davis and E. Forrest Taylor are the co-stars in this unusually interesting story surrounding the strange adventures which befell a convent girl. The drama was prepared for the screen by Karl Coolidge from the story written by Constance Crawley and Larry Peyton, members of the playing forces of the American Mutual studios. It was screened by William Bertram.

"The Dreamer," a stirring story of romance and adventure, featuring Edward Coxen and Lizette Thorne, for release July 31, tops the Mutual's two-part offerings of the week. In this American release the co-stars are supported by a noted company of players.

Second of the week's two-part offerings will be released August 4 under the title of "Sandy, Reformer." Art Acord and Helene Rosson are the featured players. "Sandy, Reformer" is a Western story replete with thrills and action.

Margaret Gibson has the principal role in "Fate's Decision," the two-part Centaur release which goes to the public August 5. William Clifford leads the big company of players appearing in Miss Gibson's support.

Single-reel comedy releases for the week include "Painless Extracting," a laughable satire on modern dentistry, with Rube Miller as chief funmaker. This Vogue-Mutual comedy will be released August 1. Beauty releases for the week include "Daredevils and Danger," featuring Johnny Sheehan and Carol Halloway, for release August 2, and "Just as He Thought," starring Orral Humphrey, to be released August 6. "When Jerry Came to Town," with George Ovey supplying the laughs, is the Cub release of the same week. It goes to the public August 4.

Mutual Weekly No. 83 and "See America First," the Gaumont single-reel offerings, for release August 2, present a wide range of subjects. Mutual Weekly cameramen with the troops along the border have secured a number of interesting and exclusive pictures which will be released in this issue.

The regular weekly release of "Reel Life," the Mutual film magazine in motion pictures, for release August 6, presents a series of interesting topics.

RAYMOND WHITAKER JOINS UNIVERSAL.

After a number of years experience both on the legitimate stage and in pictures, Raymond Whitaker has joined the Universal Film Manufacturing Co., and will work under the direction of Raymond Wells in support of Ruth Stonehouse, and Henri De Vries, in a five-reel feature entitled "The Saintly Sinner." Whitaker played leads with Blanche Walsh, Nance O'Neil, and Grace George, and for a number of years also played leads in stock companies in various Pacific Coast cities.

EDWARD EARL NOW VICE PRESIDENT.

Edward Earl, who for a number of years held the office of secretary-treasurer of the Nicholas Power Company, was elected vice president and treasurer at the recent annual meeting of the stockholders of that company. The company's business for the year is highly gratifying, showing a substantial increase over the previous year, and the export business to all parts of the world have been practically doubled. Mr. Earle attended the motion picture convention and exposition at Chicago and is highly elated with the showing made by the Nicholas Power Company.

Advance Tips on Brady-mades

Interesting List of Productions Presented for August, September and October

WITH the summer's end approaching and arrangements going forward for the beginning of the autumn season, William A. Brady announces definitely the forthcoming releasing program of the organization of which he is directing head.

While the autumn season, proper, does not begin until September 4, the latter part of August will see the beginning of the new Brady-Made program, which was begun in productional part when Mr. Brady assumed control of the World Film in June.

August 21, a Maurice Tourneur production, "The Rail Rider," will inaugurate the new season and House Peters will be the featured player, supported by the typical Brady cast.

August 28, the first all-star Brady-Made picture with Holbrook Blinn, Ethel Clayton, Gerda Holmes, Emmett Corrigan, Montagu Love and Dion Titheradge will be offered in a production by Barry O'Neill called "Husband and Wife."

September 4, Gail Kane will make her appearance in Frank Powell's production of "The Other Sister," in which Miss Kane plays her first dual role.

September 11, another all-star cast containing E. K. Lincoln, June Elvidge and Frances Nelson, will be featured in a sensational production, "The Almighty Dollar."

Robert Warwick in "Friday the 13th," a production created under the direction of Emile Chautard, will be the unit on the program, on September 18.

On September 25, running out the month in a vivid dramatic concoction, entitled "The Scorching Way," will be seen Ethel Clayton, Irving Cummins and Madge Evans.

The week of October 2 is left open, in so far as title and star is concerned, but on October 9, a two-star document with House Peters and Gail Kane named "The Velvet Paw" will precede the magnetic Alice Brady in her next picture, "Her Majesty."

Following Miss Brady will come Robert Warwick again with Gail Kane playing opposite him in a picturization of Clyde Fitch's tale of the famous historical episode, "Nathan Hale," which will be entitled, "The Heart of a Hero," and which is now in the course of construction in the New England locales made famous by the Revolutionary period.

On October 30, the end of the second month of the autumn season, Kitty Gordon and Muriel Ostriche will be seen in a co-starring vehicle, entitled "The Man She Married."

The program as laid out by Mr. Brady entailed no little effort on the part of this more than experienced man to get more than the proper diversity of subjects, the proper differences of types of players and the proper diversity of themes, basic plots, situations and climaxes.

At Leading New York Picture Theaters.

Programs for the Week of July 23 at New York's Best Motion Picture Houses.

"An International Marriage" at the Strand.

RITA JOLIVET was the star of "An International Marriage" at the Strand theater the week of July 23. The screen version of George Broadhurst's stage success was produced by the Morosco Paramount Company and follows the play closely. The story tells of a beautiful American girl who becomes fascinated with the idea of marrying a Duke and, her millionaire father not being averse to the union, the match is arranged. But a young American also loves the daughter. He proves that the Duke is an unscrupulous agent of his country, and finally thwarts the marriage. The cast includes Herbert Standing, Elliott Dexter, Courtenay Foote, Marc Robbins and Olive White.

Other features for the week were a scenic and travel study, a short comedy, the Strand Topical Review, and a Mutt and Jeff animated cartoon. The musical program consisted of an overture and incidental music by the Strand Concert Orchestra, and solo numbers by Miss Helen Scholder, Bruce Weyman and Robert Armour.

"The Marriage of Molly-O" at the Rialto.

Mae Marsh and Robert Harron are the leading players in "The Marriage of Molly-O," the Fine Arts Company photoplay which was the principal attraction at the Rialto theater. The scenario was written by Granville Warwick and tells an old fashioned Irish love story. A section of Dr. Leonard S. Snyden's fine travel pictures, "The Lure of Alaska," the Topical Review, and other special features, were shown.

"Under Cover," at the Broadway.

"Under Cover," the drama which scored a success at the Cort theater, New York, and was chosen by the Famous Players Film Company as a vehicle for the first appearance of Hazel Dawn and Owen Moore as co-stars, was the attraction on the Paramount Program at the Broadway theater. The screen version retains the life and vigor of the stage play, written by Roi Cooper Megrue, and calls for a large number of striking and diversified scenes. The usual one-reel comedies and special subject pictures were on the program.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday Bessie Love in "Stranded," and on Thursday, Friday, Saturday and Sunday Wm. S. Hart in "The Captive God," were the stars. A Sennett Keystone comedy completed the picture portion of the entertainment.

Strand Camera Car

Automobile Equipped With Camera Scouts the Streets of New York for Strand Weekly.

FOR some weeks past the Strand theater, New York, has maintained what is termed the "Strand Daily News Service," the outward evidence of which is a large motor car painted a cream white with the name of the Strand on it here and there, known as the Strand Cameracar.

The cameracar is a limousine fitted with folding doors in the roof and a tripod mounted on top. When the camera man wants to take a picture he opens the doors and, standing on a platform on the back seat, adjusts his machine to the tripod. A sign is then hung out that the pictures being taken at that time will be shown on the screen at the Strand the day following.

Strand's Camera Car.

With the cameracar at its disposal the Strand can shoot out its cameraman to any place within a radius of fifty miles and get pictures while the event is still fresh. The roof of the car has also proven an advantageous place from which to "shoot" over the heads of crowds or obstructions. Since its inauguration it has been a great adjunct to the Strand Topical Review, the compilation of news services the Strand runs.

A CLEAN RECORD.

In the nine five-reel features which the Frohman Amusement Corporation has produced, the National Board of Review has cut out only eight feet of film and changed two subtitles.

That Universal Program for Week of July 31

Long List of Stars Illuminates the Coming Attractions

THE following stars appear on the universal program for the week of July 31: Carter De Haven, King Baggot, Francis Ford and Grace Cunard, Ben Wilson, Marie Walcamp, William Garwood, Eddie Lyons, Lee Moran, Marcia Moore, Lee Hill, Edna Hunter, Dan Russell, Hobart Henley, Howard Crampton, Catherine Calvert, Jack Nelson, Lucille Younge, Agnes Vernon, A. Lowrie, Baby Early, Rex De Rosselli, Golda Colwell, William V. Mong, Gale Henry, William Franey, Marjorie Ellison and Gene Rogers.

Carter De Haven leads off the week in "From Broadway to a Throne," a five-reel Red Feather feature which is followed on the same day, July 31, by Eddie Lyons, Lee Moran and Marcia Moore in the Nestor comedy, "Beer Must Go Down."

On the following day, August 1, the special Universal novelty two section three-reel mystery drama, "Who Pulled the Trigger?" is the feature of the day. Marie Walcamp and Lee Hill are starred in this Gold Seal multiple reeler. They are followed by William Garwood in a Victor comedy entitled, "A Society Sherlock."

Ben Wilson heads the program of August 2 in the Imp drama, "The Lucky Gold Piece," in which he is supported by Edna Hunter. On the same day Dan Russell cavorts about in the two-reel L-Ko comedy, "Where Is My Husband?" The day's program closes with issue 31 of the Universal Animated Weekly, with all the topical news events of the day in film form.

"My Lady's Millions," a two-reel Laemmle society drama featuring Hobart Henley, Howard Crampton and Catherine Calvert heads off the program of August 3. On the same day Jack Nelson and Lucille Younge appear in the Big U drama, "A Man's Hardest Fight." Another of the Dr. Dorsey expedition educational features will be released under the Powers brand on the same day. This feature is entitled "The Rough Riders of India."

On August 4 Agnes Vernon and A. Lowrie will share honors in the Imp drama, "A Daughter of the Night." They will be followed on the same day's program by the Victor two-reel juvenile comedy, "When the Minstrels Came to Town," in which little Baby Early is the star.

A two-reel Bison animal thriller par excellence entitled, "Under the Lion's Paw," and featuring Rex De Rosselli and Golda Colwell will be released by the Universal on August 5. It will be followed by Cleo Madison in "The Girl in Lower 9," a Big U drama in which Miss Madison is supported by William V. Mong. Gale Henry and William Franey close the day's program in a Joker comedy entitled "Kate's Lover's Knot."

On Sunday, August 6, King Baggot is starred in the Big U two-reel sea drama, "The Captain of the Typhoon," in which Mr. Baggot is supported by Edna Hunter. An Imp drama, "The Finishing Touch," with Marjorie Ellison, released on the same day together with the L-Ko howler, "The Youngest in the Family," with Gene Rogers supplying the fun.

During the week of July 31 Francis Ford and Grace Cunard will appear in the fourteenth two-reel episode of the Universal special feature serial, "The Adventures of Peg o' the Ring."

V-L-S-E Vitagraphs Include a Daniels Comedy

A Hamlin Garland Blue Ribbon Feature and a Frank Daniels Comedy Make Up the Week's Contributions

A CAST, truly worthy of the much abused title "all star," is one of the distinguishing features of Vitagraph's latest offering in the way of Blue Ribbon Feature. The picture in five parts is "Hesper of the Mountains," from the popular book by Hamlin Garland. The cast, without exception, handles itself naturally and creditably. Particularly favorable mention must be given Lillian Walker and Evart Overton, the two featured mem-

Scene from "Hesper of the Mountains" (Vitagraph).

ers who, throughout the production show themselves as ramatic players of the first calibre.

Those seen in their support include Donald Hall, Denton ane, Rose Tapley, Lillian Burns, Donald McBride, Robert aillard, Templar Saxe and Josephine Earle.

In brief, the plot tells of Ann, a young Eastern miss who dmits her dislike of the West, but after witnessing the stoicism of Western men is forced to change her opinion and finally marries one of them. As a whole the picture is interesting and sure to please. Some of the outstanding features are the beauty of interior and exterior scenes, clear photography and the attention to detail which Director North has exercised throughout. The picture, with its many scenes of the great outdoors, should be an ideal hot weather feature.

Frank Daniels, whose success in many Vitagraph productions has established him as the premier straight comedian in the photoplay world, lives up to his reputation in "Dear Percy," his latest picture. Although it is told in one part, "Dear Percy" has material enough for two or three and the audience is therefore assured of a picture chock full of laughs. The combination of Cyrus Townsend Brady as author, the inimitable Frank as star, and Arthur Ellery as producer, has brought forth an excellent production. The comedy hinges on the transfusion of blood between Percy, a meek effeminate individual, and Casey, a longshoreman and twentieth century cave man. After the operation a great change has taken place, the meekness of Percy is embodied in Casey and the former sentimental Percy is endowed with the might of Sandow and the brutality of Nero, to the consternation of his wife. Charmine Mayfield, Nellie Anderson and Olive Trevor are also seen in this sparkling comedy.

NEW THEATER FOR TIMMINS, ONT.

Leo Mascioli, Charles Pierce and P. M. Bardessono expect to open their new photoplay house in Timmins, Ont., about the middle of August. The theater will be known as the New Empire, and will be three stories in height. Its dimensions are 60 by 108 feet. The seating capacity will be 900, of which 200 will be in the balcony. The auditorium will be plentifully supplied with wide aisles and exits. All wiring will be done in conduits. Mr. Bardessono will manage the new house. While the New Empire will be devoted to motion pictures primarily, road shows will be booked occasionally. The owners of the new structure are also the owners and operators of the Empire theaters at Cochrane and Schumacher, Ont. The new Empire, when it is completed, will represent an investment of $30,000.

Hatch Buys Ohio Rights

Veteran Film Man Purchases "The Fall of a Nation" for That State.

J. FRANK HATCH, the well-known film man and veteran showman, purchased the Ohio state rights of "The Fall of a Nation" from the National Drama Corporation. He is proprietor of the J. Frank Hatch Film Company of Newark, N. J. He will at once prosecute an active campaign for the exploitation of the Dixon-Herbert spectacle in the Buckeye State and will start operations with runs at first-class prices in Cleveland, Cincinnati, Columbus and Toledo.

Mr. Hatch entered the film business in the fall of 1906. He rapidly created a profitable system of exchanges with centers in Chicago, Buffalo, Newark and other cities. In the course of his enterprises he acquired the Grand theater, Newark, of which he is still the owner. He had also on the road the J. Frank Hatch Shows, a thirty-car circus and carnival, but sold out all his circus interests in 1913. Hatch is one of the largest owners of film in the world. Ten million feet of it are stored in a fireproof structure built on the roof of his building at 284 Market street, Newark, N. J. He can supply anything from a twelve-reel tragedy to a split-reel comic or travelogue.

With it all, the proprietor of the Ohio "The Fall of a Nation" has the keen instincts of a showman for modern, live, up-to-date stuff, and he foresees for the Dixon play one of the most sensational theatrical campaigns that has ever been launched in the Western reserve. It will be recalled that the Ohio censors have continuously refused a license for "The Birth of a Nation," the earlier product of the Dixon fantasy. But they took more kindly to "The Fall of a Nation," and the latter work was passed for presentation in Ohio without any cuts or emendations whatsoever.

Thanhouser's August Productions.

Announcement of the First Subjects to Be Released on the Pathe Program.

"THE FUGITIVE," a drama starring Florence La Badie, and "Hidden Valley," a tale of South African adventure, featuring Valkyrien are the first five-reel features that Thanhouser will release under the new arrangement with Pathe.

Miss La Badie's latest vehicle is by Philip Lonergan, directed by Frederic Sullivan, and is the story of a girl who takes the blame for a murder she did not commit and who is apprehended after the death of the only witness who could prove her innocence. The heroine is freed by a circumstance novel and unexpected.

Miss La Badie is supported by Ethyle Cooke and George Marlo. An exciting factory fire is one of the big scenes in the production. "The Fugitive" will be released on Aug. 13.

In "Hidden Valley," Valkyrien is a white goddess who has been captured by savage blacks in South Africa. She

Scene from "The Fugitive" (Thanhouser).

is found by a young missionary, played by Boyd Marshall, and rescued from a sacrificial altar. Valkyrien was selected as the most perfectly formed girl in Denmark in a competition conducted by the government. The dance of the white goddess before the natives is one of the most beautiful scenes in the production. The story is by Emmet Mixx, and the director was Ernest Warde. The picture was made in Jacksonville, Fla.; the date of release is August 27.

Gladys Hulette and Florence La Badie probably will be the stars in the Thanhouser features released in September.

ROBERT CUMMINGS IN METRO'S "ROMEO AND JULIET."

Robert Cummings will play Friar Laurence in the Bushman and Bayne film production of "Romeo and Juliet." Mr. Cummings probably has the creation of more original roles to his credit than almost any other actor on the stage.

Josephine Earle.

JOSEPHINE EARLE has now been at the Vitagraph eastern studios for more than a year. During that time her work has been consistently good; it has confirmed the impression she created on her first appearances, in which she made good beyond question. Many of her roles have been in the "heavy" category, the hardest task of any player, but one in which the reward is sure, if there be marked merit in the performance.

Josephine Earle.

Miss Earle is of Scotch extraction, her family having been on this side of the Atlantic since the coming of William Penn. Her maternal great-grandmother sang "The Star Spangled Banner" in old Independence Hall, Philadelphia. Although possessing a good singing voice, the player's first stage experience was in vaudeville. It was not long, however, before she went into musical stock, where she sang leading roles in Gilbert and Sullivan operas.

Following this she was offered an engagement by Mr. Savage as Beauty in "Everywoman," being the 101st applicant. Returning later to vaudeville, she was starred in her own act, a tabloid called "The Cloak Models." Then she went to the Vitagraph Company.

Some of the pictures in which Miss Earle has been seen are "The Return of Maurice Donnelly," "The Gypsy Trail," "Writing on the Wall," "The Two-Edged Sword," "The Shop Girl" and "Hesper." In "The Two-Edged Sword" she shared the honors of the acting with Edith Story and Robert Gaillard. She dominated many of the scenes by her forceful interpretation of the thoughtless woman who brought suffering on two families by her flirtation and she materially contributed to the making of an unusually strong picture. Her more recent work includes appearances in "The Blue Envelope," "John Thursday" and "There and Back," the latter a single-reel comedy of which Miss Earle is the bright particular star.

ABELES IN CONNECTICUT.

Manager A. S. Abeles of Pathe's New York office went on a trip in Connecticut in what he characterizes as "An 1898 Ford" last week, accompanied by Salesman Horace Fuld and the first three episodes of "The Grip of Evil." Reports from the front indicate great success.

GOLDFRAP WITH MOSS.

John Henry Goldfrap has succeeded Arthur MacHugh as press representative for B. S. Moss' motion picture interests. Mr. MacHugh will continue to paragraph for the Moss Theatrical and Vaudeville interests.

Freuler Strong for "Stars"

Says He'd Pay a Million for Another Chaplin—Stardom the Mark of Public Approval

"A MILLION dollars for another Chaplin." This is the reply of John R. Freuler, president of the Mutual Film Corporation, to the recent utterances of the motion picture magnates who seek to depreciate the position of importance occupied by the stars in the industry.

"Back of the expressions of the men who charge that the exploitation of stars is a detriment to the film drama you will find a false hope of the reduction of production costs and a hopeless attempt to foster a market for a photodrama product of mediocre quality," said Mr. Freuler.

"To attain stardom for an actor is simply to gain the public's stamp of approval. The actor who serves and pleases the public best is the greatest star. The primary purpose of this film drama is to furnish amusement. It is mere primer reasoning to point out that the most satisfactory drama must be presented by the most popular stars. There is no evasion possible.

"The permanence of the position of the star in the photodrama is assured. One has only to point to the dramatic and operatic stages and their history. The drama of the stage with its centuries of experience where the film has years has not found success without stars. The same magic of personality which gave world fame and success to Booth, Clara Morris, Mansfield and the other wonderful names of the stage exists also for the screen. Dramatic art cannot be divorced from personality. The making of Chaplins and Pickfords and Mary Miles Minters is not the matter of a film man's whim or desire and it is beyond his control. Stars are made by the artist and the public, and no one can successfully come between them.

"With a keen appreciation of this primary truth I have made the declaration of all-star policy to the motion picture public and the motion picture exhibitor."

Vitagraph's Dynamo Car.

Illuminates Three City Blocks—Built by Garage Crew for Outdoor Night Scenes.

A MAMMOTH 218 ampere dynamo car built in the Vitagraph studio garage was given a try-out in Flatbush recently during an outdoor night scene staged by Director William P. S. Earle. There were a great many people in the cast, it being a mob scene in "The Battle Cry of War," and the car's power to give light enough to illuminate the whole area covered by the action was in question. Although the car was not entirely trimmed, Harry Waldron, superintendent of the garage and Andy Kennedy, chief mechanic, were confident of its success. The result was excellent. All the light needed was supplied, and the portable dynamo demonstrated its ability to light three city blocks under the ordinary lighting conditions.

The dynamo is driven by a 50 H. P. marine engine; both engine and dynamo are mounted on a 5-ton White truck. The car and all its parts were built by the Vitagraph garage crew. It will be used at outdoor locations where electric

Vitagraph's Dynamo Car.

power is not available, such as woods and remote roads, to provide arc light enough for any motion picture photography. This is one of the very few and is the largest car of its kind in the United States.

FAMOUS PLAYERS-LASKY SWAP PLAYERS.

One of the first outward manifestations of the practical advantages of the recently formed merger of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, is the fact that Mae Murray, who has appeared under the Lasky banner since her debut on the screen, is now working on staging her new Paramount picture, "The Big Sister," at the Famous Players studio under the direction of John B. O'Brien, Famous Players director.

Never before has such a situation arisen between the two companies except once in the case of Marguerite Clark, who was loaned to the Lasky Company for the production of "The Goose Girl," after she had created a sensation in her screen debut in the Famous Players-Lasky production "Wildflower."

In the case of Mae Murray, however, her conversion to the roster of Famous Players stars is only the first of many similar steps that are sure to be taken as circumstances warrant. It so happens that the atmosphere of "The Big Sister" is strictly Eastern in every aspect and that although it could be produced at Hollywood, Cal., where the Lasky studios are situated, the transportation of Miss Murray to New York represents a far less expense than that which would be incurred in traveling on the Pacific coast in search of location and of devoting great areas of floor space to the erection of studio sets.

UNIVERSAL FORT LEE PLAYERS STILL BUSY.

Although most of the Universal East Coast photoplayers have gone to Universal City and are already hard at work in "The Capital of the Film World," several companies are still busy in the Universal's big Fort Lee plant.

Director Ben Hill has finished "Judith Belgrove," a one-reel drama in which Violet Mersereau and Harry Benham play the leads. Mary Fuller is braving the Jersey mosquitoes and July heat to finish "The Highest Bidder," a two-reel produced by Mr. Henderson. King Baggot is working on "Absintha," a multiple reeler. Director Grandon is working with Violet Mersereau and Harry Benham on "The Angel of the Attic," a two-reel drama, while Director Ben Hill has under way a one-reel drama, title as yet not decided upon, in which Clara Beyer plays the lead. Director Frank Smith is producing "The Primitive Soul," a one-reel drama in which Margaret McRae and Johnny Walker play the principal roles.

EMILY STEVENS RECOVERING.

Emily Stevens, who was last seen on the Metro program in "The House of Tears," will begin work soon again on another Metro wonder play. Miss Stevens recently finished a successful tour of the United States in the play, "The Unchastened Woman," which enjoyed a remarkable run on Broadway before it was sent out on the road. At the close of the season she suffered an attack of appendicitis, and following an operation in the Woman's Hospital in New York she went to rest and recuperate at the beautiful country home of her aunt, Mrs. Minnie Maddern Fiske at Moose Lake, in the Adirondack Mountains.

McMANUS GETS A WATCH.

When the International branch managers met in Chicago during the convention week and learned that E. A. McManus, general manager of the company, could not be present they immediately decided to express their appreciation of him in a substantial way. It took the form of a gold watch suitably engraved, which very desirable present was forwarded with a telegram of felicitation. Those who participated in the gift were J. F. Bowman, Chicago, Jos. S. Engel, New York, F. H. Vine, Boston; G. H. Atwood, Los Angeles, B. F. Lyon, Pittsburgh, H. L. Knappen, San Francisco, G. R. Allison, Atlanta, F. B. Wathne, Washington (D. C.), E. W. Dustin, St. Louis, E. W. Sweigert, Philadelphia, J. K. Burger, New York.

"Must Have Better Stories"?

Then Better Prices Must Be Paid for the Time Required to Write Them.

By Emmett Campbell Hall.

"EVERYTHING has improved—except the stories. We must have better stories!" So cries the producer, suddenly awake to the fact that the picture business is moving by hitherto acquired momentum only, and that it is the story that must supply further motive power. With his business on the verge of a very serious illness, he has correctly diagnosed the disease, but is doing absolutely nothing toward remedying the thing he deplores. What can he do? The first thing needful is to realize that—

There will never be any better stories!

The **stories** of 1916 are no better than the stories of 1716, or of A. D. 1, nor will those of 2016 be. A prize offer of a million dollars would not bring forth a story better than thousands for which the authors received a skimped handful of shillings or francs or dollars, or told for the mere love of telling a tale.

The trouble is not with the **stories,** but in the method of telling. Take the masterpieces of fiction and strip them to their skeletons—their plots. Rather trite and banal, are they not? It is the method of presentation that has made them things of beauty. What would an untrained or hurried hand have accomplished with the same materials?

Haste of composition, not poorness of theme, is the cause of the hackneyed and mediocre results we see upon the screen. It isn't that the photo-playwrights **can not** do better, but that they **cannot afford to.** The world is frequently assured by producers that they would joyously pay fabulous sums if only the authors would write something worth paying for. The photoplay author must be pardoned a sceptical smile. Once or twice he has made a play a labor of love—has given it weeks or months of devoted labor, turning it out polished like a gem—and received for it the same "our regular rates" that he got for the crudity he hammered out in a couple of mornings.

The **time it takes** to write a good photoplay must be paid for, if good photoplays are to be written. Ten five-reel subjects a year **should** be a large output for a very industrious author—five, of his maximum quality would be nearer right. To make a decent income, **how many must he turn out at the prices he can get?** Few producers are paying or are willing to pay more per reel than the better producers paid four years ago—with many the rate is no better.

It is not merely the **story** that the producer must purchase—it is that story in its highest photoplay development—if he wants good stories as seen through the medium of the screen. And to bring a story to that development takes time, patience, labor plus natural ability, training and a discriminating knowledge of picture technique.

Of course the overhead must be kept down, but—a point strangely overlooked—it is in the manuscript, not in the purchase price of the manuscript, that economy should be found. There are few features appearing on the screen in which a really competent author could not have saved hundreds and even thousands of dollars without any sacrifice of screen effect, by a sometimes very slight rearrangement of the story. To get maximum screen value at minimum necessary production cost is an art that one might expect would be appreciated, but it does not appear to be. The man whose play—no better on the screen—costs five thousand dollars more to produce, **through the fault of the author**—will get just as much for his manuscript as the author whose ability saves that amount. There is no premium on taking pains.

Solution? Remedy? Realize the difference between mere **story value** and photoplay value, stop paying absurd prices for the former and use the money to pay decent prices for the latter. Encourage the people who would write real photoplays if they could afford to by making real effort worth the while. Guarantee a reasonable sum but pay on a royalty basis, the author's percentage being on the **net** profits. This will bring about what is really wanted—**better pictures**—not the impossible "better stories"—at smaller cost for production.

Henry Kolker.

HENRY KOLKER, who heads the supporting company in "Gloria's Romance," the George Kleine motion picture novel in which Miss Billie Burke is the featured star, has proven time and again on the screen that he is just as capable a star when appearing in the silent drama as he is on the speaking stage where he can use his voice to aid his pantomime; but perhaps never has his playing been more impressive than in his present vehicle. As Dr. Stephen Royce, the young physician who falls in love with Gloria Stafford, Kolker grows better and better as the story progresses.

Henry Kolker.

This talented player began his career with the German Stock Company of Milwaukee, Wis., studying under the direction of the then leading man of that company, Franz Kauer, and soon afterwards went over to the American theater, joining Robert Downing in such plays as "The Gladiator," "Damon and Pythias," "Virginius," "Ingomar," "Othello," "David Garrick" and "Richard the Lion Hearted." After spending two seasons with Mr. Downing, Kolker headed the company supporting James O'Neill in "Hamlet," "The Courier of Lyons," "Virginius" and "Monte Cristo." His first New York appearance was made at Wallack's theater, where he played "Guiderius" in the big revival of Shakespeare's "Cymbeline." The next five years were spent as leading man of stock companies in Buffalo, Syracuse, Rochester, Indianapolis, Montreal, Philadelphia, Newark and Denver, and at the end of that period he was cast for the title role in "Sergeant James," Eugene Walters' first play, produced by Kirk La Shelle.

A varied series of dramatic engagements covering several years followed before he did his first picture work in the feature entitled "The Bridge." His work in "The Warning," another feature film, is also still remembered by many, and then he was employed to create the role of Dr. Stephen Royce in "Gloria's Romance," appearing opposite Billie Burke in this important role.

"CIVILIZATION" AT BUENOS AYRES AT FIVE DOLLARS A SEAT.

The stockholders of the ten-million-dollar opera house in Buenos Ayres, Argentine Republic, have just cabled to Richard Pitrot, their New York representative, announcing the sailing from that city of Pablo Calazzi, for the purpose of consummating the final arrangements for the presentation of Thomas H. Ince's "Civilization" in the opera house where the great Caruso sang recently and was paid $10,000 each night. The directors also stated that the scale of prices adopted for the engagement of the big Ince cinema spectacle in Buenos Ayres will be practically the same as when Caruso sings. The boxes vary from $25 to $100, each seating from four to six persons, while the orchestra or parterre which seats 850 persons is scheduled at $5 throughout. The upper gallery or sixth balcony provides the cheapest seats, in this part of the auditorium half selling at $2 and the other half at $1 a seat.

MARIE SHOTWELL JOINS THANHOUSER.

Marie Shotwell, who recently completed a five-year contract under the management of Daniel Frohman, has gone into moving pictures. She has signed with the Thanhouser Company and is now at the New Rochelle studios working in an Italian story by Emmet Mix in which she will be starred. Miss Shotwell is perhaps best known for her characterization of "Shirley" in "The Lion and the Mouse."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FIRE AT MONROVIA STUDIO.

Assistant Director Costello Injured in Studio Fire.

FIRE, caused by friction in the projection machine, at the Monrovia Feature Film Company in Monrovia destroyed a reel of film, injured the operator and caused some little damage, on the morning of the 13th.

It started when a section of "The Daughter of the Don," catching fire from friction in the projection machine, flared up. The celluloid film was jerked out of the machine by Assistant Director Costello, whose hands were painfully burned in the process. Little property damage was done. The fifteen or so scenes that went up in smoke can be easily reprinted from the original negative.

The fire alarm was turned in and promptly answered, the fire boys completing the work of stamping out the blaze that for a short time endangered the building.

R. M. Francisco arrived home this morning from San Francisco, bringing the reports that "The Argonauts" will open in Stockton and Sacramento soon. Preparations are being made for the sale of state rights.

"The Daughter of the Don," to be given its premiere in Los Angeles August 13, will have its advance ticket sale started here next week. Tickets have already been applied for from several outlying cities, and the prospects for a good run are favorable.

THEATER BURNS.

Santa Ana House, "Lyric," Manager Saves Audience by Clever Ruse.

Fire, caused by the parting of a film, in the Lyric theater in Santa Ana, did about $2,500 damage and closed the house one night this week.

The large crowd in the house at the time moved out in an orderly manner as the result of the cleverness of R. L. Hurlburt, manager. The loss is partially covered by insurance. The operator, G. Brown, escaped.

One of the features incident to the conflagration was the clever ruse Manager Hurlburt used to prevent a panic. He stepped out in front of the audience and in an unconcerned manner said that candles for disinfecting the building were being burned; that it was an experiment with him and he did not know whether it would be a success or not, and requested that the theater be vacated. The house was filling with smoke and everyone filed out with perfect composure. There was no excitement, and none knew that their lives had been imperilled until they reached the sidewalk.

"Discovered" was the film being run when the fire occurred. It was proving a big drawing card and the house was full.

A pianoplayer, costing $750, was damaged to the extent of $253. "Bridal Falls," a painting on the west wall next to the entrance, was ruined, and much of the ceiling fell as the result of water thrown by the fire department in the vacant space above the ceiling to quench the flames.

R. L. Hurlburt and J. Weston are the owners of the theater, having but recently purchased it from J. G. Knapp.

Proprietors of other show houses in the city have shown their sympathy with the Lyric management by offering to put on the regular program of the Lyric, in addition to their own programs.

TYRONE POWER SIGNS WITH DUDLEY MOTION PICTURE CORPORATION.

N. B. Dudley, president of the Dudley Motion Picture Corporation, has closed a contract with Tyrone Power for the production of eight ten-reel pictures.

The first of the series will be built around the fifth commandment, "Thou Shalt Not Kill." Work on the production will begin Monday, this week.

The studios of the Dudley Motion Picture Corporation are located in Redlands, California, where the company is now producing "The Humanizing of Mr. Winsby" from the story by Peter B. Kyne.

YORKE FILM COMPANY STARTS PRODUCTION ON BIG FILM.

The Yorke Film Company, a branch of the Metro Corporation, has leased the old studios of the Nevada Film Company, at 1329 Gordon street, and have started production on a five-reel photodrama entitled "Mister 44." The play in which Harold Lockwood and May Allison are being costarred is a picturization of the novel of the same name by E. J. Rath, under the direction of Henry Otto.

Several members of the Yorke Film Company arrived from New York last week, including Fred J. Balshofer, president of the Yorke and Quality Companies; May Allison, Harold Lockwood, Henry Otto, Bennett A. Molter, Lester Cuneo, Antonio Canter and Ben H. Grim.

It is expected that by fall all of the Metro companies will be making pictures in Los Angeles. Among the producing companies are the Yorke, Quality, Popular Plays and Players, Rolfe, and Columbia.

CENTURY FILM CORPORATION BRINGS COMPANY HERE.

Another motion picture company has arrived in Los Angeles, the Century Film Corporation, with headquarters at Roundup, Mont., under the direction of J. P. Hamilton, formerly of the Essanay, American and Albuquerque film manufacturers.

The Century Company will spend half its time here and the balance at Roundup The company is using the Christie studios at Gower street and Sunset Boulevard. Dot Farley is being featured in all of their pictures. William Conklin is playing the leading male part. Others in the cast are Frank Newberry, husband of Jane Novak; Charles Mulhall, brother of Lucille Mulhall, the "lady roper," and G. E. Kern, assistant to Mr. Hamilton. The company is now filming a seven-reel feature entitled "Inherited Passions."

McRAY BUILDING A RAILROAD AT UNIVERSAL CITY.

Henry McRay is building a private railroad at Universal City, to be used by the 101 Bison Company for staging of railroad stories.

Director McRay is well known for his railroad stories. Ever since the organization of Universal Company he has been practically the only director engaged in the production of films of that brand. To facilitate his work along this line he secured permission from Universal officials to construct a stretch of railroad one and a half miles in length at the big picture city. A force of men is now busy at work laying the steel, and within a short time the tracks will be ready to carry its first burden of rolling stock before the cameras.

Although this track is being constructed primarily for the 101 Bison Company, it will be at the service of whatever U company may chance to need it.

FAY TINCHER'S NINETY-FOOT DIVE.

Fay Tincher, the clever little Fine Arts comedienne, was compelled to make a ninety-foot dive twice in a two-reel Triangle comedy. Director Dillon took his entire company to San Diego last week in order to secure the scene where Fay, in escaping from her drunken husband, plunged headlong from a cliff into the ocean, a distance of ninety feet.

The camera was placed in position and Fay with a dummy baby in her arms, made the plunge. Upon swimming ashore it was found that the cameraman had forgotten to fasten his film correctly in the camera box, so the scene had to be taken over. Although completely tired out, plucky Fay graciously agreed to do it a second time, but before she made the second leap she went over the camera carefully and made sure that the film was properly placed in position. She then made the dive again and seemed none the worse for her second dip.

Miss Tincher is a powerful swimmer and expert diver.

She recently won second prize in the woman's rough water swimming contest from Ocean Park to Venice, a distance of over a mile.

The diving scene only takes a short piece of film; but in order to secure the ideal location Director Dillon took his entire company to San Diego.

The name of this feature is "Laundry Liz," a melodramatic comedy. One of the unique features of this film is the showing of how motion pictures are made; another scene in this film is the showing of the interior of the motion picture theater with the motion picture being run and the audience in the foreground.

Los Angeles Film Brevities.

It was reported that Will M. Ritchie had left the Balboa, but H. M. and E. D. Horkheimer, heads of the company, positively deny this.

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Huntington Beach school trustees have installed a projection machine in a new school.

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In Santa Ana, J. M. Russell has taken over the management of the New Temple theater. Mr. Russell was formerly manager of Clune's, and has recently been conducting a picture house in Orange, which he will continue to conduct also.

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Converting timely topics into comedies seems to be the long suit of Director Hal Roach of Rolin-Pathe funny pictures, for this week the company started work on a picture in an ammunition factory. Fourteen sticks of dynamite, twenty-seven large cans of black powder, eighty-three fuse caps and three hundred feet of fuse were delivered to the studio.

The other Rolin company is doing a picture theater comedy with its players as principals in a big controversy. For this a large number of extras are used as an audience and some funny situations are woven into the laugh producing story.

* * *

The following remarks by a tourist prove that travelers like pictures. He refers to a new house in Long Beach:

"'I wonder if the people themselves,' remarked a tourist in casual conversation with me," said George H. Brooks, of 641 East Twentieth street, "'appreciate the fact that local capital's faith in Long Beach, present and future, has given this city another real attraction? What I refer to is the new theater on West Ocean avenue. There are other theaters here, good and well worthy of the large patronage they receive, but it seems to me that the investment made in this latest completed playhouse is eloquent of the faith of capital in this city and that the crowds gathering there are already proof that the investment was wisely made. Floral decorations of the new theater are appropriate reminders of the fact that this is a land of flowers the year 'round. The pipe organ is one of the finest features. The organ itself is a wonder, and a master presides at the keyboard. I am not the only tourist in Long Beach who will come again and come partly on account of this theater.'"

* * *

Word has been received at the Lasky studio that Laura Marie Trainor, the Missoula, Mont., girl, who is riding on horseback from that city to the studio in Hollywood, has reached San Francisco, where she was enthusiastically received at the Paramount office. After a brief rest, Miss Trainor will finish the last portion of her trip.

* * *

Under the management of Fred Aufdenkamp, who is also proprietor of the box-ball and ten-pin alleys, Laguna Beach's first moving picture show was opened the evening of the 4th in a former amusement house. Changes in the structure have been made to allow for an operating-room in the front.

This is a new beach resort, popular in summertime.

* * *

Thomas Meighan, the Lasky star, upon being granted two weeks' vacation, promptly caught the first train bound for Columbus, O., where Mrs. Meighan (Francis Ring) is appearing in stock.

* * *

Mignon Le Brun is a Balboa girl who is just now attracting a lot of attention by her peculiar beauty. She is of French and English parentage and partakes of both styles of beauty. Miss Le Brun is the official reader among the girls at the studio who improve their leisure hours listening to Mignon read good literature.

Among the latest to enter the film business in this city is Frank Wilson, who started his moving picture career in the days of store "fitups," later drifting over to the general amusement business, and recently returning to his "first love." He is now managing the Star Film Company, in the Knickerbocker Building, on Oliver street, the company having been formed to handle advertising films as a specialty. Mr. Wilson states he will be glad to hear from any Eastern concerns which require representatives in and around Los Angeles.

* * *

Sessue Hayakawa, the Lasky star, is delighted with the story of "The Honorable Friend," not for its value from a dramatic standpoint, but from the fact that it has three fights in it, one of them, between himself and some of his fellow countrymen, being fought entirely by jiu-jitsu. During the taking of these scenes the air was filled with flying Nipponese and many of the tricks of this clever method of combat were displayed.

* * *

Ruth Stonehouse, the clever little Universal star, has recently learned that she is one of the heirs to a vast estate in England and has this week opened negotiations with a firm of London solicitors for the recovery of her share of the property.

* * *

The Pals Club, filmsters, stage folk and Bohemians, announces that Keystone Nite is Saturday at the temporary clubrooms in the grill room of Cafe Bristol, and the guests of honor will be Pals "Chuck" Reisner and Harry McCoy—"those entertainin' boys." Big doin's start at twelve o'clock. One dollar per person, pay-as-you-enter. And there will be "some fun," according to C. H. Pafenbach, Scribbler.

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Jane Bernoudy, leading lady in a Universal now at Bear Valley, writes that the players with Director Rice are enjoying their work immensely. They have many locations to walk to, where "no tire men trod" before.

* * *

The Fox comedy studios, formerly used by Thomas Dixon, are teeming with activity since Hank Mann is making funny pictures there.

* * *

Jackie Saunders will appear in fourteen different characterizations during the filming of "The Grip of Evil," and all the great resources of her emotional equipment are drawn upon to meet the demands of the piece. "The Grip of Evil" will be released by Pathe and nothing so fine has come from Balboa whence only fine things come.

* * *

Owing to the amount of iron work needed for Lasky productions, a complete smithing department has been installed under the direction of a competent blacksmith and iron moulder. Now the company can make its own iron and steel, without the necessity of ordering it from the outside.

* * *

Billie Ritchie, of the L-Ko comedy forces, was working in a picture and his suspenders became entangled in the propeller of an aeroplane which was used off-stage to create a wind effect. Before stage hands could come to his rescue the famous comedian's trousers were torn to shreds.

* * *

Our old friend "Captain Jack" Poland paid a pleasant call at the World office this week after an absence of several months from the city.

Captain Jack was the editor and publisher of "Static Flashes," the very much alive trade paper of the cameramen of the Pacific Coast.

Captain Jack has now entered upon a different business venture and has acquired the Pacific Coast Elk, a monthly fraternal publication, published under the auspices of the B. P. O. E. Captain Jack is still located at his old offices, 681 South Olive street.

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With a company of nearly fifty persons, Director Charles Miller is at Thousand Pines this week filming a number of scenes for a current Triangle drama, written by Monte Katterjohn, in which Bessie Barriscale, the Ince star, is being featured.

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Sixty-one players under the direction of Reginald L. Barker returned this week from San Diego where they went to appear in some scenes for a Triangle drama written by J. Gardner Sullivan, in which Clara Williams is being starred.

* * *

William S. Hart and his company of cow punchers are out shooting scenes in the wilderness of Topango Canyon.

Director Walter Edwards of the Ince forces is cruising in the vicinity of the Santa Cruz Islands, filming "water stuff" for a desert island drama by Lanier Bartlett, in which Dorothy Dalton and William Desmond are being starred.

* * *

Arthur Shirley, the Australian actor who was formerly leading man with the Thomas Dixon Company, has joined the Ince forces and will appear opposite Bessie Barriscale in a Triangle comedy-drama.

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What is said to be the strongest array of talent ever assembled for an Ince production is appearing this week in the support of Charles Ray in a Triangle comedy-drama by J. G. Hawks, in which Ray is appearing as star, under the direction of Raymond B. West. Marguerite Thompson is playing the principal feminine role. Others in the cast are Margery Wilson, Howard Hickman, George Fisher, Charles K. French, Louise Brownell, Walt Whitman and Jerome Storm.

* * *

Sir Herbert Beerbohm Tree, who will soon appear in a Triangle-Fine Arts production, is now with his director making inspection of locations in the vicinity of Los Angeles for his new picture.

With a number of theatrical notables Sir Herbert escorted Madame Pavlowa, the famous Russian dancer, who has been visiting our city for some time, to the Salt Lake depot and bade her farewell on her departure for a Yellowstone Park vacation.

* * *

Marie Walcamp and G. Raymond Nye saved the Universal Company several thousand dollars recently when a fire broke out in one of the cabins at Universal City. Miss Walcamp braved the dangers of fire and smoke and carried out an armload of newly-made films, and had started back for more when Mr. Nye interfered. The plucky little star was nearly overcome.

* * *

Jessie Arnold, who narrowly escaped death in the icy waters of Bear Lake, is recovering from a severe attack of bronchitis, which resulted from the accident. Miss Arnold is a member of Lynn Reynold's company of Universal players. The production she was working in at the time of the accident was "The Girl of Lost Lake." Fred Church played the hero in rescuing Miss Arnold when the boat overturned.

* * *

Tod Browning, director for the Triangle-Fine Arts Company, on July 12 was tendered a surprise party by his friends at the Reiter Arms Apartments, Hollywood. The affair was given in honor of Browning's twenty-third birthday.

Miss Alice Wilson had charge of the arrangements. Browning was taken to the downtown district for dinner. One of the members of the party soon after the dinner pleaded a severe headache and they all adjourned to the Reiter Arms, where Browning was met by the three hundred guests who were invited to the affair, including notable film people from the various studios in the motion picture colony. Charles Murray, the Keystone comedian, acted as master of ceremonies, and welcomed Browning home with a traditional Keystone bit of comedy.

A buffet luncheon was served in the Reiter Arms ballroom, and the evening was spent in dancing.

Among the guests were Mr. and Mrs. Edward Dillon, Chet Withey, Mabel Normand, Fay Tincher, Dorothy Gish, Robert Harron, Wallace Reid, Dorothy Davenport, Mr. and Mrs. Lloyd Ingraham, J. C. Epping, Ruth Stonehouse, Mr. and Mrs. W. C. Cabanne, Bessie Love, Mae and Marguerite Marsh, Mrs. Marsh, Mary H. O'Connor, Hettie Gray Baker, Constance Talmadge, Mr. and Mrs. Elmer Clifton, Mr. and Mrs. Walter Long, Bernard McConville, Roy Somerville, Mr. and Mrs. Tom Wilson and others. Hettie Gray Baker, of the scenario department of the Fine Arts Company, celebrated her birthday at the same time.

Eddie Dillon presented Browning with a sponge cake containing twenty-three red peppermint candies, arranged so as to form Browning's initials.

* * *

Frank E. Woods, manager of production of the Triangle-Fine Arts Company, is again at his desk after a flying trip to New York.

Mr. Woods spent a week in New York conferring with Triangle officials. In New York he was joined by Mrs. Woods, who, with Mrs. W. E. Wing, wife of the well-known scenario writer, had made the trip from Los Angeles to New York in an automobile.

Roscoe Arbuckle tells this joke on himself:

Some of the members of the company were joshing him about his size. He turned around to his director and said, indicating an auto race track near which they were standing, "I'll bet, just the same, I can run around that track in three minutes. Anybody got a stop-watch?"

A silence followed.

Then the director looked at Roscoe sympathetically.

"You don't want a stop watch, Roscoe. What you want is a calendar."

* * *

Up in Santa Barbara the American studio is a busy place, and much film is being turned out. This week William F. Russell began the production of a Mutual Master Picture De Luxe feature which has as its author Clarke Irvine, Los Angeles correspondent of the Moving Picture World. Edward A. Kaufman was secured to supply the continuity for the Irvine feature, a choice of three titles for which is under consideration by Mr. Russell. The latter will play the lead in this feature and will produce it with the co-direction of Jack Prescott.

* * *

William J. Tedmarsh, upon the completion of "The Secret of the Submarine" serial, was immediately cast for another Japanese characterization in an American feature. Mr. Tedmarsh's interpretation of "Satsuma," the Jap, in "The Secret of the Submarine" was a particularly interesting feature of this serial of adventure. When cast a second time as a Jap, Mr. Tedmarsh emerged from his dressing-room in his new characterization, but one entirely different in the way of make-up from that of the serial's "Satsuma."

* * *

Olga Printzlau, formerly with the U scenario staff, has been engaged by Thomas H. Ince to write plays exclusively for the Triangle-Kay-Bee.

* * *

Dave Kirkland, directing an L-Ko comedy bunch, went smashing through the suburbs again this week. Here's what the Inglewood News said of him and his comedians:

"The L-Ko Film Company, makers of comedy pictures, were in Inglewood again this week making views about the Santa Fe station. This time their destruction consisted of the smashing of a California bungalow, which was placed upon trucks and was just crossing the track when a locomotive ran into it, completely demolishing the beautiful cottage. Many other scenes were made during the day with a full train crew and a bevy of film stars."

* * *

William Wolbert, of the Vitagraph, had the principals of his cast at Catalina filming the major part of the three-reel drama of the South Seas, in which Mary Anderson and Webster Campbell have the leads. A yacht has been chartered and daily trips are made on it to remote parts of the island, where an entire village has been erected far from the summer boarder who holds forth at Avalon.

* * *

A dispatch from Beaumont, eighty miles east of here, says that on July15, had the camera man been ready, a thrilling film not on the program would have been caught when an auto containing members of the Dudley Motion Picture Company caught fire. The company has recently been stationed at Redlands and came here to film cattle scenes.

The occupants of the auto were dressed in nifty white suits when the fire started. Although almost surrounded by flames, they managed to escape without being burned, but their costumes were ruined by a stream from a chemical fire extinguisher, which had been hurriedly brought from another car.

The machine was saved from destruction, but the picture actors were compelled to return to Redlands minus the scenes which they had expected to film.

* * *

Pretty Vola Smith, playing the female lead in the Universal's big feature, "The Eagle's Wings," under the direction of Robert Leonard, has gone to Sacramento with the latter's company for the making of scenes at the capital. San Francisco and other northern cities will also be used as camera material for this ambitious company before its return.

* * *

Nell Shipman, in her brief vacation between the completion of the Vitagraph feature, "Through the Wall," and the beginning of her engagement with the Fox Company, has spent the biggest part of this time in her beloved pastime—swimming. Her daily long swims in the ocean brought to her last week the offer of instructress at a beach swimming

pool in Ocean Park, but of course she could not accept the position.

Walt. Woertman, who is six feet six inches tall, is thankful for his long legs. Here's the reason:

While doing the camera work on some scenes for Gaumont's "Reel Life" in a small launch at Catalina Island, he lost his balance and would have fallen overboard had his foot not become entangled in the anchor chain and held him fast.

When asked if he could swim, he replied, "No; you see it's this way, I have never learned, as I'm tall enough to wade out of most places."

Paramount Holds Publicity Convention

Officials, Exchange Men and Publicity Experts Forgather in the Windy City and Lay the Keel of Advertising Campaign

PARAMOUNT Pictures Corporation announces this week that it is about to launch the most complete publicity campaign that has yet been planned for the industry, the foundation of which is to be sincere and absolute co-operation with the exhibitor. This campaign comes as the ultimate outcome of the publicity convention that was held in Chicago recently by the members of the Paramount family, at which there were present representatives from the producing companies making Paramount Pictures, publicity and advertising directors, and managers of the exchanges of the corporation, and the heads of the departments of Paramount's New York office.

The publicity convention was held at the Blackstone Hotel where every possible publicity problem of the Paramount family was discussed. The members of the Paramount family who attended the conferences were: Hiram Abrams, president of Paramount; William L. Sherry, vice president of Paramount; James Stelle, treasurer of Paramount; Wallace Thompson, director of publications and advertising of Paramount; John A. Stevenson, manager of the extension Bureau of Paramount; B. P. Schulberg, Famous Players publicity manager; J. C. Flinn, Lasky publicity manager; Carl H. Pierce, Morosco-Pallas publicity manager; Julian Solomon, assistant to Mr. Pierce; W. E. Greene, treasurer of the Boston exchange; S. J. Stoughton, general sales manager of the Sherry exchange; R. C. Schmidt, manager of the Pittsburgh exchange; W. F. Seymour, manager of the Twenty-third Street exchange; C. E. Tandy, general manager of the Southern Paramount Pictures Company of Atlanta; Herman Wobber, general manager of the Progressive Motion Picture Company of San Francisco; J. W. Allen, assistant manager of the Progressive Motion Picture Company of San Francisco; George K. Robinson, publicity manager of the Boston exchange; A. D. Flinton, president of the Kansas City exchange; Bert Barnett, general manager of the Minneapolis exchange; L. D. Balsly, advertising manager of the Kansas City exchange; Oscar A. Morgan, publicity manager of the Philadelphia exchange; John S. King, advertising manager of the Pittsburgh exchange; W. C. Bachmeyer, manager of the Cincinnati exchange; George E. Carpenter, publicity manager of the Salt Lake exchange; J. W. H. Cohn, manager of the Denver exchange; F. M. Brockell, manager of the Chicago exchange; D. L. Dennison, manager of the Detroit exchange; Harry Asher, manager of the Boston exchange; L. Marcus, manager of the Salt Lake exchange; Frank Paxton, publicity manager of the Chicago exchange.

Exhibitor co-operation has been one of the strongest features of Paramount service in the past, but with the beginning of August when the plans for the great campaign will be put into full play, there will be given an exhibitor's service as effective, probably, as that of any corporation in the country. With the progressive ideas of the newly elected officials of the Paramount organization, President Hiram Abrams, Treasurer James Steele, and Vice President William L. Sherry, backed by the firm determination of the producing companies represented by President Zukor, Messrs Lasky and Goldfish of Famous Players-Lasky Corporation and Oliver Morosco and Frank A. Garbutt, of the Morosco and Pallas Pictures interests, to give the exhibitor, not only the best pictures that are procurable but a service and co-operation that will aid the exhibitor to present his pictures to the public in an attractive manner and advertise them in a Paramount way, it is believed that the next year will show even more wonderful strides made by Paramount than they have made during the past two years.

The first move towards the perfection of the plan has been the establishment in every exchange of a publicity

PARAMOUNT PUBLICITY CONVENTION IN CHICAGO.

LEFT TO RIGHT—TOP ROW—Wallace Thompson, George K. Robinson, L. D. Balsly, John C. Flinn, Ben. F. Schulberg, Carl Pierce, John Stevenson, Geo. E. Carpenter. SECOND ROW—J. W. H. Cohn, J. W. Allen, W. F. Seymour, R. C. Schmidt, Harry Asher, C. E. Tandy, Bert Barnett, John S. King. THIRD ROW—A. D. Flintom, Moe Mark, W. E. Green, William L. Sherry, Hiram Abrams, James Steele, Herman Wobber. BOTTOM ROW—S. J. Stoughton, D. Leo Dennison, F M. Brockell, W. C. Bachmeyer, Oscar A. Morgan, L. Marcus.

efficiency department where there has been none in the past, and through these departments Paramount will distribute more and better publicity matter than ever before. Every want of every exhibitor will be given serious consideration, and no matter what form of publicity is desired by the exhibitor it will be furnished to boost Paramount pictures and producers of Paramount pictures.

President Abrams has sounded the keynote of the campaign in stating that Paramount had determined upon a policy of absolute and consistent co-operation with the exhibitors, which was to include a sincere effort for the further unification of the various interests interlinked in the Paramount plan; that no stone would be left unturned to bring this about and that there would be no stone wall existing between producer, exhibitor and distributor, for in Paramount there would be naught save the most sincere of family feeling, each assisting the other toward the building of a better and greater Paramount organization.

Adolph Zukor, president of the Famous Players-Lasky Corporation, has seconded Mr. Abrams in this and made it plain that the producers and Paramount had formulated this plan for the most aggressive campaign for better productions and more equitable and judicial distribution than has ever before been made in the motion picture industry with the sole purpose of giving the exhibitor that more earnest co-operation and personal attention that he has always dreamed of some day obtaining. These same purposes and plans have met with the heartiest approval of Morosco and Pallas Pictures representatives, and the publicity campaign of Paramount will be in full swing in a short while.

Vitagraph Employs Woman Director

One Time Scenario Head Will Write and Direct Features.

MARGUERITE BERTSCH, one of the foremost scenario writers and one of the few women directors in the motion picture profession, has started producing her latest effort, which will be released as a Vitagraph Blue Ribbon Feature.

For a number of years Miss Bertsch was the editor-in-chief of Vitagraph's scenario department and it was then that she wrote a number of the big successes produced by that company.

It is only during the last year that Miss Bertsch has undertaken the actual direction of her pictures, but her first effort

Marguerite Bertsch, Vitagraph's Woman Director.

was such a marked success that she will continue along the producing end, both directing and writing the pictures.

Some of Miss Bertsch's scripts are "For a Woman's Fair Name," "Salvation Joan," starring Edna May, and "The Law Decides."

Unless we are bad guessers it will not be long before this capable woman will be one of our foremost picture directors.

B. S. MOSS TO BUILD THEATER.

B. S. Moss announces that he will build a motion picture theater at 181st street and Broadway, New York City, which will be one of the most elaborate in the city and will seat 3,500 persons. The plans have been drawn by Thomas W. Lamb, and it is expected that the house will be ready for occupancy by February 1, 1917. The cost of the project is said to be about $1,000,000.

Brenon Signs Nazimova

Secures Famous Actress and Will Present Her in a Picture Version of "War Brides."

Herbert Brenon announces that he has closed a contract calling for the appearance of Mme. Alla Nazimova in a picture version of "War Brides," in which the actress appeared on the legitimate stage. In discussing his plans for this production, Mr. Brenon says that he will have no battle scenes, believing that the play is sufficiently strong and the actress sufficiently able to make the subject the success he hopes to achieve.

Along with this announcement Mr. Brenon gives the information that Lewis J. Selznick and Stanley Mastbaum will be associated with him in his new enterprise. Mr. Selznick heads the Clara Kimball Young Company and Mr. Mastbaum is one of the big exhibitors of Philadelphia.

BROOKLYN THEATER MEN APPEAL TO MAYOR.

A committee of forty-two Brooklyn motion picture theater exhibitors called on Mayor Mitchel of New York on Monday, July 17, in an effort to have modified the recent ruling of the Health Commissioner that during the epidemic of infantile paralysis children under sixteen years of age could not be admitted to theaters. William Brandt, executive secretary of the Associated Motion Picture Exhibitors of Brooklyn, was the spokesman for the delegation. The Mayor listened to the statement of Mr. Brandt and asked him to write him a letter embodying his arguments, which he promised to present to the Health Commissioner.

On the following day Mr. Brandt sent a letter to the Mayor setting forth in detail the side of the motion picture men and asking the chief executive of the city if it be impossible to have rescinded the original order that it at least be modified so as to permit the admission of children over twelve years of age. Mr. Brandt among other things pointed out that the law already prohibits the admission of children unless accompanied by an adult.

CORRESPONDENT CHENEY DONS KHAKI.

George M. Cheney, correspondent in New Orleans of the Moving Picture World, is now at Camp Stafford, Louisiana, with Battery A of the Washington Artillery. "Believe me," says Mr. Cheney in a note accompany his letter of this week, "Sherman was mild in describing war. Our fodder is good and the discipline better. But what hurts me are these awful hours I have to keep. Up every morning with the chickens and me an ex-morning newspaper man! I never used to be thoroughly awake until 3.30 (P. M.). But now it is A. M. instead."

Mr. Cheney adds that he was glad to meet his motion picture friends in New Orleans, but says it is liable to be some time before he sees them again as he expects his battery will be on the way to the border shortly.

MORE PLAYERS ENGAGED AT UNIVERSAL CITY.

The following changes have been made in the personnel of the Universal companies and general stock: On July 1 Clara Horton was engaged to play in the Lule Warrenton Juvenile company; on July 3 A. W. Wertz was engaged to play juvenile roles; on July 5 Fred L. Wilson was engaged to play characters, C. Eaglewing, an Indian, to play Indian roles, Earl Silvera and Joe de la Cruz, to play Mexican parts. V. V. Clegg and Jack Walters, to play in character, and Henri DeVries and Dorothy Drake to do heavies. On July 6 Claire De Bray and Eileen Allen were engaged to serve as utility actresses and Evelyn Selbie to play character roles.

FANNY WARD RETURNS TO THE LASKY STUDIOS.

After a vacation and rest of several months spent in New York, Fannie Ward, the Lasky star, who achieved exceptional success in "The Cheat," and who has appeared also in "The Marriage of Kitty," "For the Defense" and "The Gutter Magdalene," has returned to the Lasky studios at Hollywood, Cal., to begin work on a new elaborate production entitled "Each Pearl a Tear." Jack Dean, her husband, returned with her.

UNICORN OPENS EXCHANGES.

The Unicorn Film Service Corporation announces the opening of several new exchanges as follows: Charlotte, N. C., C. O. Moss in charge; Harrisburg, Pa., with W. A. Kline, formerly of Washington, D. C., in charge, and Baltimore, Md., with Palmore & Homand in charge. The Washington office is now in charge of William Mack.

Vitagraphs on the General Film Program

Two Comedies and a Drama Will Be Released During the Week of July 31 and August 5

A HEART interest story, superbly acted and with a strong appeal, is told in "The Bond of Blood," a Broadway Star Feature in three parts which Vitagraph announces for Saturday, August 5th. The star, Leah Baird, is charming and convincing in a role which afford her opportunities for much emotional work, and Van Dyke Brooke, to whom belongs the credit for directing the picture, is thor-

Scene from "The Bond of Blood" (Vitagraph).

oughly acceptable in a powerful sympathetic part. George Arvine and Jack Ellis, who are seen in the supporting cast also fit well into their parts. The settings are well chosen and detail has been carefully attended to. Some pretty light effects are worthy of mention. One of the strong scenes is seen when Van Dyke Brooke, as a former actor, now down and out, is given a chance to play a part in a new play and finds, on clasping the leading lady, who is supposed to be his daughter to his breast, that she really is his daughter who has been lost to him for a great many years. A touching reunion takes place and the old actor takes a new lease on life. With its large human interest element and the prominence of the star, this will surely prove a top notch attraction. Van Dyke Brooke also wrote the story.

A well developed comedy theme, amusingly interesting throughout and with good work on the part of principals and cast, is embodied in "A Hard Job," a one-part comedy. William Dangman plays the leading part in his individual and distinctive style and his support is all that could be desired. One member of Dangman's supporting cast unconsciously amuses the audience all through the picture. This is a merry little baby who is seen in almost every scene and never minus a broad smile. Dangman is seen as a young man who, through straitened circumstances, is forced to mind a child to earn a living. Though the babe has a sweet disposition, he still causes the hero sufficient trouble to insure the audience many hearty laughs. The action of the picture is fast and direction good. The remaining parts are well taken care of by George O'Donnell, Florence Natol, Jessie Miller and Lucille Crane. Frank Currier directed the comedy from Mrs. Owen Bronson's scenario.

"The Race for Life" is a comedy cleverly worked around a college athletic meet. The heroine, Mary Anderson, does good work as a college Miss who shatters the heart of an ardent admirer by reserving her smiles for an athletic youth who attends her college. The heart broken youth finds himself in favor once more, when, chased by a murderous looking individual wielding a dagger and a gun, he rushes right into a college athletic meet, unknowingly enters a race and romps home far in the lead, thus scoring the deciding point and saving the day for his college. The action is fast and interesting, and in the athletic meet, William Wolbert, who wrote and directed the story, obtained a very realistic scene. Jack Mower, Otto Lederer and William Weston support Miss Anderson.

Triangles for August

Great Variety of Subject and Treatment Offered on the Mid-summer Program

TRIANGLE releases for August provides an almost endless variety of subject and treatment. Among the stars who will be seen in the various features are Mae Marsh, Frank Keenan, Charles Ray, Norma Talmadge, H. B. Warner and Wilfred Lucas. Two decided novelties in the month's releases are "The Marriage of Molly-O" which will be released August 5th, and "The Jungle Child" to be released August 20th.

"The Marriage of Molly-O" is an extremely interesting and typical Irish story in which Mae Marsh is ably supported by Robert Harron. No end of expense has been spared to make the settings of the story realistic, and one scene, a village street, is an exact replica of a street in the little town in County Kerry. The story serves to emphasize the remarkable ability of Miss Marsh for characterization, and will undoubtedly prove one of the best Triangle features ever released.

"The Jungle Child" is a daring piece of photography in which the interior of a jungle is used for a setting of the early part of the story. The idea of the play is a decidedly novel one and Howard Hickman and Dorothy Dalton, who fill respectively the leading male and female roles, give unusually fine interpretations of the characters.

During the month two thoroughly typical Frank Keenan characters will be shown. On August 5th "Honor Thy Name," brings Mr. Keenan as a co-star with Charles Ray. He plays a Southern gentleman in the Autumn of life, with feeling and full appreciation of the character. In "The Thoroughbred," scheduled for release on August 27, he is again seen as a Southerner, but in this he is one of the delightful horse racing fraternity, so popular both in fact and fiction whenever the name of Kentucky is mentioned. Both Keenan features are "sure fire" and will add not a little to the large following of admirers that that decidedly capable actor already has.

"Hell to Pay Austin," another release for the week of August 20, is one of those big Western stories for which Triangle is so well known. It serves to bring Wilfred Lucas to the front as a Triangle star, and an advance synopsis of the story indicates a typical Triangle success.

Other August features are "The Devil's Needle," in which

Scene from "The Devil's Needle" (Triangle).

Norma Talmadge stars, "Shell 43," an H. B. Warner picture, and "Pillars of Society," in which Henry Walthall is seen.

Among the Picture Theaters

NEWS AND VIEWS OF PHOTOPLAY HOUSES EVERYWHERE

Webber's Show, Denver, Colo.

Another Magnificent Photoplay House Being Erected in This City—Convex Front Will Be One of Exterial Features—Architecture to Be Cubistic.

WEBBER'S SHOW—That's the name of Denver's newest proposed photoplay house. Ground was broke for it recently and work of construction is being rushed, but it is expected that it will be December 1 before the theater is completed. It is to be located at Bayaud and South Broadway in the heart of a thriving business and residential section. It is to cost $75,000, and its owner declares that it will be second to none in the United States. The Webber theater is the fourth first class theater to be projected in Denver within a few months.

Three blocks north of the site of the Webber Show, the Moore and Greaves Amusement Company, owners of the Princess theater on Curtis street and a string of other houses in Colorado and Wyoming, is rapidly pushing work on a moving picture house that is to be a model in itself. It is to be known as The Queen. Located one block on either side of the Queen are the Royal and Bronx theaters, first class houses, making South Broadway a serious rival of Curtis street, which is famous all over the country as a "Movie Row."

Simultaneous with the breaking of ground for Webber's

Architect's Wash Drawing of Webber's Theater, Denver, Colo., Now in Course of Erection.

Show, work of clearing the site for the America, the new picture theater planned for the northeast corner of 16th and Curtis streets, was begun. Across the street from this location the finishing touches are being put on the new Rialto, which is to be operated by the owners of The Strand, another large Curtis street house. The announcement of plans for Webber's Show is of interest from more than one standpoint. In addition to the significance it bears to the growth and prosperity of the firm industry in Denver, it marks the return to the photoplay family of one of its oldest and most prominent members.

DeWitt C. Webber, who is back of the project, is a pioneer show man. He was in the "legitimate" game before moving pictures entered the amusement field, and he was one of the first to take up the business of exhibiting films in Denver. Heretofore his activities have been confined to Curtis street where he operated several small shows before taking over The Iris, one of the larger of the downtown houses. He operated this for several years, retiring twelve months ago. The money to be expended in the building of Webber's Show was made in the motion picture business.

The Webber Show, according to its owner, will be an ornate fireproof structure. Architecturally it will be unlike any other theater in the United States. It is designed along cubistic lines and will be a combination of ornamental stucco and gorgeous color effects. The convex front extends the full height of three stories, broken by French doors and surmounted by bronze balconies. On each side of the entrance doors will be two large cubist figures, supporting huge flower vases which will be used in conjunction with other devises for lighting the exterior of the building, instead of the usual display of innumerable light bulbs. The building will be lighted exteriorly by a "flood lighting" system placed on standards at the curb line. It will probably be the only theater in the country lighted this way.

The interior also will be lighted in an entirely novel way. With the aid of dimmers the light in the auditorium may be changed from brilliant noonday sunshine to a soft mellow glow. No lamps will be seen. The source of all light will be concealed in large ornamental gold fixtures hung from the ceiling and recessed in the walls. In the foyer four cubist figures will support additional reflectors. The theater will be equipped with 1,000 seats, all on the ground floor. Three spacious aisles will be provided. The opera chairs will be commodious and artistic in design, set thirty inches apart.

Directly over the foyer and extending the full width of the building will be the loggia, containing the conservatory hung with tapestries of unique design and furnished with luxurious divans. The loggia will open into the lounging room through a series of French doors and will be illuminated by reflectors. From the loggia a view of the auditorium will be obtained. On the exterior a gold bronze balcony parallels the lounging room. Not the least interesting feature of the structure will be the location of the operator's booth which the designer declares will be completely hidden from view by an illusory effect.

The screen will be so placed that occupants of the front rows will have a perfect perspective of the picture. The orchestra pit will contain a consol and will be large enough to accommodate an operatic orchestra. The building will be of reinforced concrete with an asbestos roof. Heavy brick walls will extend to the roof line and will be covered with Medusa pebbledash cement with a brilliant white surface on which the colors of the ornamental stucco and the gold figures at the entrance will be richly silhouetted.

Special study will be given to heating and ventilating. The air in the theater will be completely changed every ten minutes. It will be conducted into the house, both summer and winter, through two large ducts from the roof and will be directed to various parts of the house without draughts by motor fans. It is claimed by Mr. Webber that the temperature can be raised or reduced quickly 25 per cent. There will be no balconies in the lofty interior.

Among the many decorative effects for the foyer will be an aquarium with a background of turquoise velvet on which will be painted figures of mermaids. Numerous cameos in blue and white, matching the blue and white tiling of the floor, will blend harmoniously with the arrangement of gorgeous colors, flooded with soft and radiant light. In the lobby between the inner doors will be a drinking fountain of delicate sculpture in the form of the head of a beautiful woman with water bubbling alluringly from her lips.

The Walbrook Theater, Baltimore, Md.

Magnificent Photoplay House a Credit to the Industry—Constructed of Fireproof Material, and Is Equipped with Everything Modern.

ONE of the most substantial and up-to-date suburban theaters of Baltimore, Md., is the Walbrook theater, which is located in the pretty suburb of that name at North avenue and Rosedale street, on the northwest corner This theater was built by the Walbrook Amusement Company, which is being financed by many of the Walbrook people, and was opened to the public on Monday, May 29, 1916.

The officers of the company are: Harrison L. Stires, president; Oscar Teschner, vice president; Otis J. Tall, treasurer; Clarence H. Koonze, secretary; Christopher Wattenscheidt, counselor, with Marion S. Pearce and Phillip J. Scheck, directors.

The building has been constructed so as to be absolutely fireproof throughout. The exterior is of Colonial brick with metal cornices, a slag roof, and a marquee has been placed over the triple arched doorways of mahogany of the main entrance on North avenue. The building measures 48x121 feet, and the lot on which it stands is 150 feet deep. Exits have been placed on all four sides and heavy metal fireproof doors protect the rear and side exits. The chairs were installed by Heywood Bros. Wakefield County ground was stalled by Heywood Bros. Ground was broken for the construction of this theater in December, 1915.

The lobby measures 10x45 feet. The walls are of old ivory, while the wainscoting is of Marvelo marble. The

Architect's Wash Drawing of the Walbrook Theater, Baltimore, Md.

box office, which has a verdi-antique base and is paneled with heavy plate glass on three sides, is located in the center of the inner wall between two large mahogany doors paneled with glass which lead into the auditorium. Directly at each end of the lobby, large doors open upon spacious staircases of ornamental cast iron with slate treads which lead to the mezzanine floor, where private rest rooms for women and men, beautifully arranged, are located; and thence to the balcony. The seating capacity of the balcony is 200 and the first row is arranged as boxes, which may be engaged for parties of three or four.

The operator's booth is located directly over the mezzanine floor and back of the balcony. It is equipped with the latest mechancal devices, including two Simplex, motor driven, projection machines, a motor generator and a rewinder. The ventilation of this booth is done by a large rotary exhaust fan. Fireproof protections of the latest design have been taken. The throw of the projection machine to the gold fibre screen, measuring 15x18½ feet, is 110 feet.

Situated in the ceiling, under the balcony, as you enter the auditorium, is located a dome, finished in old ivory, which emits a beautiful diffused glow from the cove lighting system with which it is equipped. The floor is bowled so that the screen can be plainly observed from every seat. There are two four-foot aisles. There is a row of eleven seats in the center and on each side of this row is a four-foot aisle, and next to the walls on both sides is a row of six seats. These seats, which measure 19x20 inches, like the woodwork, are done in French grey. The ceiling is 30 feet high. The walls are done in old ivory, with large panels of Rose du Barry silk, topped by flower festoons. Below this a wainscoting of old leather dado. A large chandelier having an old metal effect of antique bronze is suspended from a heavy beamed and paneled ceiling with enriched cornices and mouldings. The orchestra pit measures 9x14 feet and has room enough for a baby grand piano and six musicians. A heavy, maroon colored carpet covers the floors. The seating capacity, including the balcony, is about 1,400.

A low-pressure steam heating system is used. Three large radiators have been placed in recess panels on each side of the main auditorium and one small radiator is located in each rear exit. Other radiators have been placed throughout the building, so that a uniform temperature is produced.

Both natural and artificial ventilating systems have been installed. There are ten ceiling ventilators. Large, rotary, ball-bearing fans have been placed in a vent house situated on the roof, which can be used to force the air either in or out of the theater.

The performances are continuous from 2 p. m. to 11 p. m., but the regular stated periods for the schedule are from 2 to 5 p. m. and from 7 to 11 p. m. As yet no manager has been appointed for the theater, but this end of the work will be done by the directors and officers of the amusement company.

Wonderland Theater, Windom, Minn.

In the year 1914 P. G. Redding and J. H. Stroud opened the Wonderland theater in Windom, Minn. It was erected at a cost of $15,000, and is 35 feet wide by 115 feet long. Fireproof material has been used in constructing the Wonderland, and it complies with the law in respect to wiring, aisles, exits, etc. There is an eighteen foot ceiling, and the interior is decorated in perfect harmony.

Wonderland Theater, Windom, Minn.

The seating capacity is 600, and there is plenty of room between the rows of chairs. The Wonderland under the able management of Redding & Stroud has been a profitable investment since it was opened. The management is booking big features as well as running the regular program material. Among the big productions that have been shown at the Wonderland are "The Birth of a Nation," and "The Battle Cry of Peace." The accompanying illustration shows the house in gala dress for the presentation of the last named picture. The Wonderland is advertised extensively.

Interior of Temple Theater, Hartsville, N. C. A. H. Cobb, Jr., Manager.

Campus Theater, Berkeley, Cal.

Lobby Fitted with Tables and Chairs of Hickory Reminds One of Private Veranda—Issues Monthly Calendar with Names of Pictures for All Days — Attendance Largely Derived from University Nearby.

ONE of the most interesting moving picture theaters in the Eastbay suburbs of San Francisco is the Campus theater at Durant and Telegraph avenues, Berkeley, conducted by the Campus Motion Picture Company, of which R. M. Gilman is manager. The house takes its name from the fact that it is located but a short distance from the campus of the University of California, the beautiful Sather gate being but three blocks distant, with the new Campanile in full view from the lobby. Fully 60 per cent, of the patronage is from the student body at the university and the faculty, making it almost a college institution.

The theater was erected about two years ago and is of tile construction, being practically fireproof. It covers a lot

Campus Theater, Berkeley, Cal.

40 by 130 feet in size and has a seating capacity of five hundred. If the chairs were arranged as they are in many other houses at least six hundred persons could be accommodated but comfort has been considered above all things and no crowding has been permitted. Twenty-two inch chairs are used and an unusually wide space has been left between the rows. When the house was first opened under a different management there was no heating plant and the cement floor was a source of great discomfort, but the new proprietors have installed a heating system and the place is now comfortable at all times.

One of the most interesting features of the theater is the lobby, which faces the university grounds. This is about 15 by 35 feet in size, with a red tile floor, and has been fitted up in an unusually attractive manner. Here are tables old hickory furniture, potted plants and hanging baskets, affording a splendid setting for the posters which are hung in neat frames from the walls and shown on attractive easels. In its general appearance the lobby reminds one of a broad home veranda and is not much different from the entrances to some of the fine sorority houses in the neighborhood.

Above the lobby, reached by a stairway from the inside, is a beautiful parlor, furnished with wicker furniture, rest rooms for patrons, an office, sign and storage room and the operating room. In the latter are installed two Power's Cameragraphs No. 6A and a General Electric Compensare. The picture projected is a little larger than is usually found in a house of this size, being 14 by 19 feet. A gold fiber screen is used with good success. Music is furnished by a Fotoplayer installed at a cost of $5,000 and this is becoming a feature of the theater, the musician being an expert performer. The price of admission at all times is ten cents for adults and five cents for children.

The program at the Campus theater is changed daily, Paramount pictures being shown four days a week, V-L-S-E productions for two days and Metro, or Pathe, on the remaining day. The pictures are booked for more than a month in advance and each month a program calendar is issued and distributed to patrons. This is in the form of a regular calendar and with the figure showing the day of the month is printed the feature for that day, the star of the production and the make of the film. The time at which the main production goes on the screen is also shown, together with the day on which the Hearst-Vitagraph News can be seen. The mailing list of the theater more than doubled following the adoption of this calendar plan. To add tone to the calendar a handsome cut is used each month showing some favorite star. Owing to its location the attendance at this house is affected considerably by the closing of the university for the summer vacation and it is likely that the theater will always be closed during this period, as is the case this year.

Carey Theater, Baltimore, Md.

Cremen Operates Up-to-Date Photoplay House for Colored People Only—Was Opened in Fall of 1915—Accommodates 480.

THE Carey theater, which is located at 1442 North Carey street, Baltimore, Md., is one of the most modern, up-to-date colored theaters south of New York. The proprietor and manager of this house is J. C. Cremen, and George J. Leibold is his assistant manager, having charge en-

Carey Theater, Baltimore, Md.

tirely of the booking of the pictures and all the advertising. This theater was built and opened in the fall of 1915.

The operator's booth is equipped with the latest appliances, consisting of two Simplex motor driven projection machines and a mercury arc rectifier. The pictures are projected on a radium screen.

Interior of Carey Theater, Baltimore, Md.

The seating capacity is 480 with standing room sufficient to accommodate about 200 more. The ventilating is done by five windows on each side of the building and four large ventilators are located in the ceiling. The indirect lighting system is used.

The program of this house includes the productions of Triangle, V-L-S-E, Inc., and Mutual, and it is stated by Mr. Leibold that he has always done good business with the pictures he has booked.

Regent Theater, Elmira, N. Y.

Harton Company Establishes Up-to-Date Photoplay House in This City—Management Considering Enlarging Seating Capacity—Electrical Equipment Installed by Westinghouse Company.

IN the Regent theater at Elmira, N. Y., the Harton Theater Company has given to its patrons a moving picture playhouse ranking with the foremost in the land. The interior decorations while plain are artistic and harmonize with the stage setting. A pipe organ with its pipes on both sides of the stage adds considerably to the attractiveness of the auditorium. The theater building is L-shaped, the entrance being on East Water street. The theater proper is on the L extending to Railroad avenue.

High class photoplays are shown exclusively and that the public appreciate the policy of the management in the careful selection of the subjects to be shown is demonstrated by the fact that the S. R. O. sign is hung out nightly at an early hour. The theater seats 871 persons, but the management are seriously considering increasing this capacity. The screen is 14 by 18 feet, and the projection distance is 74 feet. Two projection machines are used. Ample ventilation is secured by exhaust fans.

The Harton Theater Company realized that a well appointed and attractive theater was not the only requisite in order to assure success. The pictures must be thrown on the

Regent Theater, Elmira, N. Y.

screen in the best possible manner; the focus and projection must be right and the illumination of the screen uniform and brilliant. This is best effected by the use of direct current as a means for obtaining the necessary light. As the Elmira Water, Light and Railroad Company, from which the theater management buy their electricity, could only furnish alternating current, it was decided that a two-light motor generator set be installed to convert the 3-phase, 60 cycle, alternating current into direct current at 75 volts. The motor of the set is rated at 7½ horsepower, 60 cycles, 220 volts, 1800 rpm. It is operated by the current furnished by the lighting company and is used for driving the 4⅛ kw., compound wound, direct current generator. The generator delivers current at 75 volts, but as only 55 volts at the arc is required the voltage is reduced to this value by means of non-inflammable, well ventilated resistors with a sufficient number of steps for adjustment purposes.

While the motion picture machines in the Regent are operated on direct current, arrangements are made whereby in the event of the failure of the direct current supply, either of the two projectors may be thrown onto a 110 volt alternating current circuit. This is accomplished by means of double throw knife switches. These switches are properly fused at both ends to give protection to both the direct current and the alternating current circuits. This is necessary as the alternating current arc requires about three times as many amperes as the direct current arc. Four arc steadying or ballast resistors are used, one in each direct current circuit, and one in each alternating current circuit. The direct current resistor has a capacity of from 30 to 50 amperes and is equipped with connections for adjusting the amount of resistance. The resistor in the alternating current circuit is designed for reducing the 110 volt supply circuit to 32 volts at the arc and is capable of giving from 75 to 100 amperes. This resistor also has connections for adjusting the amount of resistance. A switchboard is mounted on the wall and contains a 150 ampere ameter, a 150 volt voltmeter, two ground detector lamps to meet the requirements of the Underwriters, and the two double pole, double throw knife switches. The electrical equipment, consisting of motor-generator set and control, was furnished by the Westinghouse Electric & Mfg. Company of East Pittsburgh, Pa.

Helen Greene

UNQUESTIONABLY, one of the most promising of the younger leading women of the screen is Helen Greene, the beautiful and accomplished daughter of Clay M. Greene, who has just passed out of her teens. Her rise has been next to phenomenal in the two branches of theaterdom she has attempted, and her star seems to be still brightening. After a few weeks in the stock company of the Chestnut Street Opera House, Philadelphia, in minor roles two years ago, she accepted a call to the Comstock Company in Cleveland as ingenue. During the last six weeks of this engagement the defection of the leading lady caused the promotion of Miss Greene to her position and she played the leads with commendable success until the close of the season.

Helen Greene.

Last year she attempted pictures for the first time, joining her father's company at Lubin's in Philadelphia, and her first effort was so successful that the firm engaged her for the leads, in which position she continued until her engagement as the principal feature in the dramatic serial exploited by a newspaper syndicate. Having concluded this engagement it was her purpose to indulge in a much needed rest at the seaside home of her parents, but two flattering offers already made are likely to cause an alteration in her plans. Miss Greene is bright, vivacious even in her serious moments and has a ready wit.

"Meteoric!" she ejaculated in response to a query. "No, I'm not quite sure that I fancy having my experience called that. Meteors are quick, snappy, ephemeral sorts of things are'nt they? I have a notion that they suddenly appear out of nowhere, broken off of something or other, then, after sputtering, or gliding quietly across the sky for a few brief moments, they darken and fall into oblivion where nobody ever finds them. I've worked too hard and too constantly to be rewarded by a career that sputters awhile, then snuffs itself out into nothingness. Mushroom is a better word, for it has a fluctuating price according to supply and demand and a material entity which a meteor has not.

"Yes, I do love my work, although I'm not prepared to say just yet whether I like the theater or the studio best. In pictures I miss the wonderful lines I so love to speak, and in the theater I miss the evenings to myself when I can study or listen to the spoken words of people who are cleverer than I am. So, you see, I could be happy with either were t'other dear charmer away, and I shall be glad to supply demands in either direction to the best of my ability.

LAWRENCE RENOVATES BIJOU THEATER.

A. J. Lawrence, who owns and operates the Bijou theater, Fergus Falls, Minn., has had his place remodeled and redecorated. It has been made to resemble a Japanese garden, and a new $4,000 organ has been installed. Business is fine and the Bijou plays Paramount, Triangle and Metro productions.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Triangle Program

"Shell Forty-Three," a Powerful Ince Production, Featuring H. B. Warner, and "The Devil's Needle" Offering Intense Opportunity for Tully Marshall.

Reviewed by Louis Reeves Harrison.

"SHELL Forty-Three" goes deep into the most vital topic of these times. It tears away the false heroics and the glamour of sentimentality with which war is invested and reveals the naked truth about man's dedication to a purpose which offers no honor, no reward, no ennobling influence, no purging fire, at the call of those who make war. The stark reality of death stares him in the face at all times, even when he turns with mingled sadness and sweetness to scenes of domestic love and happiness. It reveals man as, above all things, a ruthless logician, capable of yielding all that makes life sweet to live, through recognition that he is

Scene from "Shell 43" (Triangle).

not an individual at all, but a mere cog in a great social machine, which he must protect at the cost, not only of his life, but of all that he has lived for.

The doctrine beneath this magnificent story does not obtrude; it is merely felt by the intelligent observer, while story interest concerns itself with the mystery and constantly-growing peril of a central figure, a spy of the highest order, but the doctrine is there—men cast aside all personal interest as puerile in time of national danger and enter upon red-handed destruction with only one hope—that they may be one little factor in the advancement of mankind. Story interest centers upon a highly intelligent agent of the English Secret Service system, gambling with death from morning to night in a false role, one constantly suspected, that of a German spy masquerading as an American newspaper correspondent. Every move is attended with double mystery, but the final one brings what might be expected—the story is thoroughly artistic and consistent to the end. The treatment and selection of types is of the highest order.

"The Devil's Needle" affords Tully Marshall an opportunity to picture the horrors a talented artist suffers when he becomes addicted to the use of "dope," and it unconsciously gives Norma Talmadge a delightful role, which she uses so well that she draws most of the sympathy, but the story is not an attractive one; the effect of it is as bad at times as it is good at others, and there are serious faults of construction which mar the telling. The artist, after he acquires the habit, still maintains a fine studio and handsomely furnished apartments, a grand piano among the pieces; yet he is too poor to buy a little "dope" and has to beg it. A high comedy at the outset, the play terminates in some old-fashioned melodrama that does not harmonize with either the purpose, nor the intelligence, supposed, of the characters.

Director Frederick J. Ireland is completing the "Tom and Jerry" series of two-reel Emerald comedies. The current week's release is entitled "In a Fog."

"The Light at Dusk"

A Remarkable Lubin Production Directed by Edgar Lewis and Released on the V-L-S-E Program.

Reviewed by W. Stephen Bush.

THIS is one of the rare features which defy classification. Whatever we may think of the theme and its treatment there is no question of the originality of both. A big thought underlies the production, a big thought and altogether novel and deep one. One of its most gripping points is the bold but not unskilful introduction of the supernatural element. A man steeped in sin and selfishness is recalled to a realization of his folly by an apparition of Jesus of Nazareth. We have heard of old legends employing such visions but on the modern screen at last the idea has never been embodied before. The task for both director and actor was an exceedingly delicate one and it is due to them to say that they performed the task both delicately and reverently.

The leading part is taken by Orrin Johnson. Mr. Johnson has one great thing in his favor—he screens uncommonly well. He showed appreciable skill in the portrayal of character, he held himself under control and rendered a most creditable performance. Much praise is coming to Mary Carr who played the part of the plodding loyal peasant woman.

Though the feature is nearly seven reels in length and though at times there are episodic digressions it gains a firm hold on the spectators' interest, curiosity and sympathy and this hold is never relinquished for a moment. The director has thoroughly mastered the art of holding his audience. The compassion of the audience is often roused in a wonderfully clever way, there

Scene from "The Light at Dusk" (Lubin).

is never a false move. Mr. Lewis has a keen sense of dramatic values and a lively sense of dramatic proportion. The subject always remains under his control.

I have no doubt that this picture will give rise to controversy and criticism and incidentally to attractive advertising possibilities.

While atmosphere and settings leave nothing to be desired there are few details that have been overlooked and slighted. The scene being laid in Russia there should have been a Greek cross on the little village church which is seen so often. The coiffure on the daughter of the peasant seemed modern and American rather than Russian.

"The Light at Dusk" is a big subject done in a big way.

"The Yellow Menace" in Philadelphia.

Harry Schwalbe, Manager of the Electric Theater Supply Co., of Philadelphia, who will distribute "The Yellow Menace," the Unity Sales Corporation's 16 episode serial, in the Philadelphia territory, has been in New York for the past few days looking over the concluding episodes of the pictures.

Mr. Schwalbe expressed himself as being especially gratified that he was able to see the entire serial so that it will not be necessary for him to ask his exhibitors to book an incomplete picture.

"Love's Lariat"

Amusing Five-Part Western Comedy Presented by Bluebird Photoplays, Inc., Features Harry Carey.

Reviewed by Margaret I. MacDonald.

WHOLESOME in type, and at times brimming over with genuine comedy, "Love's Lariat" overbalances at the wrong end of the plant. Its first reel and part of its second displays some of the best western comedy, natural and spontaneous, that a film production ever boasted; but

Scene from "Love's Lariat" (Bluebird).

unfortunately the cowboy crudeness of the latter portion of the picture palls one's sense of the comic to a large extent. It is a case of "too much of a good thing." When Edward G. Landers, better known in the west as "Sky High," learned that he had inherited his late uncle's estate, he insisted that his pal "Skeeters" accompany him east; and when "Skeeters" refused point blank to leave the rest of the boys and "Sky High" decided to take the bunch along, an exceptionally comic situation arose. Their arrival at "Sky High's" new home in the city with no luggage other than their saddles, and the efforts of the butler to put them away respectably for the night are extremely amusing. As before said, a little of this would have been well enough, and the remainder of the story might have been developed in a more interesting fashion.

Harry Carey is especially pleasing as "Sky High," and Neal Hart at the saloon in the little western town of Coma does an exceptionally artistic "drunk" scene that is too amusing to be objectionable. William Quinn as Allan Landers, cousin of Edward G. Landers, and mild type of villain, and Olive Fuller Golden as Goldie Le Croix as the girl who threw Love's lariat and captured the hero, both do acceptable work. Miss Golden's role might, however, have been strengthened to advantage.

The picture, which will be released August 7, was directed by George Marshall and Harry Carey.

"The Tortured Heart"

Five-Reel Fox Production Features Virginia Pearson in Story of Strong Heart Appeal.

Reviewed by Robert C. McElravy.

IN THIS five-reel production, written and produced by Will S. Davis, the observer is provided with an old-fashioned story which exerts a considerable pull on the heart strings. The fore part of it is melodrama of the suppressed, convincing type, and the last reel breaks into action and thrills. The plot is not one of any particular novelty, but well constructed and consistent throughout.

Virginia Pearson has an extremely emotional part and carries the role creditably. She appears as Lucille Darrell, mother of the girl baby around whose life the story centers. She appears first during a hard rain storm, mysteriously wrapped and hooded, carrying the child on her arms. She deposits the baby inside the doorway of the Rev. Joseph Lorimore, and leaves with the intention of drowning herself. As she approaches the stream a second woman crosses her path, bent on the same errand.

The second woman commits suicide and Lucille Darrell decides to live. The dead woman is naturally suspected of having been the child's mother, and Lucille finds it easy to watch over the infant from a distance, after the minister has adopted it.

The character types are well drawn and some comedy is provided in the opening scenes. The child grows to womanhood and is lured away by a gambler. He abuses her and is killed after a saloon brawl. The mother then claims the child and tells of her own unfortunate marriage. The action in the closing reel is spirited and exciting.

"Father and Son"

Five-Reel Mutual, Featuring Henry E. Dixey.

Reviewed by Louis Reeves Harrison.

MR. DIXEY is a fine actor, whether on stage or screen, but he can not carry over to success any such vehicle of the most ordinary type as "Father and Son." The title has already done service and has little more application in this case than "Mother and Daughter," for father and son in the pickle business marry mother and daughter, their business rivals, events which so plainly cast their shadows before that there is no suspense in the story. The son in one case spies on the rival concern in disguise and falls in love with the daughter. The mother in the other case spies on the rival concern in disguise and finally marries the father.

To tell this story five reels are used by the usual device of depicting every movement of the characters, whether irrelevant or merely stupid. It is merely a case of waiting for the story to finish, except where Mr. Dixey manages to inject a little life into the limited opportunity afforded him. The story is amateurish in construction and hackneyed in subtitle, except when there are attempts to make the subtitles funny. The saddest part of such a release is the ability shown in settings and selection of types, ability wasted on what is not worth the effort. To keep anywhere near present standards, mere visualization is not enough—there must be something of interest to visualize.

"The Shadow of Her Past"

Lina Cavalieri and Lucien Muratore Co-Stars in Five-Part Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

IF BEAUTY of photography, richness of setting and grace of posture were all that were necessary to the perfection of a moving picture drama, "The Shadow of Her Past" would indeed stand high in the category of film productions. Unfortunately, Lucien Muratore, who has directed the picture as well as having played the role of the rejected lover, has gone further in exploiting the personal beauty of Cavalieri than in developing what dramatic possibilities the story might afford under different treatment. To be sure, the beauty of Cavalieri is a joy to look upon; but it alone, nor coupled with other attributes of excellence which the production boasts, cannot compensate for the lack of dramatic fitness which characterizes it. Against the faults of the picture there are moments of delight such as occur through exquisite effects of illumination, clear photography and artistic composition. The finest example of the latter will be found early in the picture, where, in the shadows of twilight, Elayne delights a group of friends by a recital of piano music. These scenes are, however, distinctly individual, and have too shallow a bearing on what might be termed the dramatic flow of the production.

The story on which the picture is based is an old world romance and has been staged in Italy. The plot concerns the career of a young pianist who while finishing her musical education in Italy meets a young artist. A mutual attraction forms the commencement of a romance which eventually is the cause of a duel being fought between the nobleman accepted by the girl as her lover, and the man she really loves,

Scene from "The Shadow of Her Past" (Pathe).

and also the final act of suicide on the part of the woman who chooses to die on a flower-covered bier where later she is found by her artist lover. The close of the picture leaves him lamenting over her dead body.

Lawrence B. McGill, who, with Howell Hansell, has been alternating in the directing of the Arrow-Pathe serial, "Who's Guilty?" has completed his work and has gone to Waldo, Fla.

New Kalem Releases

First Two Episodes of the Two-Reel Serial, "The Girl from Frisco," Featuring Marin Sais and True Boardman, and "Peaches and Cream," Second Number of the One-Reel Comedies in Which Ivy Close Is the Star.

Reviewed by Edward Weitzel.

"The Fighting Heiress."

ROBERT WELLES RITCHIE, the author of "The Girl from Frisco," the new two reel Kalem serial featuring Marin Sais and True Boardman, is on familiar terms with the people and the geography of the West, if the first two installments of his work are any criterion. The opening episode, "The Girl from Frisco," also promises well for the interesting qualities of the serial. At the start the characters give one the impression of being worth knowing, and the incidents of the story are red-blooded and vigorous. Ace Brent, a wealthy land owner of California, receives word that Jim Bliss, an old enemy of his, is herding a flock of sheep on one of his (Brent's) ranches. Brent and his men attempt to drive Bliss off and are unsuccessful. Barbara Brent, the ranchman's daughter, hears of the trouble and, leaving her fashionable friends in San Francisco, hurries to her father's assistance. She arrives at the ranch, mounts her horse and discovers that her father has been shot down by an unknown assassin. The culprit is a discharged ranch hand, a Mexican named Lopez. The girl first summons help; then, starts on the trail of Lopez. The chase ends in a running fight, in which Barbara proves the winner. Congressman John Wallace, who is in love with the girl, has followed her to the ranch. He helps the Brent faction drive off the Bliss gang and does what he can to assist Barbara, but that energetic young woman moves at too rapid a pace for him.

Scene from "The Fighting Heiress" (Kalem).

The type of woman enacted by Marin Sais in "The Girl from Frisco" has many counterparts in the life of today. Born and bred in the free air of a western ranch, trained to ride and shoot, educated at the best schools and given every advantage of wealth and social position, Barbara Brent is endowed with the proper qualities for a heroine of modern romance. Marin Sais proves conclusively the fitness of her selection for the part. True Boardman makes Congressman Wallace a manly representative of the educated Westerner, and Frank Jonassen, E. Forrest Taylor, Ronald Bradbury and B. B. Furey demonstrate the wisdom of having them in the cast. The production shows a liberal and intelligent expenditure of money, and capable direction by James W. Horne.

"The Turquoise Mine Conspiracy."

The second episode of "The Girl from Frisco" is somewhat more conventional in plot than its predecessor, but contains no lack of live incidents, a number of quaint character studies adding largely to its value. Sidewinter Steve, a happy-go-lucky prospector, has been grub-staked by Ace Brent. When Steve locates a turquoise mine, he notifies Brent, and, as the ranch owner is still on the sick list, Barbara takes the matter in charge. A band of swindlers manage to steal Steve's map of the claim, while he is ill, but Barbara and the Congressman, after an exciting series of adventures, defeat the attempt at claim-jumping.

The success scored by Marin Sais in the first picture is repeated in "The Turquoise Mine Conspiracy," and True Boardman makes the same record. The fine horsemanship of the two stars is a feature of both pictures. A valuable member of this cast is Jack MacDonald, who plays "Sidewinter" Steve. His acting is as convincing and genuine as the beard on his face and the want of hair on the top of his head. Frank Jonassen, Ronald Bradbury, William Parsons, B. Furey and Edward Clisbee are members of the cast.

The production is excellent in every respect. So far, the serial carries out the promise of the Kalem Company to have each episode complete in itself.

"Peaches and Ponies."

The second comedy in which Ivy Close is featured is a distinct advance over the initial picture, a result in which the English actress is a prominent factor. "Peaches and Ponies" is concerned with attractive fillies of both the two- and the four-footed varieties. Miss Close plays the wife of a young chap who is forced by his employer to take a female buyer out to supper and "show her a good time." This legitimate business stroke gets the young fellow into a peck of trouble. The wife, not knowing the true state of affairs and learning of the supper party, is led on by a bungling detective to make it heated for hubby. Miss Close plays the wife with skill, and confirms the first impression of the excellence of her schooling and the pleasing qualities of her personality. Henry Murdock's burlesque impersonation of the detective skips nimbly along the path of broad caricature. Arthur Albertson, Frances Nemoyer and William McKey complete the cast.

Scene from "Peaches and Ponies" (Kalem).

"Under Cover"

Famous Players Five-Part Adaptation of Megrue Story Results in a Production of Unusual Strength.

Reviewed by George Blaisdell.

HERE'S a corking play that makes a corking picture. "Under Cover," contains a big measure of suspense, a mystery that runs from the beginning to the end. Its action is fast and yet smooth; it hooks up without a jolt at any place. No one but a Killjoy would attempt to outline the story to any one with a remote chance of seeing it for himself. The kick is in the finish—and it comes very much within the domain of the surprise.

Scene from "Under Cover" (Famous Players).

Robert G. Vignola directs this five-part adaptation of the strong drama by Roi Cooper Megrue. He has embellished the

story by giving it a pictorial setting, a setting befitting the financial and social positions of the chief characters. There are scenes on ship and on shore—and the staging is always convincing. Then, too, there is a fine cast, the members of which well may have found unusual satisfaction in their roles. But the dominating notes are speed, smoothness and tension.

Owen Moore is Stephen Denby; and finely he plays the role. Very completely does he deceive the observer. Mr. Moore has a big part and he "goes to it." Hazel Dawn is Ethel Cartwright, the young woman who under duress becomes an agent of the United States Government. The player does not overlook the dramatic opportunities; of them she makes much. Frank Losee is Dan Taylor, customs official. William Courtleigh, Jr., is Monty Vaughn, the friend of Denby. And there are several others, all of whom contribute their share to the making of an exceptional picture.

Over all, however, is the story itself.

"The Lure of Alaska."

Scenic Pictures of the Alaskan Country Taken by Dr. Leonard S. Sugden.

Reviewed by W. Stephen Push.

THESE pictures are well chosen, well assembled, but the photography of many of the scenes is far below the standard which is now accepted as the minimum requirement of every motion picture intended for public exhibition.

At a private showing held at the Rialto theater, Dr. Sugden, who took these pictures, lectured on them. Dr. Sugden, who describes himself as an "Explorer, Scientist, Lecturer and late Surgeon of the Royal Northwest Mounted Police," is an entertaining talker with a firm grasp of his subject. He has spent seventeen years in Alaska, is of course thoroughly acquainted with the country and at once conveys the impression of a man who is qualified to talk on his subject. In the catalogue of scenes are pictures of the wonderful placid and majestic lakes of Alaska, the mountains, the glaciers, the great coal fields, a wonderful forest fire, etc. Not all of the pictures are purely scenic; we get glimpses of animal life, which are quite instructive and amusing. There are something like seven thousand feet of these pictures and they leave no part of Alaskan life and nature unexplored or unexplained. Dr. Sugden's lecture is the strongest part of the entertainment, which, as I pointed out in the beginning, suffers severely from poor photography.

"The Yoke of Gold."

Five-Reel Red Feather Production Tells Quiet Story of Early Mission Days in California.

Reviewed by Robert C. McElravy.

STORIES of localities frequently depicted on the screen must always bear comparison with former offerings of the same kind. This five-reel subject, with the scenario by Calder Johnstone and produced under direction of Lloyd B. Carleton, succeeds in certain respects and falls short in others. A weak story is its main drawback, and this is the more noticeable because so many strong tales have been woven about the early days of California.

The settings and general atmosphere leave little to be desired. The hero, Jose, is induced to travel from San Gabriel to Santa Barbara in company with Luiz Lopez. The latter poses as a friend of the common people and it is their intention to steal from the wealthy Spanish aristocracy and return home to distribute their spoils among the less fortunate. They are welcomed at Santa Barbara by the Franciscan monks, who appear throughout the story. The hero falls in love with a beautiful girl, who gave him help on the desert, and gradually learns the true character of Lopez. He returns some money the latter has stolen and the regeneration of Lopez follows. There is a great deal of quiet beauty in this offering and a strong moral purpose in the story. But these things do not compensate for the slow action and lack of dramatic strength.

Scene from "The Yoke of Gold" (Universal).

The cast is pleasing, and includes Dorothy Davenport, Alfred Allen, Emory Johnson, Richard Morris and Gretchen Lederer.

"The Daring of Diana"

Interesting Newspaper Drama Presented in Five-Part Blue Ribbon Feature.

Reviewed by Margaret I. MacDonald.

THE story of how Stange, the Paris agent of a New York newspaper, attempts to impersonate the owner of the paper, and of the manner in which circumstances and a quick wit place within the power of Diana Pearson, a reporter on this particular newspaper, the means of turning the situation against the villain and winning for herself love and position, is given a thrilling recital in the production in question, through the artistic efforts of Director S. Rankin Drew. Anita Stewart as Diana Pearson has invested the role with all that belongs by right of profession to the character of the alert newspaper woman, plus her own personal charm. The supporting cast is a fine one including Anders Randolph in the role of Stange, and Julia Swayne Gordon as his castaway mistress, who for the sake of her child follows him to America and goaded to exasperation through his abuse lays bare the plan by which he has schemed to gain possession of and sell his employer's paper.

Charles L. Gaskill has written the scenario from which the picture was made. The story is a consistent one and bases its main issue on the fact that Jason Briscoe, owner of the New York Daily Argus. at the death of his wife in childbirth, flees the country, leaving his infant son, and also his business interests to the care of others. This makes perfectly feasible the scheme of Stange, who upon learning of the intention of Briscoe after years of absence to return to his own, devises a plan whereby he drugs Briscoe and places him in a cellar under cruel restraint while he hurries away to America to possess himself of the Briscoe interests.

The picture has been well directed, and one of its most noticeable points of excellence is the care given to every detail. The psychology of the production is also remarkably correct.

UNICORN BUSINESS GROWS.

The Unicorn offices now number twenty-five, and the business has grown in leaps and bounds. The executive offices, situated on the entire third floor of the Leavitt Building, 126-130 W. 46th St., are a busy hive.

General Manager Schlank is more than pleased at the weekly reports from his twenty-five branches. "I had been advised to wait until the fall to launch the program, to avoid the hot summer months. It is particularly gratifying to note that the southern points, where the hot weather usually affects business to a material degree, are keeping up with our more northern offices in the constant increase of business. When you realize that we are to-day serving practically one fourth of the exhibitors in the United States you will appreciate how the Unicorn Program has 'caught on.'

"Another thing that is out of the ordinary is the number of repeat dates we are playing. For example, here is a letter from John J. Wittman, president of the Exhibitors Association and manager of the Wilkins Amusement Co., on Southern Boulevard, New York:

"'You would oblige me greatly by letting me know the first open date you have on "The Rise of a Nation," as I would like to book it the second time. I showed that film at my Eldorado theater on July 4, and the numerous requests I have received from my patrons cause me to ask for an early repeat date.

"'I might say without fear of contradiction that Unicorn Service is unsurpassable, and has increased my business to a surprising degree. I assure you that in my long experience in the motion picture business I have never been so enthusiastic about any program.'

"Besides the excellent quality of the films—and we keep an adequate supply of fresh, clean prints in each office—we are specializing on service. Here's a letter from John Shirk, manager of the Pictureland theater, Kokomo, Ind.:

"'I want to thank you for seeing that my shipments are always on time. Also want to tell you that the Unicorn Service has increased my business 50 per cent. No more features for me—and your Westerns will get money for any real live exhibitor. No one need be afraid of that program.'"

"FALL OF A NATION" AT OCEAN GROVE.

The Nation Film Corporation, F. E. Backer managing director, which purchased the New Jersey State rights of "The Fall of a Nation," has effected a neat coup on owners of rival films by booking the Dixon-Herbert spectacle into the Ocean Grove Auditorium on August 7 and 8. This will be the first presentation of any of the great current pictures in the Jersey shore resort section. The Auditorium at Ocean Grove has 11,000 sittings—the largest capacity of any public assembly in the world. It has been noted for big musical events as well as literary and religious gatherings, and the distinctive excellence of Victor Herbert's orchestral score to Thomas Dixon's play naturally caused the Auditorium officers to give the preference to "The Fall of a Nation."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

OTTO'S VACATION (Lubin), July 17.—Otto spends such a lively vacation that it is doubtful he will ever indulge in another one. He makes the mistake of leaving his wife at home, as a consequence, gets into all kinds of trouble. The scenario was written by V. L. Wormell and has a number of amusing complications. D. L. Don, Patsey De Forest, Eleanor Blanchard and George Clark are the laugh extractors.

THE SELIG-TRIBUNE, NO. 57, 1916 (Selig), July 17.—German submarine Deutschland reaches Baltimore; Cloak makers, on strike, parade and hold meeting in Union Square, New York; Olga Doefuer wins swimming championship at San Francisco; Capt. Paul Koenig of the Deutschland; bodies of troopers killed in the Carrizal fight brought to El Paso; head-on collision of two locomotives, Tacoma, Wash.; body of Capt. Chas. T. Boyd at El Paso; world's largest recreation pier, Chicago; reunion of "Vets" at Santa Rosa, Cal.; National Guardsmen at El Paso.

THE MUSICAL BARBER (Vitagraph), July 17.—S. Rankin Drew has the leading part in this one-reel farce and does a clever bit of eccentric acting. The situations are of the comic supplement order. A Swiss mountain scenic is on the same reel.

THE GREAT DETECTIVE (Kalem), July 18.—As this is a Ham comedy it is easily guessed that the big fellow is the celebrated sleuth. He and Bud undertake to run down a giddy married man, and Ham assumes some marvelous disguises, by the aid of trick photography. An average good Ham comedy. Ellen Godsay and A. Edmondson have parts in the picture.

VERNON HOWE BAILEY'S SKETCH BOOK OF NEW ORLEANS (Essanay), July 19.—The many picturesque spots in New Orleans offer fine subjects for the clever pencil of Artist Bailey. His motion drawings are thoroughly artistic and present the different views of the city in a novel manner. A western scenic is on the same reel.

A WATERY WOOING (Kalem), July 19.—Although much of the action of this one-reel comedy takes place "by the sad sea waves," the billows are the only sad things in the picture. And even they brighten up perceptively when Ethel Teare appears on the beach in a bathing suit. The complications are humorous. Myrta Sterling, who, also, appears in a bathing suit, is a member of the cast. Victor Rottman and Gus Leonard take care of the male roles.

THE CONNECTING BATH (Vim Feature Comedy), July 19.—Harry C. Meyers and Rosemary Theby supply most of the acting in this one-reel comedy. They appear as an about-to-be-divorced couple who occupy rooms connected by a bath, and play hide-and-seek from one room to another until they discover that they haven't the slightest use for a divorce. Most of the stage business is clever, and the stars are easy and natural.

THE SELIG-TRIBUNE, NO. 58, 1916 (Selig), July 20.—U. S. submarine M-1 in speed trial off Provincetown, Mass.; statue of Peace now on east front of Capitol at Washington; wealthy naval recruits on U. S. S. Virginia, Charlestown, Mass.; prison camps at Frankfort-on-Main, Germany; summer colony enjoys sports at Falmouth Heights, Mass.; Elks Gala Day, Baltimore; new electrical roll-call device in Congress; nurse brings gas mask from France; Chicago society attend fair at Lake Forest, Ill.; American Derby run at Chicago.

AUNT BILL (Vim), July 20.—Plump and Runt are the stars of this one-reel comedy. It has a well-defined plot that has seen considerable service in the cause of dramatic art, mistaken identity being the foundation for the fun. Florence McLoughlin, Ray Godfrey, Bert Tracy and Billie Bletcher give Baby Hardy and Billy Ruge a helping hand with the acting.

A DOUBLE ELOPEMENT (Kalem), July 21.—The pair of runaway matches in this one-reel comedy are ditched by Miss Sis Hopkins. She attempts to help one elopement and prevent the other and gets both badly tangled. Henry Murdock assists Rose Melville in keeping the reel supplied with laughs.

IN HEATH'S PATHWAY (No. 89 of the "Hazards of Helen" Railroad Series) (Kalem), July 22.—S. A. Van Petten is the author of the scenario of this one-reel drama. The daughter of the railroad superintendent attempts to elope and is aided by the lady operator at Lone Point. The hazard undertaken by Helen Gibson is a real one and consists in walking on a plank placed between a handcar and a speeding train. The title does not overstate the risk taken by the actress.

AMERICANS AFTER ALL (Lubin), July 22.—The humorous side of the present situation in world politics is treated in a fairly entertaining manner in this one-reel comedy, of which Frances M. Greene is the author. Members of a German band have married wives of different nationalities and lead anything but peaceful lives.

THE FUR COAT (Vitagraph), July 21.—In this one-reel comedy the hero is left a fur coat by his miserly old uncle, a fortune in bills having been concealed in the lining. The coat gets its new owner into all sorts of trouble, before he learns of its real value. Not a very original plot, but the complications are amusing. William Dangman is easy and active in the leading character, but some of the business that falls to his share is more extravagant than mirthful. George O'Donnell, Shirley Moore and Ralph Whiting belong to the cast. Edward J. Montague wrote the scenario and Frank Currier directed it.

General Film Company Specials

THE DUPE (Knickerbocker), July 14.—The clash of interests in this three-reel screen drama fulfills the rules of playwrighting, but the motif is rather unpleasant. A married couple, having agreed to disagree, become infatuated with a new affinity. The husband tries to make a dupe out of a young chap who has been obliged to accept a position as the man's chauffeur. The production has been carefully mounted and rehearsed. Frank Mayo, Virginia Norden, Neil Harden, Lillian West and Daniel Gilfether form a thoroughly satisfactory cast.

THE SECRET OF THE NIGHT (Essanay), July 15.—The story of this three-reel photoplay is not very plausible, but shows considerable ingenuity on the part of the author. John Martin, a detective, is struck by lightning and loses his memory. The way in which he is restored to his wife and daughter involves a series of interesting events. Lillian Drew, Sydney Ainsworth, John Lorenz, Gertrude Glover, John Cossar, Wm. Burke and Fred Malatesta constitute an excellent cast.

THE WATERS OF LIFE (Vitagraph), July 15.—The material employed by Mrs. Owen Bronson in constructing this three-reel photoplay has been used a great many times. It tells the story of a woman who leaves her husband and marries another man, only to find out later that she has made a terrible mistake. The picture is well put together and is competently acted by Jack Mower, Constance Tourney, Mary Anderson, Corinne Griffith, Carl Von Schiller, and Otto Lederer. William Wolbert directed the drama.

THE PRIVATE BANKER (Selig), July 17.—T. Edward Hungerford has dug up considerable new material for this two-reel photoplay. The characters are all Italians, and the incidents of the story are convincing. Edith Johnson, Wheeler Oakman, Leo Pierson, Harry Lonsdale and Thomas Bates give a good account of the acting. Thomas Santschi directed the picture.

THE OTHER MAN (Essanay), July 18.—The everlasting triangle is the theme of this two-reel reissue of a photoplay written by Maibelle Heikes Justice. The story is fairly interesting, an aged butler preventing his mistress from disgracing herself and ruining the life of her child. Francis X. Bushman and Lillian Drew head the cast.

BY MAN'S LAW (Biograph), July 18.—A two-reel re-issue of a photoplay which dealt with White Slavers. The oil trust grinds down the family of an independent producer and the man's daughter is pursued by a band of slavers. The picture has a powerful and well constructed plot.

THE ROUGH NECK (Lubin), July 20.—A three-reel photoplay with scenes laid in the United States and a mythical South American Republic. One of Uncle Sam's warships and a landing party of Jackies take part in the action. A review of the picture was printed in the issue of July 29, page 806.

SYBYL'S SCENARIO (Knickerbocker), July 21.—Marie Empress is the featured player in this extremely melodramatic three-part picture, made by H. M. and E. D. Horkheimer. Criticism of the story is to some extent disarmed by an announcement that it was produced exactly as submitted by the writer of the scenario, a young woman who gave her imagination free rein. The plot concerns the attempted seduction of a girl by a man who turns out to be her father, and the rescue of the child by her mother, a music hall entertainer. Settings are good and the acting is appropriately melodramatic.

Bluebird Photoplays, Inc.

LOVE'S LARIAT Aug. 7.—A five-reel western comedy, featuring Harry Carey. The first couple of reels of this production are delightfully natural and filled with excellent western comedy. Unfortunately the comedy has a tendency to lag as the picture progresses. A full review will be found elsewhere in the magazine.

Fox Film Corporation

THE TORTURED HEART (Fox), July 10.—A five-reel story of the old fashioned type, mingling heart interest and melodrama in an entertaining manner. The time is in the '60s and the costumes are of that period. The scenes occur on a Southern plantation and are attractive throughout. There is no great novelty in the plot, but it is well-constructed and convincing. Virginia Pearson is featured in the leading role and is supported by Stuart Holmes and others. A good production of the type.

International Film Service Inc.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 57, 1916 (July 18).—Troopers killed in Battle of Carrizal are buried in Arlington Cemetery, Wash.; Annual Cotton Carnival, Galveston, Texas; giant periscope used on Chicago Elevated Railroad; armored automobiles, El Paso; teaching girls to swim, New York; Annual Round-Up Day, San Jose, Cal.; electric roll-call in Congress; giant Zeppelin, Salonika, Greece; General Cipriano Castro detained at Ellis Island; Elks' Parade, Baltimore; new sea wall, Galveston, Texas; Thomas Mott Osborne returns as Warden of Sing Sing; sharks along the New Jersey coast.

HEARST INTERNATIONAL NEWS PICTORIAL, No. 58, 1916, (July 21).—Lewis machine gun tested by U. S. Marine Corps, Charlotte, N. C.; floods sweep the Atlantic coast; Capt. Paul Koenig, of the Deutschland, presented with silver cup; Battery A, of Mass. Field Artillery, at El Paso, Texas; Gwendolyn Heath Streeton wins 100 per cent. baby contest at Los Angeles, Cal.; N. Y. State Naval Militia leave Brooklyn and board U. S. warships; British submarines in action; fashions; T. E. Powers' cartoon, "On again; off again."

Metro Pictures Corporation.

THE QUITTER (Rolfe), July 10.—A western picture featuring Lionel Barrymore in a story written by Isola Forrester and directed by Charles Horan. The plot is not unusual, but it has been skilfully handled and many of the situations are either exciting or amusing. Marguerite Shirvin appears to advantage in support of Mr. Barrymore.

Mutual Film Corporation

IN THE LAND OF THE TORTILLA (Beauty), July 19.—An amusing farce comedy in which a moving picture camera man goes to Mexico. He gets into difficulties trying to film the execution of a Mexican prisoner of note, and is aided by the pretty daughter of the dictator. In his attempt to get away with his prize he is pursued by the Mexicans and rescued by United States soldiers.

MUTUAL WEEKLY, NO. 81 (July 19).—This issue includes some of the newest fashions in bonnets from Paris, France, Uncle Sam's newest super-submarine on her trial trip, the "Deutschland" and her crew at Baltimore, Reuben Brown and his rooster companion at Washington, D. C., and the opening of the Great Western Rodeo at San Jose, Cal., with a wedding on horseback.

JERRY'S STRATAGEM (Cub), July 21.—Jerry woos his girl with doggerel poetry, which her father gets hold of. They mix it from the beginning. Jerry studies archery and sends his missives by means of arrows. A characteristic nonsense number with a number of broad smiles in it.

REEL LIFE, NO. 12 (Gaumont), July 23.—Views of a great correspondence school in operation lead this. The subtitles do not specify very clearly what is being pictured, but this may be easily remedied. Instructive views of an anthracite coal mine in full operation follow, and the coal is shown moving from breakers to cars through various operations. The breeding of sea gulls off the Maine coast closes the reel.

A STUDIO SATIRE (Beauty), July 23.—A moderately entertaining comedy in which the director and author of a moving picture company are given "Dreamo Pills" by a couple of players who are anxious for a holiday. The bulk of the picture has to do with the dream of the director, who believes himself transported to the house of a fascinating woman, with various unhappy results.

JEALOUSY A LA CARTE (Vogue), July 25.—A slapstick comedy much of the action of which takes place in a cafe. Considerable food slinging is included in the comedy when the waiter and the cook become rivals for the glances of a pretty girl.

GAMBLERS IN GREENBACKS (Beauty), July 26.—This comedy will be found fairly amusing. A politician's pretty daughter falls in love with an artist, who paints her picture as Liberty, and is kidnapped along with the picture, a cut of which is used on the spurious money manufactured by her father, after which the police take a hand and clear matters for the young couple.

SEE AMERICA FIRST NO. 46, "Crater Lake, Oregon" (Gaumont), July 26.—This number presents some exceptionally fine views of Crater Lake, Oregon, and vicinity. On the same reel with it is an animated cartoon by Harry Palmer, entitled "Old Pfool Pfancy at the Beach."

A GERM GEM (Beauty), July 30.—A moderately entertaining farce comedy number, featuring Orral Humphrey. The leading comedy role represents a faddist on germs. One day he meets a pretty girl to whose charm he falls, and thereafter his interest in germs fades away.

Mutual Film Corporation Specials

THE OSTRICH TIP (Centaur), July 22.—A two-reel number, featuring Wm. Clifford and Margaret Gibson. This has a large ostrich farm for its locale, and much of the process of preparing feathers for the market is included. The settings and views of the ostriches themselves insure the picture a wide interest. The story, while clearly made up to fit the surroundings, is entertaining. The young feather dyer, jealous of the old dyer's secret methods, furnishes the chief villainy. He is killed at the close of an ostrich stampede.

PASTURES GREEN (American), July 24.—One of the most interesting figures in this two-part drama is George Periolat in the role of an eccentric countryman, who believes himself to be an expert detective. The story treats of how a young man in his folly of wine and Bohemian living promises to marry a dancer, and flees the town to be rid of her. The woman is found dead on the day on which he leaves town, and he is accused of the murder. The accusation is withdrawn when it is discovered that she died of heart failure. Various opportunities for comedy are taken advantage of. Vivian Rich plays the feminine lead, and is charming as a little country maid. Alfred Vosburgh appears in the male lead.

THE SECRET OF THE SUBMARINE NO. 10 (Mutual Special Feature), July 24.—In this chapter of the serial of the story of how Hook Barnacle helps Hope to land at the cabin where Cleo is imprisoned, after the cable of the trolley line has been cut, has been thrillingly told. In their attempt to get away they are attacked by Mahlin and Satusmo. The close of the chapter leaves Cleo and Hope in the quicksands, from which the next chapter will no doubt extricate them.

OUT OF THE RAINBOW (American), July 27.—A three-reel society drama, directed by Thomas Ricketts, with Edward Coxen, Leona Hutton, George Field and Lizette Thorne in the leads. This is an unusually attractive number, particularly in the social scenes, which have the correct atmosphere so difficult to attain. The story is also a good one. Leona Hutton does excellent work as the jealous girl who breaks the hero's engagement to another by a trick and marries him herself, only to pay a price for her deception later. The rainbow effect is pleasing. This makes a very enjoyable subject.

THAT GAL OF BURKE'S (Mustang), July 28.—A good ranch yarn, by Lawrence Payson. Frank Borzage directs the production and appears in it, supported by Anna Little, Jack Richardson, Dick La Reno and Queenie Rosson. This shows what pleasing personalities can do in infusing new life into a plot that has been done repeatedly. It is the old story of the boy from the East coming West to make a man of himself. The interest is held right through and the photography and settings are good. A fine offering of the type.

Paramount Pictures Corporation.

THE SELFISH WOMAN (Lasky), July 10.—Cleo Ridgley and Wallace Reid are co-starred in this five-part Lasky production. Their acting, especially that of Cleo Ridgley, go a long way toward redeeming a rather weak story. Wilfred Buckland deserves praise for the excellent settings in this feature. For an extended review see page 800, of the July 29th issue.

UNDER COVER (Famous Players), July 20.—An adaptation of the famous play by Roi Cooper Megrue. It is an unusually strong and interesting production, a review of which will be found in another column.

Pathe Exchange, Inc.

HOME, SWEET HOME (Pathe), July 17.—A Goldberg animated cartoon, in which mamma, a suffragette, leaves baby Sylvester in papa's care while she attends a meeting. Papa accepts an invitation to play poker with some friends, and baby treats his head to a bottle of hair tonic which has startling results. Very amusing. On the same reel with "The Caterpillar."

THE CATERPILLAR (Pathe), July 17.—On the same reel with the above, this study of the caterpillar includes various varieties and is intensely interesting and instructive.

LUKE, CRYSTAL GAZER (Phunphilms), July 24.—An amusing farce comedy in which Luke happens into the house of a spiritualist and substitutes for a pretty girl, whose place is behind the curtain. Discovered by a pal, Luke is hauled out and from here on quick action characterizes the picture. This will be found extremely amusing.

Pathe Exchange Inc., Specials.

THE SHADOW OF HER PAST (Gold Rooster Play), July 17.—A five-part production, featuring Lina Cavalieri and Lucien Muratore. The picture, which has been directed by Lucien Muratore, was made in Italy, exhibits remarkably beautiful photography, and various meritorious attributes. As a moving picture drama, however, it will be found lacking in some of the main essentials. The production is too much given to exploiting the personal beauty of Cavalieri rather than developing the dramatic possibilities of the story. A full review appears on another page of the magazine.

THE UPPER TEN (Balboa), July 31.—Chapter 3 of "The Grip of Evil." John Burton, who suddenly finds himself the tenth Lord Castleton, learns something of high finance in this number, which is even more tragic than its predecessors. The death of the old watchman and injury of the girl are vividly shown. The striking of the girl by the train is pictured with intense realism. So far the hero seems to have run entirely into the tragedies of life. The opening numbers, unrelieved by humor or love interest, make pretty strong screen diet.

Triangle Film Corporation.

MARRIAGE OF MOLLY-O (Fine-Arts), Aug. 6.—A story of Irish life and character with a deadening interpolation. Mae Marsh in the title role.

HIS WILD OATS (Keystone), June 25.—One of the dullest of the Keystone farce comedies, lacking the qualities that made them famous.

HONOR THY NAME (Ince), Aug. 6.—A strong story of Virginia family honor, saved by the desperate measures of a weakling boy's resolute father, characterized by fine interpretations of Frank Keenan and Louise Glaum and exquisite taste in treatment.

Universal Film Manufacturing Company

ANIMATED WEEKLY NO. 29 (Universal), July 19.—Scenes on the Mexican border, the funeral of Capt. Boyd, welcome of Warden Osborne on his return to Sing Sing, and views of man-eating sharks are included in this instructive number.

SPRING FEVER (L-KO), July 23.—A nonsense number, featuring Billy Armstrong, Louise Orth, Gertrude Selby and others. Park flirtations, a burlesque duel and acrobatics of various sorts are the main incidents. The humor is only fair.

ON THE HIGH SEAS (Imp), July 30.—An episode of the European war, by Harry Dittmar, featuring Wm. Garwood and Paul Panzer. The officers are at odds over a love affair. One is declared a traitor and is about to be shot, when the young wife obtains a reprieve. This is obscure in certain scenes, but not without a certain dramatic strength. It could have been made more affective.

CAUGHT WITH THE GOODS (Nestor), July 31.—A comedy number, by Ben Cohn, featuring Eddie Lyons, Lee Moran and Marcia Moore. Potts, the detective, does some good burlesque work. The manner in which the brewers are rounded up proves very funny. A good number.

A SOCIETY SHERLOCK (Victor), Aug. 1.—A light comedy number, in which Wm. Garwood plays Freddy Van Peyster, a would-be detective at a house party. He breaks the jar containing the missing necklace and saves the situation; also gets the girl. This is attractive and pleasing.

THE LUCKY GOLD PIECE (Imp), Aug. 2.—Ben Wilson and Edna Hunter appear in this comedy-drama. The story centers around a gold coin, given to a boy by a little girl at a party. He builds a fortune with it, and afterward, when he meets the girl, has the coin melted into a wedding ring. This is quite clever in plot and makes an attractive subject of the lighter sort.

REDWOOD LAND (Big U), Aug. 3.—A story of the redwood forests, by Ben Cohn. Two men are rivals for the girl's hand. She marries one and the other starts to complicate matters. At the end all results happily. The glimpses of the giant redwoods give the picture a good scenic background; the setting is in fact the strongest feature.

MY LADY'S MILLIONS (Laemmle), Aug. 3.—A two-reel number, by J. C. Brownell, featuring Hobart Henley and Catherine Colbert, both of whom do very pleasing work. The story is splendidly presented and the plot, while not strikingly new, works out with unusual convincingness. The scene in Central Park, where the girl reads the letter and slips a bill into the hero's pocket, makes a strong appeal. An unusually pleasing love story.

A DAUGHTER OF THE NIGHT (Imp), Aug. 4.—This number, written and produced by Francis Powers, features Agnes Vernon and T. D. Crittenden. It pictures a little too much of the seamy side of life to be really pleasant, though the ending is a happy one. It is a number of about average strength.

TILLIE, OR THE LITTLE SWEDE (Big U), Aug. 5.—A good story by Wm. V. Mong, featuring the author, Cleo Madison and others. Tillie, the Swedish girl just over, falls a victim of a thieving windmill agent, but later gets her money back and he gets a good beating. The scene in the wagon is unique and the number very entertaining as a whole.

KATE'S AFFINITIES (Joker), Aug. 5.—A clever character comedy, featuring Gale Henry as a maiden lady in search of a husband. Wm. Franey and Chas. Conklin play the rivals in good comic style. They turn out to be brothers and each abandons the lady in favor of the other, leaving her sadly bereft of any lover at all.

Universal Film Mfg. Company Specials

A SPLASH OF LOCAL COLOR (Gold Seal), July 26.—A pleasing two-reel number by Clifford F. Ivins, featuring Mary Fuller as a young authoress, who has been advised by an editor to get more local color into her work. She loses all means of support, is arrested on the street and taken to the night court. She meets there a stranger who believes in her innocence and marries her. Later he professes to be a burglar, but turns out to be the editor who had rejected her story. This contains a good flash of originality and is not so obvious as the average story. There are some absurdities in the handling, such as the manner in which the husband recovered from his serious wound without medical attention, but there is a commendable freshness about the plot.

FROM BROADWAY TO A THRONE (Red Feather), July 31.—A five-reel number, written and produced by Wm. Bowman, featuring Carter De Haven, Duke Worne, Malcolm Blevins and Yona Landowski. The hero is a prize fighter, who is knocked out in the second round. He dreams that he is smuggled to a European province and accepted as a prince. The fight settings are realistic and well staged. The foreign scenes contain considerable humor and color. The first three reels lead off rather slowly and the surprise when the hero awakens from his dream is just a trifle disappointing. The number is one of fair strength.

PEG O' THE RING, NO. 14 (Universal Special), July 31.—In this number Lund, Sr., dies after his wife has administered slow poison. Peg overhears the conspirators and learns something of her history. The clown comedy during the circus performance is the best feature of this instalment. In the last reel, Peg has another seizure and creates a panic in the circus. A fairly good number.

THE STATE'S WITNESS (Gold Seal), Aug. 1.—A strong three-reel subject, written by Walter Woods and produced by Henry McRae. L. C. Shumway, Marie Walcamp and Lee Hill play the leads. This depicts the experiences of a young northerner in the South. He quarrels with a cruel plantation owner. The latter is shot and killed by a negro he had beaten. The northerner is suspected of the crime and sentenced to prison. The midnight dash of the masked men, in automobiles, is the sensational feature. In this respect the incidents might have been based on the celebrated Frank case. At the last moment the hero is found innocent and the lynching averted. This is full of suspense and a successful offering of the type.

WHERE IS MY HUSBAND? (L-KO), Aug. 2.—A laughable two-reel comedy, featuring Dan Russell as a married man with a penchant for getting into flirtations. One or two scenes verge on the risque, but taken as a whole the production is filled with a good, healthy sort of humor and much of it is irresistibly funny. The fall from one room to another, the bomb-throwing and chase scenes are all well done. A first rate comic number.

WHEN THE MINSTRELS CAME TO TOWN (Victor), Aug. 4.—A two-reel juvenile, featuring Baby Early and many other children. They attend a minstrel show and afterward give a black-face performance of their own in the barn. They borrow the baby and leave the imprint of black hands on the bed. This creates some amusing excitement on the part of the parents. A first rate juvenile offering.

UNDER THE LION'S PAW (Bison), Aug. 5.—A two-reel number, introducing many wild animals. The cast includes Rex de Roselli, Colin Chase, Golda Colwell, and others. The animal importer, whose health is impaired, sells all his beasts but one lion. He releases the lion on the night his daughter plans to elope with the discharged superintendent. The life of the younger daughter becomes imperiled and the hero and girl save her. The plot is somewhat conventional, but contains some excitement and is fairly strong as a whole.

THE CAPTAIN OF THE TYPHOON (Big U), Aug. 6.—A two-reel number, by H. Ditmarr, featuring King Baggot as captain of a schooner. A homeless woman wanders onto his boat and he gives her a home for a week. In the meantime he tells the story of his unhappy love affair, in which a card cheat made away with his girl. It develops that the woman had also suffered at his hands. The first part of this number is very well presented, carrying a good sea story atmosphere. The close, where the captain throws the card cheat overboard and the womar follows of her own accord, will disappoint those who like a happy ending. A good example of the tragic type.

V-L-S-E, Inc.

SELIG ATHLETIC FEATURE NO. 3 (July 10).—This number of the series includes exhibition billiard playing by Chas. Morin and August Kickhofer, the interscholastic athletic meet at Staggfield, Chicago; Francisco Verri and Oscar Egg competing on indoor bicycle trainers, and a wrestling contest between Stanislaus Zybszko and Marion Plestina.

THE DARING OF DIANA (Vitagraph), July 24.—An unusually interesting five-part newspaper drama, written by Chas. L. Gaskill, and directed by S. Rankin Drew. Anita Stewart is the star, and the supporting cast includes Julia Swayne Gordon, Anders Randolf, Donald McBride, Lou Johnston, Chas. Wellesley, and other capable Vitagraph players.

World-Equitable.

PAYING THE PRICE (Paragon), July 24.—A well-made and an interesting dramatic picture, with Gail Kane in the leading role. She is finely supported. The picture is reviewed at length on page 806 of July 29 issue.

GAUMONT TO RELEASE SOME FRENCH FILM.

Owing to the Gaumont policy of never announcing any film which comes from Europe until it is actually in this country—because of the uncertainties of the war zone—several announcements which have given rise to interesting rumors in the trade are being withheld for the time being. It is known, however, that some big features from the Societe des Etablissements Gaumont are either about to be shipped or else already on the water. These are to be released in Mutual Service. They supplement the present Gaumont releases through Mutual.

From the French Gaumont Company have come such wonderful productions as "The Fall of Constantinople" and the stirring "Fantomas" series. It is understood that Mutual will now distribute some of the most successful of the French photodramas, selection having been made of those best suited for the American market. The advantage to the exhibitor of releasing film of this nature is readily understood. The exhibitor is offered nothing untried, nothing that has failed, but only photodramas which are recognized successes.

Manufacturers' Advance Notes

"AN ANGELIC ATTITUDE" (Selig).

"An Angelic Attitude" is another of the Selig series of Western comedies featuring Tom Mix, the daring cowboy star. Tom Mix produced this comedy, which was written by Edwin Ray Coffin, and which carries a logical plot and a series of merry-making climaxes.

When Grace Williams arrives in the west to sketch some real western scenery, Uncle Daniel Miller, well along in years,

Scene from "An Angelic Attitude" (Selig).

falls in love with the pretty girl. When he discovers that Grace is spooning with his son, Tom, he interferes; in fact, the love making is constantly interrupted by the interference of father. Grace wishes to paint a picture and she induces Daniel Miller to pose as an angel hanging from a rope, which is tied to the limb of a tree. When father is thus made secure, Tom and Grace escape to seek a minister.

"An Angelic Attitude" is enlivened by some daring horsemanship such as only Tom Mix can perform, and will be released Saturday, Aug. 5th.

"IN LUNY LAND" (Paramount).

The story of "In Luny Land" tells of Fanciful Fiddlesticks, a little boy very fond of fairy tales. To satisfy his desire, his uncle Wisdom takes him to the woods where really and truly fairy folks live.

On the way to their destination they drop in at a soda fountain, where Fanciful and his dog have an ice cream soda, while uncle takes a nut sundae, which seems to go to his head.

In the woods, uncle begins to read about a little fairy princess whose castle has its entrance in a big hole in one of the trees not far distant from where they are. Fanciful fancies that he recognizes the tree, and a moment later one of the fairy's workmen comes trudging along with a basket of wood on his back, followed by one with flowers.

Fanciful decides to take a peep down the hole, and when he does he sees nothing. Thinking that he might be able to stir things up, he takes a cobble stone and throws it in. He tries to get away, but a policeman grabs him.

The cop is very friendly with him and tells him not to be afraid; that the fairies like good boys, and if he stands by, he might see the fairy folk pass, as the Princess has just summoned her musicians and dancers. The scenes following are beautiful ones. Fanciful has the time of his life, only to be awakened by Uncle Wisdom, to learn that his trip to Luny Land was all a dream.

DOLORES CASSINELLI IN RACING PLAY.

With twenty thousand frenzied racing fans as the colorful background, the big scene in the revival of the great American Derby at Hawthorne recently, was played by Dodge, winner of the racing classic, and Miss Dolores Cassinelli, star of the Emerald Motion Picture Company.

Under the direction of Frederick J. Ireland the player appeared at the Derby in the garb of a gypsy princess to film her big scene in "A Song of Romany," a forthcoming feature release of the Emerald. As the great race horse was piloted to the judges' stand by Jockey Murphy, Director Ireland gave the word and "Darling Dolores" broke through the crowd surrounding Dodge. With cameras grinding busily, Miss Cassinelli, a vivid splotch of color against the satin coat of thoroughbred, petted and caressed the Derby winner oblivious to the frowning disapproval of the judges and her own shattering of racing traditions.

The floral horseshoe emblematic of Dodge's victory was placed across his shoulders by Miss Cassinelli and the scene brought to a climax with her arms around his neck, while the grandstand rocked with the cheers of the turf fans. Meantime Dodge seemed to enjoy his entrance to film stardom.

RED FEATHER RELEASE DATES SET.

Universal has scheduled for release as a Red Feather for the week of August 21 the Conway picture, "The Beckoning Trail," with Warren Kerrigan, and "The Woman Desired," a Red Feather, which will be released on August 28.

MARIE DORO STAR OF "COMMON GROUND."

The magic waving of the needle which converts one large hat into twelve distinctly different creations under the deft hand of Marie Doro is one of the interesting phases of "Common Ground," a Jesse L. Lasky photoplay made under the direction of William C. De Mille and released on the Paramount Program, July 27.

Of course there is a romance and it is a real, thrilling sort of a love tale in which this daughter of the slums fearlessly comes to the aid of the man she loves when he is beset by political enemies. He is a judge and the crooked politicians try to get control of him because he is too honest to suit their purposes. "The Kid," as Miss Doro is known, has seen enough of local politics in the slums, where she was raised, to know that there is no limit to the things that men will do to gain their own ends. So she puts her active brain against that of the politicians and battles them to the last ditch.

The judge has made the fatal mistake of attacking the leaders of the vice ring and the word is passed to the denizens of the underworld to "get" Evans. The judge is "framed" by the politicians and is removed from his office in disgrace before the Kid, realizing that she has been tricked into working against him, turns upon his enemies and forces the truth out of them. Of course there is another woman in the case and she

Scene from "Common Ground" (Lasky).

is the stumbling block over which the Kid nearly comes to grief, but down in her hard little heart there is a real soft spot—which the judge unwittingly touches.

"Common Ground" is a gripping story written especially for Miss Doro by Marion Fairfax and contains several wonderful character studies in addition to the stirring story and the absorbing political and slum setting. The cast is a strong one even for a Lasky production, including as it does, Thomas Meighan, Theodore Roberts, Mary Mersch, Horace B. Carpenter and Veda McEvers.

"THE WAR BRIDE OF PLUMVILLE" (Essanay).

A satire on how every manufacturer in the country hoped to leap to fortune on war orders furnishes the vein for this three-act Essanay comedy. Effects above the usual in comedy have been obtained and the setting of a real foundry adds considerably to the backgrounds. "The War Bride of Plumville" forms three reels of smooth-running humor, free of slapsticks and resting on the satire of its situations for its laughs. Nell Craig appears as the village queen and daughter of the manufacturer who aspires to be a war bride. Ernest

Scene from "The War Bride of Plumville" (Essanay).

Maupain in the title role is seen in something different than the heavy dramatic parts he usually portrays. Harry Dunkinson, always good in Essanay comedy parts, plays one of the swindlers who nearly gets away with the old man's money. The rest of the cast, a strong one, is made up of persons seen often in Essanay plays. The piece is well acted, well directed and is a comedy decidedly above average. It has been constructed with unusual care and will furnish neat entertainment for any group of spectators.

"FARMER AL FALFA'S EGG-CITEMENT" (Paramount).

When you were a boy back on the old farm, did you ever have to go out early in the morning and hunt for eggs? If you did, there is a great deal of pleasure in store for you in the next Paramount-Bray release, which is from the pen of Paul Terry. If you didn't, there is a chance for you to see what you missed.

Farmer Al Falfa's Egg-citement is a story about a wayward duck who breaks all records for laying eggs where they are not wanted. Al Falfa posts a notice commanding his fowl to stop laying promiscuously about the farm and confine the efforts to the nests, but the duck has ideas of her own, and just for spite, lays one on the ground before Al Falfa's very eyes; then she flies to the tree-top and as the farmer approaches, she drops another on the old gent's head and makes her exit before Al Falfa can get hold of her.

The old man after a weary chase falls asleep, and the little outlaw lays a few more eggs in his beard. Upon his awakening he finds the mess, and begins questioning the feathered tribe as to who committed the crime, but they all plead innocence.

To settle the question, he smashes one of the eggs to see what it contains, and to the astonishment of all, a little cow comes popping out, causing great fright and compelling all to take to the tall timbers.

"THE MARRIAGE OF MOLLY-O" (Triangle).

Mae Marsh is seen in another delightful character role in "The Marriage of Molly-O," an exceedingly picturesque, finely-acted Irish story released on the Triangle program. Quite apart from the characterizations given by Miss Marsh and by Robert Harron, who is seen as her leading male support, this Triangle feature is notable for the infinite care that has been taken in presenting the story in typical and realistic Irish settings. The story itself details a pretty love affair of the little colleen who is confronted with her mother after the death of her husband and father with nothing to stand between them and the direst poverty but a pig and a cow.

Miss Marsh plays throughout the entire picture with a keen appreciation of the character, and Robert Harron makes a capital young Irishman. The picture is particularly well photographed and the fantastic scenes which depict the visit of the fairies to the little colleen are not only unusual but decidedly realistic. "The Marriage of Molly-O" promises to be an exceptionally popular summer feature and establishes more firmly than ever Mae Marsh's position as a star in the film world.

GOOD MATERIAL IN "REEL LIFE."

The quest for the unusual of a magazine nature is being successfully maintained by the Gaumont company in its successive issues of "Reel Life," the Mutual Magazine in Film. July 30 will bring to the screen the thirteenth number of this single reel release. The greater part of the reel is devoted to gold mining in Georgia. Although it is not generally known, this southern state has been a consistent producer of gold since the days of the revolution. While in amount no great sum has ever been mined in any one year, yet until the discovery of gold in California in 1848 it was the only source of supply worthy of mention within the confines of the United States. The mines are located in the northern part of the state. The great statesman, John C. Calhoun, was at one time a mine owner.

On the same reel are pictures of fishing on the Jersey coast. As the sharks are now plentiful, spectators will be interested in a battle which resulted in the capture of a baby shark. A drum fish weighing 40 pounds is also landed in front of the camera. There are entertaining camping scenes. The reel is completed by views of "Four Fingered Joe," a celebrated southern negro, who is without a peer in the art of making palmetto leaf fans.

IVAN PREPARING SECOND ALL-STAR PRODUCTION.

Having completed "The Faded Flower," the first Ivan production to be made under that company's new policy of all-star cast productions, Director Ivan Abramson is now busily engaged writing a photodrama to follow this. The story of the new play will deal with a sociological subject as is Mr. Abramson's wont, and will point out some evil in every day life and its remedy. Immediately the scenario is completed, an all-star cast will be selected to enact the various parts required by the drama.

Preliminary scene plots having been already made, elaborate settings are being constructed in the Ivan studio so that immediately the scenario is finished and the cast chosen there will be no delay in the actual filming of the picture. Work on this feature is expected to begin about the 28th of July, and it will be finished in time to be released as the regular Ivan feature for September through the Ivan exchanges.

"THE MADONNA OF THE NIGHT" (American).

Strange adventures which befell a convent girl, who suddenly finds herself alone in a desert and later in a mining town, is the interesting story on which "The Madonna of the Night," a three-part American-Mutual drama for release August 3, is founded.

Nita Davis, a favorite of Mutual release, who in recent months has become exceptionally popular for her work in strong Western roles, appears in the part of "Mary Martin," the convent girl. E. Forrest Taylor appears in Miss Davis' chief support, heading a company of unusually clever players especially recruited for the filming of this production.

"The Madonna of the Night" is founded on a story written by Constance Crawley, long a star of American-Mutual feature releases, and Larry Peyton, who frequently appears in Mustang-Mutual releases. It was placed in scenario form by Karl Coolidge and screened by William Bertram.

The story concerns "Mary Martin," a convent girl return-

Scene from "The Madonna of the Night" (Mutual).

ing to school after her summer holidays. Sitting on the steps of the observation car, she loses her slipper and leaps from the train to recover it. The train, however, speeds on, leaving her alone in the desert. Seeking shelter, she stumbles into a cabin where a band of drunken miners are celebrating Christmas eve. She is saved by "Philip Dean," a rich man's son exiled to the west and later marries him, after a series of strange adventures.

"THE RETURN OF EVE" (Essanay).

Playing one whole reel of consecutive scenes in one setting was the unusual stunt accomplished in "The Return of Eve," featuring Edna Mayo. The action of the whole fourth reel of the play transpires in a ball room. Naturally, a setting with such a bearing on the picture was necessarily a magnificent structure. It required more than two week to build and filled an entire studio at the Essanay plant. More than 300

Scene from "The Return of Eve" (Essanay).

persons—or the largest number ever used by Essanay in such a scene—appear amid this setting.

This five-act feature will soon be completed. President George K. Spoor of Essanay will offer it as one of the most artistic productions of the year, as no pains have been spared in obtaining the most beautiful settings and photography possible.

The story is decidedly clever and makes an ideal film play. The dainty beauty and simplicity of its woodland scenes lend a charm to the play aside from the acting. Most of these were taken in the dells of the Wisconsin River, one of the beauty spots of America. Eugene O'Brien appears in the principal supporting part to Miss Mayo.

"SHE WROTE A PLAY AND PLAYED IT" (Universal).

Many a crime has been staged right under that old Brooklyn Bridge back drop. All the Bowery girls in days of yore were wont to congregate under its spreading arch and sing "The Bowery, Oh, The Bowery," and "The Sidewalks of New York," while sitting on cotton bales and packing cases for atmosphere.

Look at those fearsome waves. Many a poor ruined girl,

Scene from "She Wrote a Play and Played It" (Universal).

many a dipsomaniac has cast himself into their cruel, green depths. That girl with the melancholy cast of features sitting on the packing case at R. U. E. is about to be thrown in by the villain. 'Tis a sad life at best. See, they have coiled a three inch hauser about her neck preparatory to the dastardly deed. Oh, that their foul intentions be foiled!

Even the scene shifters and stage hands take an interest in the stirring scene. See how they gather at advantageous spots to overhear the pronouncements of the heroine. By the way, that girl standing there on the dock in the evening gown is not a real society girl. She is Gale Henry, an actress, who works out at Universal City. In the Universal-Joker moving picture play, "She Wrote A Play and Played It," she takes the part of Miss Scribbles, a country girl who thinks she has a future as a playwright. She is seen appearing in her own play.

Gale co-stars in the picture, which will be released on August 12, with William Franey. They are supported by Milburn Moranti, Charles Conklin and Lillian Peacock. Allen Curtis produced "She Wrote a Play and Played It" from the scenario by Ben Cohen. Miss Scribbles' play, parodaxically speaking, is "so rotten that that it's good."

RIFKIN LIKES UNITY SERIAL.

Herman Rifkin of Boston, Mass., President of the Eastern Feature Film Corporation, who have purchased the rights for New England of the Unity Sales Corporation's sixteen episode serial, "The Yellow Menace" was in New York the past week and saw the concluding episodes of the serial.

"It is a great serial," said Mr. Rifkin, "and it will undoubtedly make a wonderful impression on both exhibitors and the public. The tremendous power of the theme must interest every man, woman and child, and appeal strongly to their patriotism. I congratulate the Unity Sales Corporation and my company upon being able to offer exhibitors so wonderful a picture, with every episode entirely finished so long in advance of the showing of the film."

"LITTLE EVE EDGARTON"—(Bluebird).

The Bluebird release for August 21 is based upon a serial story by Eleanor H. Abbott, that appeared, with great attendant interest, in Everybody's Magazine. The film retains the title of the serial, "Little Eve Edgarton," the name-role being assumed by Ella Hall, with Herbert Rawlinson especially engaged as her leading man.

Robert Z. Leonard prepared the scenario and directed the production. There is a guarantee of beautiful photography, for R. E. Irish performed the cinematography, the beauties of

Scene from "Little Eve Edgarton" (Bluebird).

"The Crippled Hand" and "The Love Girl," earlier Bluebirds, attesting the skill of this expert cameraman.

Most of the locations were found at Coronado Beach, the fashionable California resort, and in the mountains of Southern California some particularly striking natural reflections of ruggedness have been secured. Particularly effective is the photography of a fierce storm on the top of a mountain, showing the heavy clouds of the impending deluge, the fierce winds that snap twigs from tree branches and bend boughs low in the fury of the storm.

Vivid flashes of lightning sear the black clouds, the winds come heralded by banks of dust and flying leaves, and then the cloudbursts deluge man and beast, driving horses in mad stampede down the mountain side, while the human beings find shelter in crevices of rocks, under giant trees or in caves formed in the mountains.

Coronado's famous hotel was used for many interior and exterior views—the broad verandas, massive parlor and rotund architecture and the beautiful grounds surrounding the hotels forming ideal settings for a story without a villain, without a murder or crime of any sort—but with an appeal to the heart, through the preliminary openings of bright comedy to be clenched with a gripping love incident of unusual sweetness.

EXCLUSIVE FEATURES APPRECIATED.

Letters of appreciation are coming in very fast to Moe Streimer, of Exclusive Features, Inc., from most of the Brooklyn exhibitors, expressing their appreciation of the fact that they are being treated fairly during the panic caused to the theaters on account of the infantile paralysis. The exhibitors are getting 50 per cent. discount, during the time that the order not admitting children under 16 years of age to moving picture theaters is in force.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Helping the Exhibitor.

SIX or seven years ago, when there was nothing by the Patents Company and Carl Laemmle on the making end, there was a rule of the Patents Company that nothing should be given the exhibitor other than his film and the bill for the same. Later he was permitted to buy lithographs that cost more than the fifteen cents a sheet that he paid, but even that was nothing compared to the help given and the help that manufacturers seek to give, and yet so little of real value is done by the heads. The exchanges are alive to their opportunities and to their responsibilities. They give the individual manager more help on one picture than he used to receive in the course of a year, and, being close to the ground, they give real help.

Take for example the form letter sent out by the Kansas City V-L-S-E. This is a four-page typewritten letter, the first of which was prepared for "The Battle Cry of Peace," by L. J. Scott, of that exchange. He does not use the extravagant adjectives of the company press agent. He tells plainly and simply what the film is. He gives the exhibitor the data that he can either copy or use as the basis for elaboration. It tells how to handle the preliminary work, both as to press work and direct solicitation, how to do the newspaper advertising, gives hints on novelty work and even how to do the post-press work. The same scheme, Mr. Scott writes, will be used for other extra releases. The Seattle V-L-S-E not only reaches the exhibitors, but Tom North is straining his wrist trying to whip the newspapers in his territory into line. The same holds good with other offices of this concern, with Metro, with Paramount, with Triangle and others, and yet none of these releasing combinations do really practical work from the home office. The home office turns out stuff to please the boss and the chief press man because they know no better. They do not seem to make any intelligent effort to give the patron (the Exhibitor) what he wants. They sell him heralds and go to some expense to get them up. They look pretty, but they are impractical. There is no room for other than the exhibitor's card, no space for the showing of other titles. They get out ready-set advertising, but this must all be used as cast. It cannot be added to or taken from without making a poor job. It is seldom that the description of the film gives the exhibitor what he wants to use. There may be a running story, but there is no adequate description. He must turn to the exchange for this. He is told his coming release is the most thrilling and gripping story ever made, but he is not told what it is that makes the stuff gripping or thrilling and he cannot tell his patrons what it means. Outside of this paper and the exchanges, the exhibitor knows no more about the subject of his books than the patron he is trying to coax into his house. The Universal does put out some good plan books for their serials, but there is no concerted effort made anywhere to tell the exhibitor the things he wants to know. He must turn to the columns of this paper or to the exchange. The men hired to do this particular work fall short, far short, of giving what is wanted. If all exhibitors would make a concerted kick to the home office, in the course of time some of the letters would come to the head of the concern instead of being referred to the press department, and much good would result therefrom. Mr. Scott's four-page letter is worth more to the exhibitor in real information than all the stuff that comes from the home office. The only help the home office gives is generally in the shape of stuff that helps to advertise the brand and make it impossible for the exhibitor to switch services. This is a good idea for the manufacturer, but it is rather trying to the exhibitor to be asked to pay a profit-showing price on something that benefits him only indirectly.

A Convertible House.

W. H. Warneford, of the Gem, Lawrenceburg, Ind., writes that his house has a roof so arranged that he can raise it in five minutes and convert it into a virtual airdome. It was thirty years ago that Pat Harris fixed the roof of the old Bijou theater in Washington so that it might be slid back in warm weather, and yet few photoplay theaters are provided with a movable roof, though the Marathon, Brooklyn, has such a device. They are very handy and a boon in warm weather. Mr. Warneford sends in his program for criticism, but there is not much to criticise. He follows the Kellette style of arrangement, but the program itself is not properly enclosed. If Mr. Warneford will have the program boxed with three or six point rule he will be pleased with the greater prominence the program will receive. He has evidently followed the model in Picture Theater Advertising, but here he uses so many trade advertisements that the program does not stand out. It will be necessary to make it prominent with rule. The typographical display is not good, but in justice to the printer, it should be said that the advertising spaces are so narrow that a good display is almost impossible. Each space is an inch and three-quarters and much of the display type must be the always ugly condensed stuff. The program is well printed, however, on good stock, with dated days and all the other good points. With the change mentioned Mr. Warneford will do well to let the present arrangement stand until he is ready to add four more pages and run some house and film chat. With all that advertising he should be able to do this presently, when he has shown his advertisers that the program will bring results. He can double the price and the space and make it eight or twelve pages.

An Optimist.

At this writing it would seem that George Editor Carpenter is an optimist, for he is talking about what to do for hot weather and at the moment it doesn't look as though there would be any hot weather this side of the grave, no matter what the chances may be in the other land. But he makes one capital suggestion that does not apply solely to hot weather when he says:

> Take a day off and sit on the back porch at home and play you were a motion picture enthusiast. While so engaged figure out just what appeals to you most. Then take the wife to your own show that evening and look at it through the eye of a patron. Forget for once that you are the boss and look at your show, the house, its appointments and the crew on the floor through the eye of the public.
>
> Then when you are the boss again just bear this in mind: Your greatest expense is your empty seats. Figure out the best way to fill them and keep them filled.

In another story he gives out this other chunk of wisdom:

> Don't spend more money in giving what some exhibitors call "a better show," which being interpreted by them means additional reels. If you increase the length of your show you run great risk in tiring your customers, for, as we have remarked before, motion pictures are designed for amusement not hard labor.
>
> Give your clientele quality, not quantity, and if you give them a high class show and still play to empty seats spend your money in advertising not in more film.
>
> This may sound like rank heresy for a film exchange to advocate such a policy because we are here to rent film, nevertheless, we insist that a seven-reel show is long enough for anybody, so spend more money in advertising in the newspapers, on the bill boards and through the mails.

He is there to rent reels, but he knows that there is no use trying to rent reels to a bankrupt, and he knows that the ten and twelve-reel man is just around the corner from the bankruptcy court, so he talks fewer reels in order to be able to rent those seven.

Also he seems to be getting letters from Jack Nash. We wonder how he does it.

Now a Time Table.

Walter H. Brooks, of the Auditorium, Coatesville, Pa., has evolved a time table form. His middle page is set as a whole with two wide panels for the program and a narrow column for talk. In the latter he now runs in full face this arrangement:

TIME TABLE

Afternoons

2:00 Short Subjects
2:45 The Feature

Evenings

7:00 Short Subjects
7:30 The Feature
8:45 Short Subjects
9:15 The Feature

Saturday

6:30 2-part Comedy
7:00 Pathe News
7:15 The Feature
8:30 2-part Comedy
9:00 Pathe News
9:15 The Feature

We try to follow this schedule. Subject to change.

This seems to work very nicely, better than Stanley Mastbaum's at whose suggestion the time table was set in. We like best the time table figured daily for the particular reel shown, but for a general table this does well.

Why Not?

A western exhibitor writes complaining that while he would be glad to use the ready-made cut and that advertisements supplied by the producing companies, most of them are planned to give too little room for his own announcement. "I use ———— each week along with three other reels," he writes. "If I use the cuts supplied by the ———— company, I am not able to announce the rest of the program in the brief box allowed for the house name. I want to use these cuts; in fact, I need them, but to work them into my space I have to cut my advertisement in two." We have frequently commented upon

the use of part ready-made cut and part type in combination, but we are willing to suggest a remedy, as well—two remedies, in fact. These cuts should be made in two sections, top and bottom, the top portion carrying the announcement of the subject and the lower portion serving as little more than a tail piece, mortised for house name. These cuts should start to run down the sides with the top or bottom rule and taper off, or they should be so framed that standard brass rule can be used to gain a panel of the precise length needed. The American Type Founders work this latter scheme with several of their ornaments, the ornamental matter tailing into standard brass rule, and it would be as easy for cuts to be made that end with 2 to 6 point rule to be carried down the page to meet the tail piece. This would greatly increase the usefulness of the cut and perhaps increase the sales. For that matter, it would then be possible to supply stock tail pieces and furnish only the headings to be used in conjunction with these.

More Wilby.

Here is more good program stuff from R. B. Wilby. This should have as wide a circulation as his "phonograph" stuff of a couple of years ago, which is still going around.

MAKE IT HOME.

The word "home" in our language has a deep and wonderful meaning for which there is said to be no equivalent in any other tongue. It's a small word as words go, but despite its length it stands for more perhaps than any in this language; countless joys and pleasures, fond recollections and the place where our happiest hours have been passed. We want you to have somewhat similar feelings about the Strand, a theater which we tried to build and try to operate to give you every comfort and every pleasure.

And just as you feel privileged to make suggestions at home, so do we want you to feel that you may make them here. The Strand is actually yours. If there is anything you don't like, or any way we can make it mean more to you, we want you to say so.

Changed.

The Third Street theater, Easton, Pa., which has stuck to one program form for a long time, now changes over and uses something like its sister house, the Lehigh Orpheum did, but does not get as neat an effect. They should send over to South Bethlehem for an old copy and follow that style, which has proven good enough for many other exhibitors to copy. And when they copy, they should date the days in proper form. The change is a good one, save that they do not make it neatly.

Helps to Exhibitors.

The National Poster Company, Chicago, sends in samples of their lithographed streamers for various feature services including Triangle, Pathe, World, Metro, Paramount, Fox, Kleine and Mutual. These are ten feet long and thirty-two inches wide, two colors, and sell for only thirty cents each. They work well as a house banner, making it possible to paste on a stretcher or board and have a uniform display across the front or over the sidewalk, and they can be used, as well, where space permits, to top a bill board display of lithographs and hold the set together. At the price it is cheaper to have your own fresh banners than to hire painted cloth signs. The work is artistically done and the color combinations are striking and yet not too violent. The company writes it is supplying about half of the Chicago theaters now and has worked up a large business in other parts of the country and Canada through the medium of the small advertisement it carries in this paper, and it is planning to turn them out on a larger scale than ever. New paper is always desirable. There is nothing convincing to a house that is using second hand material, and this banner stunt is one of the most useful helps we have seen lately.

Celebrating.

The Cumberland, Brooklyn, has been aniversing, and got out a neat eight-page and cover anniversary program. There is only one foreign advertisement, a page for the piano house supplying the theater, a little talk about the house and its manager, Francis A. Magan, and the programs for the week, arranged as regular programs should be. The program pages are not as well set as the standing of the printers employed would suggest. A paneled page would have been better and more in harmony with the rest. An excellent cut of the house is shown, and it is a very handsome front at that. It might be suggested that a word of thanks for past patronage would not have been amiss. The house is spoken of, but there is no tribute to a loyal patronage and this is always in good form at festivals.

In Summer Dress.

The Lehigh Orpheum has cut down to a D. K. card for the summer, a slip 3 by 5½ inches with the titles, house name dates, but not dated days. It is mailed out in envelopes, but is a door knob because it is punched so that it may be hung up. The Crescent, in the Bronx, has also turned to a card for the summer, but uses post cards. With paper climbing up, it is safe to predict that others will follow the example.

A Filing System.

George A. Bleich, of the Empress, Owensboro, Ky., sends in his idea of a filing system, which we pass along, though we are not very clear as to what Mr. Bleich does with his material before it becomes live. He writes:

What might be of interest to a great many exhibitors is a method of one in clipping and filing press notices and reviews of films in order that they may be readily accessible when needed.

An ordinary ledger index is first used in which the matter is filed when clipped from the various sources embracing the trade journals, newspapers and the press stuff furnished by the producers. Obviously the exhibitor confines himself to his own programs.

Next a compartment about 12 inches deep by 12 inches high by about 18 inches in width, containing a pigeon hole for each day for two weeks is employed. This should be placed handily above one's desk. Now presuming your's is a daily change policy and that you have clipped your matter well in advance, you will turn to the ledger index and select therefrom all the items that cover your attractions for the forthcoming week placing same in the compartment in the shelves allotted to Monday, Tuesday, Wednesday, etc., in their proper order. Your compartment cabinet needs to contain enough pigeon holes for two weeks because presumably one side contains the matter for the present week while the other is free to receive that for the forthcoming week.

This enables one to lay hands quickly and readily on the matter needed in preparing items for the newspapers, your house organ or your program. Adapt it and you will find it a very handy system.

About the best scheme would be to use folders such as are used for filing correspondence. These are numbered, say from one to one hundred. As the matter comes in it is clipped and placed in the proper folder. Long before the hundredth folder is full, number one is empty and its number can be reassigned to another subject. We like best, however, the scheme advanced in Picture Theater Advertising.

What is *your* system? If it's new, let's hear about it.

For the Cry.

The Nicholas theater, Council Bluffs, Ia., sends in some photographs of their special lobby for "The Battle Cry of Peace," together with a program. The photographs will not be reproduced as they are not deep enough in tone, but they show a very neatly dressed lobby with stacked arms and a stuffed eagle. Flags are used above the entrants with pennants at the sides. The screen was also draped in the colors. The program merely gives the cast, synopsis and a few facts about the film. It is well printed and well written, but it perhaps might have made a little more noise.

Anything.

The Lyceum, Monticello, N. Y., has not found a way to saddle stitch its issues yet, but it is improving the text. A recent issue announces that Canadian money will be accepted at face value, though Monticello is in the southern tier of counties. One effective stunt is a picture of the two theaters in Monticello. A new stunt is the familiar "hidden names." In this sentences are printed and by isolating a certain section the name of a popular photoplayer is given. No prizes are offered; the fun of the thing is its own reward; which is the better way.

Go to It.

If you have an officious censorship and your patrons complain, tell them about it. Here is a rather long extract from the Regent (Pittsburgh) program, that is just about the right way to handle things.

In justice to ourselves a word of explanation is due regarding "The Evil Thereof," the attraction at the Regent Monday and Tuesday, the 12th and 13th. As a starter, let us inform you that when the picture first went to the Board of Censors, it proudly acknowledged to 5,000 feet in length. When it came off the operating table and dragged its weary length to the various exchanges in Pennsylvania, it has lost just 20 per cent. of its length and about 90 per cent. of its strength.

Many of our patrons went away puzzled as to what it was all about. And the producer and the exhibitor gets the blame for the production when the real blame lies upon the Board of Censors. We have no quarrel with the personnel of the Board of Censors. Miss Wrenshall, the local representative of the Board, is most obliging, and a clean-cut little lady, but her duties are plainly set forth. It is the entire system of censorship which we are against, for there is no argument in favor of it that can be brought into the full glare of publicity and stand the examination. Then some doubtless noted that we advertised for Wednesday and Thursday, "The Scarlet Woman" and the posters read "The Worldly Woman." For why? Dear reader, had we not changed the paper in accordance with the Censors' dictate, it would have meant heavy fines and a court suit to defend. So you see that the exhibitor's business is not "all beer and skittles," as our friend Dickens said.

Wait until the patron is made to realize that lots of times the poorness of the picture is due to the censors and not to the producers and they will be making the censorial heads into billiard balls of the finest quality. Do not loudly declaim against the censoring of pictures. Just tell how it sometimes makes for poor programs and the public will do the rest. Practically every intelligent and universal campaign against the official interference has been successful. The trouble is that in most places there has been no concerted movement and abuse, rather than argument, has been the main feature.

Another Cinema Sheet.

The Thompson-Thanhouser Co., of London, sends in its booklet, rather late, but still welcome. It is a sixteen and cover issue with the stories of the films and plenty of short stuff for the house program about Thanhouser plays and players, together with notes from the various provincial branches. It is a sightly issue, on good paper and finely printed. It is issued monthly and covers the weekly releases for that period.

Starting in.

The Strand theater, evidently, at Muncie, Ind., since it speaks of "Muncie," gets out a neat program for its opening, with a Hennegan cover and sixteen inside pages. It calls it "the Strand Magazine and

announces its permanency, though we have seen but one belated issue. It is well written, with some clip stuff from these pages and good original house talk, and probably it just happened that a scene from "The Feast of Life" was put alongside an advertisement for Bolte's delicatessen without a separating rule. One good column runs amusing clips from the rural papers. There is enough in the issue to interest and get the reader to digest the house talk. There should be somewhere in the front part of the book, preferably on a right hand page, a full program for the week. There is too loose a construction and the make-up jumbles text, program and advertising. Possibly this was left to the printer to arrange and he ran the pages to make for speed and ease in paging the type. It pays to take a little pains to get a layout that looks like a real magazine. The stuff is there. It lacks only arrangement.

Udells.

Dave Udell, of the Majestic, Paxton, Ill., likes to start a news story on the first page with a reference to the advertisement on the back page. One of his recent stunts in this line is a two-line head in conformity with the rest of the paper make up. It reads:

MRS. W. H. OPPIE DROWNED.

Mrs. W. H. Oppie of Chicago, who has been a visitor in this city for the past few days, was drowned yesterday at 4 o'clock, five miles southeast of this city. She and several Paxton friends were on a little outing when the sad accident occurred. They left West Ottawa road early in the afternoon in a large automobile to enjoy the afternoon among the trees and flowers. They spread a large table cloth near the bank of the Vermilion river, which has its source thereabouts, and were about to enjoy an impromptu feast when (Con. on back page, upper left hand corner.)

Following the reference over to the back page we find the continuation line at the top of the Majestic advertisement, set in two column measure. The continuation reads:

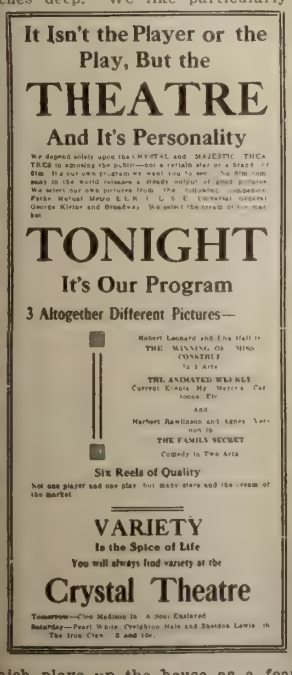
(Continued from First Page.)

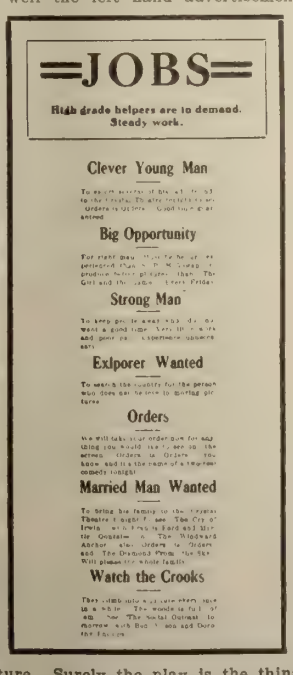
One of the ladies suddenly exclaimed, "My, I'm Glad Graustark is going to be shown in Paxton."

Mrs. Oppie fell back and was drowned in tears of joy. Her recovery was not as sudden as was expected but never-the-less she rallied in a short time.

"For goodness sake," she exclaimed, "it gives me great joy to know that I finally can see the play I have heard so much about. It was shown in Chicago for several weeks but the theater was so crowded I could not secure a seat."

Most of the Majestic advertisements are two tens, and the style is changed for each issue. Two of them are reproduced here to give a general idea of their layouts. Both are two columns wide and ten inches deep. We like particularly well the left hand advertisement,





which plays up the house as a feature. Surely the play is the thing, but the proper plays can be identified with the right house and give the impression that the theater is what makes the plays good, and for that matter the play must be given in a suitable environment or it is not enjoyed.

Want a Design?

H. Z. Laws, of the Beach, Chicago, Ill., writes that he is changing the front of his two color program, lately described, and wonders if others would be interested in the designs he has had submitted. Might be a chance to pick up a design that pleases you cheaply without bother. Write him direct.

Mr. Laws sends for a picture theater advertising because we happened to mention it in a letter. We wonder how many others have overlooked the advertisement that has been running down in the southeast corner of the last page of this department for more than a year now. A staff man with one of the biggest advertising agencies in the country has been told off to do some photoplay theater advertising in the fall and he writes: "I've found time to spend some very profitable hours with that book of yours on advertising and it's some achievement. It's brimful of ideas, most of which are adaptable and suggestive at the same time. I doff my derby." Have you your copy?

Chautauqua.

Some one recently wanted to know how to work against or with the Chautauqua. Charles O. Brown, of the Manring and Amusu, Middleboro, Ky., offers a reply in a recent issue of his Reel News, in which he meets the local situation. Follow Mr. Brown and you are about right.

> Quite a little circulation is being given the rumor that we are opposing the coming chautauqua and that we are doing all in our power against it. This rumor no doubt originated through the fact that we have placed on sale a little book of tickets for the week beginning June 19th.
>
> Right here we wish to state emphatically that the rumor is absolutely unfounded. We also wish to state that we are in no way opposed to the chautauqua; on the other hand we favor it and are trying in every way possible to co-operate with it. In evidence of this we ask you to turn to our program page, in which you will find that we have arranged our hours of performances especially for this occasion. You will find that we are trying to interfere as little as possible with the hours of the chautauqua, both in afternoon and evening.
>
> We would have been pleased, had it been possible, to close down our houses entirely for chautauqua week. Our patrons probably remember we did this last year. But circumstances are different this season. In the first place we have a program that we could not possibly cancel. Our contracts with both Paramount and Triangle are not subject to cancellation. In the next place, were it possible to cancel, we would regret exceedingly to do so on account of the quality of the pictures booked. We have had the Billie Burke picture booked for three months and it would be at least another three months before we could get it again, were cancellation possible.
>
> Now in regard to the little books of tickets. Our reason for putting them on sale is simply this: We have noticed many times in the past when other attractions were in the city, that people seemed to forget entirely that there was such a thing as a picture show in the town. This is human nature—we can readily appreciate anyone's view under such conditions.
>
> The picture show is here to stay, at your service any time. The other attraction is here for a few days only, and of course everyone likes the change. We understand human nature, we think—and that's just why we put the little books on sale—just to remind people that the picture show that has served you so faithfully all the many past years is still here, plugging away, ever at your service.
>
> Many people would never have learned of the change in hours so as not to conflict with those of the chautauqua. Advertising the change would have done very little good. But by going from house to house selling the little book of tickets, everyone has been informed and we are all happy. We look for record-breaking crowds and we certainly hope the chautauqua will be likewise favored.

The coupon book in this connection is something new to us, and it looks like a good idea. The Chautauqua is a big noise in many sections of the country. Like the circus, it takes a lot of money from the regular amusements, but even the Chautaqua cannot object to this scheme when it is so clearly and nicely explained. If you have not had your Chautauqua visitation yet, try and report, please.

Got it from the "Kink."

Jay Emanuel, of the Ridge Avenue, Philadelphia, writes that his "free ticket" recently reproduced here, did not originate with him but with Julian M. Solomon, Jr., of the Morosco press department and known to his friends as "Kink Solomon." On the other hand—the hand used to advertise "The Mysteries of Myra"—that was his invention. Next time Mr. Emanuel comes to New York, if he will call around we will present him with a Fireman's shirt. That is better than a free ticket. His latest is, "Those who toil should see Those who Toil," which is a Lubin feature. Not at all bad for a man who only works after the show.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Dreams of the Future.

VACHEL LINDSAY, the poet-author, in a recent letter touches most interestingly on his dream of the future. Like his valuable book on the photoplay, Mr. Lindsay advances theories that seem almost fantastic, yet there is real merit and no little common sense in the suggestion he makes for a photoplay school. He writes:

> If there is a Joseph Pulitzer school of journalism, there should be some photoplay magnate to remember your new learned profession in his will. The suggestion of a University might not be precisely the one, but certainly there should be some permanent headquarters, or museum, where every great film can be studied by serious students, with competent lecturers, etc. I never see a stunning piece of work without wishing that there was some way of keeping it on file where I could see it as often as I read my favorite poems.

This sounds absurd at first reading, but studying the subject, it seems wholly practicable. The student of literature can, at small expense, build up his working library and supplement this intimate collection with the public libraries. The student of painting can procure photographs for his home study and see the work of the masters by visiting the art galleries. The sculptor can study in the same way and music offers vast opportunities to its followers, but where can one make a serious study of photoplay? Where, for instance, can one *study* "Judith of Bethulia," "The Death of Mozart," "Cabiria," "Quo Vadis," "The Life of Moses," and other splendid examples? Not in the theater, save perhaps in torn and rainy prints that have endured since the first issue. Not in reissue, save only as they chance to come to a certain theater on a day convenient. The scripts from which these plays are made are probably non-existent to-day. Assuredly they are not available to the student.

Suppose that someone did endow a University with a chair of photoplay, and suppose that a man who knew his business and not a grafter was placed in that chair. Prints could be purchased and stored, to be run as occasion demanded. Copies of famous scripts could be bound and placed in a library for study. The student could see the film run and then, visiting the library, examine the script; perhaps even the test scripts and the final version. More might be done. A first print of the subject might be compared with the cut print as finally released. Special reels could be made showing studio methods, perhaps half a dozen of the better known directors could be induced to stage the same certain scenes written especially for the purpose, and these various versions shown in order that the treatment of the script in action might be understood. The cost would not be prohibitive. It might not even be great. The only trouble is that few men in the business give promise of dying rich, in spite of the millions they have made. Yet here, too, is the clincher to the argument. These men might have continued to acquire wealth if, five years ago, they had given proper thought and attention to production instead of to the exchange end; if *then* they had prepared to meet the demand for better stories that now has become imperative. Mr. Lindsay is a poet and therefore, supposedly, a dreamer, but he has outlined a scheme that some day *must* appeal to hard headed business men. There is a brewer's college, innumerable technical schools of all sorts. Why not the Lindsay Museum of Photoplay, where the real student can gain the same careful preparation that is afforded the brewers of beer, the growers of corn and the builders of bridges? It must come in time. Now is the time.

Humorous.

One of the funny things of the hot season is Maurice Tourneur's recent article in Motography entitled "The Play's the Thing." It seems only the other day that he was remarking that all he needed was a bare suggestion from the author; hardly a synopsis only. Now he remarks that he believes in "even greater reward for the creative genius who writes our plays."

Plot, Yes, But—

In writing comedy, plot is as essential as it is in drama, but be careful not to get so much plot that you have no time for the comedy. There must be a well defined argument to the story or it is not a story at all, but where all of the action in a drama is used to tell the story, by-play must be given greater prominence in comedy.

THAT SOLD SYNOPSIS.

(Concluded from last week.)

85—Larger view—Deane caressing Caprice, she nervous—Deane kisses her, Jack reaches her, angered, yanks Deane away, the men glare at each other. Caprice gazes with admiration at Jack—Deane turns away with sneer—Jack speaks—Cut.

SUBTITLE—"I'll thank you so much to give this to Mr. Edmunds. Tell him it was too late to stop. And for you—I—I wouldn't run away if I were you. It gets one in bad."

(Back to scene)—Caprice studies, smiles sadly, takes bundle, turns away, Jack watching.

86—Automobile, showing party, signpost and Jack still watching. Girls laugh, Deane rather crusty, girls finally land a bundle at Jack. He turns, gets into car, backs back—looks up hill with others.

87—Road. Caprice walking along, lost in deep study—she turns, looks toward camera, startled that she is seen, turns, runs.

88—Back to Party—All laughing. Jack rather nervous—they drive away.

Note here how technique played its part; how the author's construction was used where it could be used; how the action was made convincing and the love interest advanced (because this is the first time that Jack has met Caprice), and his idea was not changed a particle:

76—Crossroads, with guidepost, shooting so we only see good good road—Auto drives in and stops—All look about—Jack gets out followed by Deane and look over post—They have lost way and don't know road—Shake heads—About to give up when girl speaks—Boys look at her and she points off and they see.

77—Road—Showing bad road—Caprice running along.

78—76—Men looking off—Look to girls and one says—"Call her"—Jack does.

79—77—Caprice runs on and stops, startled, holding doll.

80—76—All on—Jack calls Caprice to him.

81—77—Caprice on and looking off—Thinks and finally exits.

82—76—All on—Caprice enters and Jack speaks to her as Deane tells girls, "She's some looker, eh?"—They nod "yes" and as Jack points to signpost asking Caprice where road leads to, she replies:

Cut-in TITLE: "It don't go nowheres, it's been throw'd up for years. It's a road to nowhere."

(Back to scene)—Party laughs and Deane looks toward ground—Sees.

83—Closeup of ground where a fire had been built.

84—76—Deane looking down, stoops.

85—83—Closeup of ground at dead fire—Hand reaches in and takes piece of charcoal.

86—76—Deane rises from ground with piece of charcoal in hand—Exhibits it and climbs on seat beneath signboard to write.

87—Signboard—Closeup of Deane writing WHERE on signboard under NO to make sign read "Nowhere."

88—76—Jack talking to Caprice—She hides doll—He looks at it and takes off his hat.

89—Closeup of Caprice looking at Jack.

90—Closeup of Jack looking at Caprice. Smiling.

91—96—Full set—Deane finishes sign—Dismounts and talks to girl—Jack excuses self, gets bundle from car to give to Caprice—Deane comes to Caprice and tries to get fresh as Jack gets bundle and turns back, sees Deane, sore, rushes at him and pushes him away—They have angry words and finally Deane turns to girls and all laugh as Jack talks to Caprice who points off.

92—Flash of Edmunds' shack.

93—76—91—All on—Jack and Caprice exit as the rest look after them and kid about it.

94—92—Jack and Caprice enter—She tries door—Locked—Jack looks in window and she looks about.

95—76—All on—They look off and get sore and call off.

96—92—Jack and Caprice on—He looks off, then at watch and says to Caprice:

Cut-in SUBTITLE: "I wouldn't run away if I were you—Runaway girls get in bad."

(Back to scene)—Caprice nods head "yes" and Jack exits—She looks after him—Thinks—Looks back and smiles sweetly.

97—76—All on chattering as Jack enters—Girls sore and kid him about Caprice—He gets into auto—He tells them "Be quiet"—Stands up, looks back and tips hat.

98—92—Caprice waves bye-bye and turns away shyly.

99—76—As Jack puts on hat car goes out of scene, throwing him into seat with bump.

100—92—Caprice looks after car and sighs—Says "Ain't he grand"—Sits on stoop.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

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Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstratd to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents in stamps (less than actual cost), will receive carbon copy of the department reply by mail, without delay. Special replies by mail on matters which cannot be replied to in the department: one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive editor should get a copy of these questions. You may be suprised at the number you cannot answer without a lot of study.

Question No. 148.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you regard as the best safety guard or guards against panic in case of fire? When the law prescribes minimum age at which a man may operate moving picture apparatus what age do you favor? Give your reasons in full.

Roll of Honor on Question No. 141.

Question 141 brought out some remarkably complete dissertations on incandescent lamps. Wilson Hays, Barton, Md., for instance, sent in a thirteen-page well-written and very complete article; also there were others almost equally excellent. The publication of all that matter would, however, consume a great deal of space, and I do not believe it would serve any correspondingly good purpose.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas; F. F. Bell, Palestine, Texas; Wilson Hays, Barton, Md.; Edward Marshall, Vancouver, B. C.; Manuel Nosti, Tampa, Fla.; C. E. Linstruth, Carthage, N. Y.; W. B. Allen, Edmonton, Canada; L. Pagenhardt, Westernport, Md.; Thos. J. Maloney, New Bedford, Mass.; Jamie McAdoo, Hamilton, Mo.; J. L. Arnold, Bellingham, Wash.; and one unsigned.

I have selected the reply of Brother Marshall as best suited to the requirements of publication.

Reply to Question No. 141.

By Edward Marshall, Vancouver, B. C.

The Question:

What do you understand by a carbon filament lamp? By a metallic filament lamp? By a Mazda lamp?

The Answer:

A carbon filament lamp is an electric incandescent lamp having for its light source a filament of some carbonized material which is made to glow in a vacuum by the passage of an electric current.

A metallic filament lamp is one having a metal wire filament. The metal usually employed in the manufacturing of these lamps is tungsten and tantalum, although many others have been experimented with. The method of making these filaments is complicated. After several processes the metal is reduced to a paste and forced through diamond dies, and thereby made into a very fine wire. Another process is: a tungsten layer is produced on a carbon core; that is, the core of the filament is of carbonized material and tungsten is plated on, as it were. When the filament is completed it is mounted in a glass bulb and a vacuum is formed.

Mazda is merely a trade name for a certain make of metallic lamp, just as it might be Osram, Laco, or anything else.

The Southern and Western Trip.

As announced some time ago, the editor will make a trip covering the entire south, west and a portion of the north next winter. It is necessary that announcement of the route be made at this time because once the itinerary is made up it will be impossible to make any changes. Until that time I can add cities or eliminate them. The first thing to find out is what towns desire to hear a lecture on practical projection. The lecture has already been heard and approved, and in many places enthusiastically approved by a large number of Operators' Unions and several Exhibitors' Leagues.

The Moving Picture World is bearing the expense of this trip and is doing so because it believes that a personal meeting with the Editor of this Department will afford many opportunities for discussion of individual problems that will supplement the work of this department of the paper and be helpful to many operators and managers in the points visited. Moving picture men everywhere are coming to realize more and more that the prosperity of the whole industry and of the individual theater owners and employees can be increased by a greater excellence of projection in our theaters, hence our desire to do what we can in this Department and through this lecture. It will cost those cities located on the main route nothing except the trouble of arranging the affair. The lecture is usually delivered at midnight, after the shows have closed. Some of the organizations serve a banquet, some a lunch, some make it a smoker, and some just a plain meeting . What form the meeting takes is immaterial to me. The only thing I insist on is that EVERY POSSIBLE EFFORT BE MADE TO GET A FULL ATTENDANCE OF ALL MANAGERS AND ALL OPERATORS IN EACH CITY.

This article may be taken as a direct communication to Exhibitors' Leagues and Operators' Unions in the cities named, and I shall expect to hear from those who want me to come. *It is advisable, where possible, that Exhibitors' Leagues and Operators' Unions join hands in this affair,* because it is of equal interest to both. Cities lying off the route can secure the lecture if they write within the next sixty days, but it will be necessary for them to pay the expenses from the nearest railway point. I make this offer because in one or two cases Operators' Unions, which presume their cities to be off my route, have asked me to come, and have voluntarily agreed to stand the expenses of a visit. The only expense in these cases will be the expenses from my nearest railway connection.

The main route as planned is as follows: Richmond and Norfolk, Va., Raleigh, N. C., Columbus, S. C., Augusta, Ga., Charleston, S. C., Savannah, Ga., Jacksonville, Miama and Tampa, Fla., Macon and Atlanta, Ga., Chattanooga and Knoxville Tenn., Louisville and Evansville, Ky., Nashville, Tenn., Birmingham, Montgomery and Mobile, Ala., New Orleans, La., Memphis, Tenn., Little Rock, Ark., Oklahoma City, Okla., Fort Worth, Palestine, Houston, Galveston, San Antonio and El Paso, Texas, Los Angeles, Santa Ana, San Diego, Fresno, Stockton, San Francisco, San Jose, and Sacramento, Cal., Portland, Ore., Tacoma, Seattle and Bellingham, Wash., Vancouver, B. C., Spokane, Wash., Boise City, Idaho, Salt Lake City, Utah, Pueblo and Denver, Colo., St. Joseph, Mo., and Omaha, Nebr.

From Omaha eastward my route will depend upon circumstances. I can go either via Des Moines direct, or I can go north via Sioux City, Minneapolis and St. Paul, and then back down, taking in Des Moines and eastern Iowa, including the Tri-City, up to Milwaukee, and thence east. That plan is not yet settled, and won't be until I hear from the organizations in that section.

As to the time for making this trip, I cannot tell yet, but the start won't be made until the latter part of October; that much is certain, the next sixty days being given over to making a final decision as to just what cities will be included. It is up to you, gentlemen. Let us hear from you.

Projection Fairly Good.

G. A. Yager, Anadarko, Okla., sends answers to four of the questions, and says:

> Things in this part of the country are in good shape, also projection is fairly good. I was talking with a member of the Oklahoma City local recently. He says the union is making very good progress. They have a school in connection, and he assured me that if you ever stopped over in Oklohama City you would be given hearty welcome.

Well, for the benefit of the Oklahoma City brothers, I expect to visit that city next winter if all goes well. I am always glad to receive reports of good projection. The answers to the questions will, of course, receive due consideration.

An Arc Fighter.

Harry Saulitch, whose address is 5th Infantry Hall, Empire, Canal Zone, which same will change to Chittenango, N. Y., care F. R. Cook, No. 40, after July 4th, says:

> I am an old arc fighter of the Canal Zone, and apply to you for assistance in procuring a position in any city of the States. Am now operating for the 5th Infantry, but must withdraw on account of ill health. Have had several years' experience previous to this, and am able to furnish good references as to ability. Excellence of work on the screen guaranteed.

I would be glad to help Brother Saulitch, but I am entirely out of touch with the job-getting end of things. I used to do a lot of that, but there were so many failed to make good that I gave it up. Brother Saulitch's address is given, however, and interested managers can address him and carry on their own negotiations.

A Few Remarks.

John Griffiths, Ansonia, Conn., says:

Just a few remarks with regard to article on Spherical Aberration, page 2234, June 24th issue. Figure 1 is an attempt to show the effect of spherical aberration in the secondary beam, as it exists in an exaggerated form in the primary beam. I say "an attempt" because I don't think Brother Martin has shown the rays in the secondary beam correctly. For instance: Between A A in the primary beam and the aperture we have five pairs of rays crossing the axis at different distances from the objective lens; therefore, instead of all these rays crossing the axis again at A' A' in the secondary beam, as shown, they are crossing the axis at different distances between A' A' and the screen. One pair which cross at or near the aperture will not meet again until they reach the screen. Had Brother Martin showed the rays correctly, he would have duplicated the idea conveyed in my own drawing, page 617, October 23, 1915, issue, in diagram No. 4, except that only two aberrated rays were shown in my drawing. Another discrepancy I note in Brother Martin's drawing is that, taking the extreme rays which reach the objective lens, they each come from the second exterme ary of the condenser, therefore when they rach the narrowest point of the secondary beam, which is the condenser, they should pass A' A' a considerable distance apart. However, the practical result of spherical aberration remains the same, viz.: uneven illumination at the spot. The effect due to spherical aberration is, however, considerably overrated. Spherical aberration has its advantages as well as disadvantages, the same as in certain classes of photography, where it is taken advantage of. Of course I mean as applied to the condenser system only. The advantage which I at least claim for spherical aberration in the condenser is that it blends any irregularity in the illumination of the crater. (I don't believe, Brother Griffiths, that this is altogether true, nor do I believe there is sufficient spherical aberration in a condensing lens of good quality to amount to much, and, while I may be wrong, I believe what effect there is is altogether bad. I cannot see that the possible blending action you speak of is going to overcome the ill effect. I grant, however, that with cheap, poor grade condensers, or condensers having uneven density the spherical aberration effect may be sufficient to work considerable damage to the ultimate result on the screen.—Ed.) The spot at the aperture is a little larger than the image of the crater would be through one point of the condenser, because each point of the condenser does not deliver the image of the crater to exactly the same position, the amount of displacement from a central point and an extreme point being about ½ inch. It is spherical aberration which causes this. (If you are right in your estimation of ½ inch, then I am wrong, but I do not believe you are correct, possibly except with a poor grade of condenser.—Ed.) If an operator will take out his slide carrier and punch a ¼-inch hole in a piece of cardboard about 8 x 4 inches, so that the hole will pass across the face of the condenser as he shoves the cardboard along, he will see his spot move and the extent of the movement will indicate the amount of spherical aberration present in the condenser. (Aha! That seems to be something of real, practical value, and something which any operator can make an intelligent test of for himself.—Ed.) This proves that the spot at the aperture is made up of a lot of smaller images incorrectly superimposed, and, answering our friend, Brother James, when he says the crater ought not to be in exact focus at the aperture, the harsh effect of an exact image of the crater is overcome by the effect of spherical aberration blending out the defects that may be present in the actual crater.

All right, Brother Griffiths. Mebby you are right, mebby so. I commented on your letter as I went along, but when I struck that test stunt I had a notion to strike it all out. We will let it go through as it looks, however, and I imagine a good many operators will be shoving a piece of cardboard across their condensers before long. I shall be glad to hear some of the results of these tests, and what operators deduce from the same.

They Sell in England.

B. F. Stevens & Brown, Trafalgar Square, London, England, says:

We have just sold the last copy of Richardson's Handbook we have in stock. Please send us a duplicate consignment by book post.

The editor was very much swelled up at a remark made by our London correspondent in a recent letter. He said, as nearly as I can remember the exact phraseology: "Thanks to articles purloined from the projection department by the English cinematograph trade papers, Richardson is the most trusted man in the projection field in all England."

It is, of course, highly gratifying to know that one's efforts are thus appreciated in lands across the sea. My Handbook is having an increasing sale in England, although from the English operator's point of view it is a very expensive book.

Cuts Out Its Heart.

C. E. Wheeler, Lebanon, Ind., writes:

The first thing I do when I get the World is cut its heart out—meaning, of course, the projection department—which I keep on file, and it's no wonder, because the department certainly has helped me very greatly.

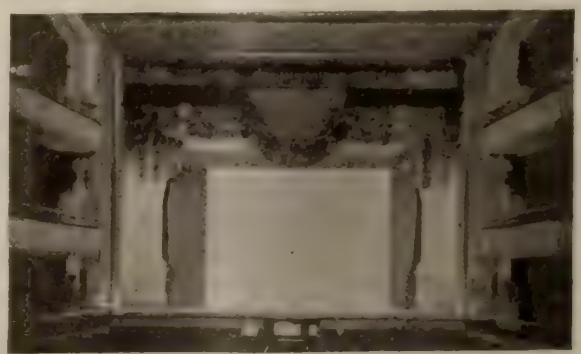
That is all right, brother, but why not keep the whole paper? We naturally are mighty proud of the department, but still it is by no manner of means the whole thing, and there is oodles and gobs of other good stuff in every issue.

Orpheum Theater, Allentown, Pa.

The Orpheum Theater, Allentown, Pa., presents an example of an ideal fireproof playhouse. The usual bill comprises three vaudeville shows a day, with a reel of pictures between, before and after the same; also occasionally three or four-reel features are shown. The seating capacity of the house is approximately 1,300; prices 15, 25 and 35 cents. Distance of projection is 63 feet 4 inches, with a 21-foot 3-inch picture, which same is altogether too large. A much better gen-

eral result would be had by cutting the size of the picture down at least 5 feet in width.

The current is alternating, and the management have installed a Westinghouse motor generator set for converting the three-phase A. C. to D. C. at 75 volts, which, however, necessitates the breaking down of the D. C. voltage to the value of between 50 and 55 required by the projection arc. The resistors this makes necessary are well ventilated, and have ten steps for adjustment purposes, thus allowing the operator to secure any light value he may desire within range of the apparatus. The motor generator is what is known as a "two-light" machine, meaning that it will carry the two arcs temporarily during the period of change-over, and during the period of warming up the carbons prior to the change-over. This set was run from 2 to 11 p. m. every week day and during one whole week, which means that the motor generator set was worked to its full capacity during all these hours. The result was, I am told, excellent. The Westinghouse Company puts out these sets in capacity varying from 2¾ to 6⅝ k. w. They are made for operation on any commercial circuit, both single, two and three-phase, and are designed especially for use in connection with motion picture machine operation. A medal of honor, the highest award obtainable



on this class of apparatus at the Panama Pacific International Exposition, was granted these sets.

In the second view we see the proscenium arch and screen of the Orpheum. I would again suggest to the management of that very beautiful house the advisability of very largely reducing the size of the picture. The general result will be much better, and the eye strain from the front seats will be greatly reduced. However, that border ought by all means to be a dead black, but apparently is not, and in any event there is no border at the bottom. The Orpheum is otherwise too excellent and beautiful a house to be marred by such an error as this. The Orpheum is one of the Keith houses.

New York Operators Elect Officers.

Local Union No. 306 has elected the following officers: President, G. C. Edwards; Vice President, A. Brenner; Rec. Secretary, T. F. Costello; Secretary-Treasurer, Fred. Stuffregen; Business Agent, H. Mackler; Sergeant-at-arms, Chas. Marrato. Trustees, M. Berkowitz, Will C. Smith, H. Weinberger. Executive Board member, S. Myers.

The choice of the local seems to have been excellent all the way through. Costello is an old war horse, whose honesty, sincerity and energy no one questions. Stuffregen has been tried through a long term of years in the present position to which he has just been re-elected. Mackler was re-elected business agent. He is an efficient and a good worker. The only improvement I could suggest on Brother Mackler would be something in the nature of a self-starter; that is, his principal lack, but once he gets going he is a stem-winder. Edwards is a man well known to and well liked by New York operators. He is what might be termed a conservative, but I do not think there is any danger of his running conservatism into the ground, and I believe he will prove to be an excellent presiding officer. Brenner, vice president, is also well known and well liked. Will C. Smith of the Board of Trustees is assistant general manager for the Nicholas Power Company.

The record of the officers for the past year has been good, and the local has perhaps made more genuine progress during that time than at any other similar period of its existence. Let us hope the good work continues.

Cushman Lighting Plants.

Attached hereto is a photograph of the Cushman Light Weight Engine-Generator outfit, used by the "Honest Bill" road shows. I publish this picture because of the fact that I am told the Cushman outfit has a very good record, though I have not, as yet, had the opportunity of personally examining these engines and generators. Moreover,

an outfit of this kind ought to be of interest to those who have been making inquiry with regard to generating outfits for road shows. The engine shown on the wagon is a 15 h. p., and an excellent idea of the size and shape of the Cushman equipment ordinarily used in theater installation is had in the second view, in which the tank is for water, the engine being of the water-cooled variety.

Unhonored and Unsung.

J. Reich, Jr., New Orleans, La., contributes the following:

Few of the many thousands of people who daily attend moving picture theaters have anything more than a faint conception of how much of the service they receive for their admission price depends upon one man, the operator, who turns the crank in his little fireproof room, usually just under the ceiling. They see only the picture on the screen. The man who makes it, like the poet, "unhonored and unsung." Nobody knows him. He walks in and out of the theater unnoticed in the crowd, though if he failed to walk in at the appointed hour there would be no show. The piano player may quit, the ushers may go on strike, and even the manager may take a day off, and yet the show can go ahead just the same, so long as there is a competent operator on the job. And his is no sinecure. In the blistering heat of summer he must sit constantly beside a powerful electric arc, and with unceasing care render upon the screen the work of the best artists in the land. If his work is well and skilfully done his is not the credit, but if an accident occurs and the show for a moment stops his is the blame. Before him is one of the most inflammable substances of commerce passing constantly under the terrific heat of the concentrated beam of the powerful electric arc. Dangerous as this condition is he nevertheless may not even so much as burn a hole through the film in years of service, but let an accident occur, as accidents will occur, no matter how great the care used, and the film catches fire. There is a flash. The fuse of the fire shutter cords "goes," every aperture in the room is closed, and he is left alone to battle the danger as best he may. The audience must not know there is a fire, as a deadly panic would follow. If anyone has to be burned it is he, and no one must know it. Blinded, perhaps, by the smoke, he nevertheless flashes the warning signal and the exits are manned, but quietly, so that no one knows. In another moment comes the "all right" signal. The danger is past. The operator has lost his hair and eyebrows, and his hands may be cruelly burned, but he smiles grimly, and says: "Well, anyhow, I saved the show."

Therefore, let us pay a little tribute of honor to the man behind the machine, alert and ready, master of the situation at any moment, who does his duty, and has done it even unto the death, without seeking or expecting the limelight to even so much as point in his general direction. And should, some night, the sign, "Just a moment, please," be flashed upon the screen, let us applaud instead of hissing, for the sign means that, while the operator has troubles of his own, he is on the job.

Non-Progressiveness.

In every one of the few instances in which an organization has failed or refused to make the necessary arrangements for a lecture, and I have investigated conditions, I have found that the lecture was sadly needed in that particular place. It is but natural that this should be so. The live-wire union, exhibitors' league or individual is always ready and willing to accept anything which even gives promise of adding to his store of knowledge, hence to his efficiency as a manager or operator. On the other hand, the manager or the operator who has little knowledge, and is unwilling to make the necessary effort to improve himself is, in the very nature of things, opposed to lectures on projection, to projection departments and to handbooks. That way lies exertion, and that is the very thing this type of "manager" and "operator" abhors with all of his soul. What cares he that his screen shows results a real manager or operator would blush with shame to look upon? What cares he that the splendid work of the producer is brought to naught upon his screen? What cares he that over-tight tension and over-speeding works permanent injury to the films by abraiding and straining the sprocket holes? What cares this type of operator that his union slide is followed by projection so rank that it is a disgrace to the organization? What cares he that he is wasting a third or a half of his light by wrongly matched up lens system or that—but what's the use?

I say "what's the use" because my experience has been that it approaches very nearly to a waste of time to argue with this particular

type of man. He is a non-progressive. He corresponds to the element which, in the beginning of the public schools fought that institution tooth and toenail. He corresponds to the element which, in the beginning of the use of machinery, fought every improvement calculated to lighten labor to the very last ditch. If only half of the energy he expands in cursing the march of progress, and pulling back on the wheels of advancement were expended in the opposite direction he would accomplish a wonderful amount of good. As a matter of fact, however, this particular type of man is usually one who can only see one thing at a time, and he, unfortunately, has gotten the idea firmly implanted in his rather rusty brain that only one thing counts, or two things, rather, viz: the amount of money he gets and the amount of work he has to do to get it. His every effort is to expand the former and diminish the latter, and usually about two-thirds of the total effort is expended on the diminishing end. The only way in which this erroneous idea, which holds possession of his entire mentality can be even jarred, is by striking him square between the eyes with such a heavy and successive bludgeon of facts that even his non-progressive brain is shocked into action.

And you can take it from me, my brothers, that that is exactly the thing that has happened to a good many non-progressives who have listened to my lecture. Many men have, at the end of the lecture, come up, shook hands, and said: "Well, old man, I never realized these things until tonight."

It is not my purpose, in this article, to draw invidious comparisons, but in order to point the matter, in one city in New York state, the only city in all New England in which anything of the sort occurred, the operators' union did not have the common decency to reply to two letters, both of which I learned, upon unquestionable authority, were received by the local. This union, through one of its executive officers, told a committee of the Exhibitors' League that it "had no time to waste on projection lectures." Now, I have not actually witnessed the work in any houses of that city, though you can take it from me I am going to in the not distant future. I am told, however, both by exhibitors and operators in a nearby city, and by exhibitors and operators in the city in question, that projection therein is absolutely punk. In fact, the word they used to describe it was considerably stronger than punk, and, furthermore, I am informed that the present wage scale of the local is just a little more than fifteen dollars for a six-day week, though they are hoping to force into effect a schedule calling for the dizzy height of eighteen dollars per week of six days, with the tremendous sum of three whole dollars for a single day's work. For houses opening before noon, however, the new schedule provides that there must be two union men, the operator in charge to receive $18.00, and the second man T-W-E-L-V-E dollars per week. Well, that is pretty near the answer, is it not? And this is no village either, but a city of goodly size.

Exhibitors who are thoroughly acquainted with the situation inform me there are only three or four operators in the city who can, by any stretch of the imagination, be called competent, and this opinion was backed up by other competent testimony.

It is not a pleasure to speak thus of a body of operators, but when a local goes to the extent of being unnecessarily discourteous—yes, I may say ungentlemanly, in failure to even acknowledge a business communication, and under the conditions set forth deliberately says to the Exhibitors' League, who themselves attempted to fix the matter up in conjunction with the operators, that they "have no time to waste on projection lectures," which other locals have found to be of immense value, it is time a little good, hard, solid truth was told, and it is only regard for the exhibitors themselves prevents me naming the city.

In closing let me say that in this matter there is absolutely no personal feeling on my part. It would be a matter of great pleasure to be able to say good things about the local in question instead of what has been said, but there is a duty to perform in matters of this kind, however unpleasant the performance may be. I sincerely trust that the time may come when I will be able to reverse the entire foregoing as applied to the union in question and, for that matter, say nothing but good things of all locals, by reason of the fact that all locals deserve it.

Serious Error.

Recently it was my privilege to witness the projection of a star feature which is enjoying much popularity on Broadway. It is a photoplay of very genuine merit, too, and one which would hugely please Henry Ford, but its presentation is seriously marred by errors in the projection installation, due, I am told, to the producer himself giving instructions with regard to the equipment.

The current is D. C., yet the producer insists, was informed, upon the use of a two-wing shutter. There are places in this production where it is absolutely imperative that the speed of projection be brought down to normal, or even a trifle below normal, if the best results on the screen is to be attained. Particularly is this true at one point where the troops are marching. The operator appeared (to his credit) to be "on the job," and the speed was reduced until the flicker was very pronounced, yet, even so, the orchestra literally was compelled to play the march at what was very nearly ridiculous speed in order to keep up with the marchers. Nor was this all, for at every "light" scene in the whole production there was a flicker, which at times was sufficient to be decidedly objectionable.

Now this was all utterly unnecessary and uncalled for, because *with an intermittent movement having a six-to-one speed, and a three-wing shutter placed at the dissolving point of the light ray,* it would, under the condition present in that house, be quite possible to use a 50/50 shutter, or very nearly that, and the speed could then be reduced so that the orchestra could keep perfect time with the marching soldiers, without hurrying and *without flickers,* nor would the screen briliancy be in any way injured or diminished.

The producer in question is one of the most able we have. He has turned out work which is very nearly beyond criticism, but the projection of those same masterpieces is very evidently something he does not at all understand, nor could he hope to understand it without a long course of study and training.

He has incorporated a color scheme which did not appeal to me, as one of the audience, at all. To watch a blood red boat sink in red ink somehow did not appear at all exciting. It was merely absurd. Take my advice, Brother Producer, and leave the projection of your splendid work to those who know how to do it. Your able work as a producer is very, very greatly marred by the things I have named, though the color scheme itself might be open to argument. My opinion of that is expressed merely as an individual member of the audience.

An Excellent Explanation.

Ralph W. Martin, Los Angeles, Cal., sent in a reply to Question 118 which same related to the effect of the two-wing shutter and the three-wing shutter on 60 cycle alternating current. This reply should have been published, but was mislaid. I am publishing it now because it offers, in the drawings, a very lucid explanation of the matter in

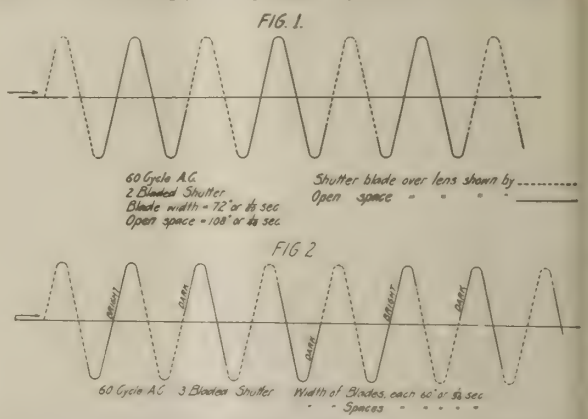


FIG. 1.
60 Cycle A.C.
2 Bladed Shutter
Blade width = 72° or 1/5 sec
Open space = 108° or 3/5 sec
Shutter blade over lens shown by ----------
Open space - - - -
FIG 2
60 Cycle A.C. 3 Bladed Shutter
Width of Blades, each 60° or 1/5 sec
Spaces - - - - -

question. The part of the question referred to by the drawings and text is: "What is likely to happen if a three-wing shutter is used when the current is 60 cycle A. C.?" Brother Martin says:

> Figure 1 shows the wave of a 60 cycle A. C. It is taken for granted that the picture is run at the constant rate of sixteen frames per second and the calculations shown in Figures 1 and 2 are made on this basis. A study of Fig. 1 shows that the flashes of light which reach the screen through the shutter openings, represented by solid line, covers a period which includes three periods of maximum illumination at the arc. In fact, each flash contains three points of maximum illumination, which occur at regular intervals of 1/30 of a second apart. Consequently, whereas the effect upon the screen might be that of a little flicker, still it will be regular, or at regular intervals, and of equal intensity.
>
> Referring to Fig. 2, however, and observing the conditions as there stated and shown, it is noticed that the first flash of the shutter opening (solid line) contains two points of maximum, whereas the next contains only one, the third only one, the fourth two, and the fifth one. It, therefore, follows that the second, third and fifth flashes of light are of less intensity than are the first and fourth, but, more than this, each one of the flashes contain a somewhat different amount of light from that of its neighbor. This causes the illumination on the screen to pulsate at the rate of fifteen times per second, which rate is so low that the waving effect of the light is easily discernable to the eye, and is much more objectionable than that of the ordinary shutter flicker.

Brother Martin's calculations would have considerable more value if we knew the exact proportions of the shutter the calculations are based on. However, the idea itself is graphically shown, and I think can be readily understood by the average operator of today. Apparently the two-wing shutter calculation was not made from a 50/50 shutter, but by the use of a shutter having wings of unequal width.

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More About Focussing.

Besides the purely mechanical errors that are liable to occur in focussing a cinematographic lens and which were referred to in a previous article, there remain yet others to which reference has not been made.

These come chiefly under two heads: First, the inherent errors of the lens; and second, errors in the methods of focussing.

Cinematograph lenses are not apochomatic, that is, corrected for light of all different wave lengths. If, however, they have been corrected for visual and actinic focus this is of no particular importance as the ordinary brands of film are only sensitive to the actinic blue and blue violet rays.

Without entering too deeply into the physics of light rays and their wave lengths, it is still important that we take into consideration some of their better known properties and discuss them with relation to the subject in hand.

We are all familiar with the brilliant band of prismatic colors which result from passing a ray of white light through a prism. The light waves may be compared to sound waves of different pitch and there are many light waves which are invisible to the human eye just as there are sound waves too low and too high in pitch to be audible to the human ear. The red end of the spectrum is the low pitch end, or long wave length end, and does not affect ordinary photographic emulsions except by greatly prolonged exposure, for which reason we illuminate our dark rooms with red lights, to which our eyes are sensitive while the film is not.

The actinic and visual rays are not two separate and distinct kinds of light, but are terms which are used to designate two different sections of the spectrum which overlap one another. The visual rays are those which we discern when we make the spectrum with a prism as has been described—the actinic, however, begin in the region of bluish green and extend far into the ultra violet, which, though invisible to the eye, extend for a distance beyond the visible violet several times the length of the visible spectrum.

If it were not for the fact that ordinary optical glass is practically opaque to these ultra violet rays, we would be let in for a tremendous lot of complications with invisible lights, which could fog our film without visible knowledge on our part. Most of us have a hard enough time to keep from fogging our film as it is, without having to take precautions against an invisible enemy, such as the X-ray photographer has to contend with. The X-ray photographer, or radiographer, as he prefers to be called, has to either keep his photographic materials at a long distance from his CROOKES tubes or wrap them carefully in sheet lead.

The invisible rays at each end of the spectrum are intensly interesting subjects to study and the readers of this article will do well in their spare time to get some popular books in physics and read up on the subject of light, where they will find fascinating facts that have no room here.

By means of certain dye chemicals, it is possible to sensitize ordinary emulsions so that they are not only sensitive to all the visible colors but to the infra-red as well and Sir W. W. de Albney has even photographed a kettle by the infra-red rays emanating from boiling water contained therein. Radiant heat and infra-red being practically synonymous and interchangeable terms.

Professor R. W. Wood, of Johns Hopkins University, one of the most distinguished of American physicists, has recently attracted much attention by ingeniously photographing the common objects about us, as well as the planets, by these invisible rays. As has been stated, glass is opaque to ultra violet light but quartz or rock crystal is transparent to them as is glass to ordinary light, but quartz and rock crystal are also transparent to ordinary light, so that in making photographs by ultra violet light, it is necessary to use a filter or screen to keep out the visible light just as one uses a yellow screen with orthochromatic plates to screen off the blue rays to which these plates are also sensitive.

Silver foil and bromine vapor confined in a rock crystal cell are opaque to visible rays, but transparent to ultra violet. Professor Wood also discovered that a black dye called nitroso-dimethyl aniline possesses this same property.

For the infra-red or heat waves a glass lens will serve, but again it is necessary to screen off the visible light, which can be done with pitch or thin sheets of vulcanite or a few other substances. A number of these interesting photographs by Professor Wood were published in the June number of the Popular Science Monthly.

It may puzzle some readers to know why we distinguish between visual and actinic rays if all the actinic rays with which we are concerned are also visible. The reason is not far to seek.

The blue and violet rays which comprise the actinic rays produce the strongest effect on a photographic emulsion and the weakest effect of any of the visual rays on the retina; therefore when we focus on the ground glass we are adjusting the image by the strongest visual rays which are the yellow and are unconciously disregarding the actinic or blue image, because it is overpowered and quenched to our eye by the more visible yellow rays. At the most, the difference is so slight, that while it may amount to considerable when the picture is magnified on the screen, it requires a powerful focussing glass and an extremely fine grained ground glass to perceive it with the eye. Suppose the actinic and the visual focal planes were 2/1000 of an inch apart, about the thickness of a thin cigarette paper, by theoretical calculations it would produce a blurring more than an inch in width in any sharp outline on the screen with a sixteen foot picture, considering the lens to have been used at F 3.5. Actually, for several reasons which have to do with the theory of development and light dispersion, it would be much more.

Ordinarily we would consider the edge of a cigarette paper as defining a sharp line, and yet the visible color fringe in the image on the ground glass for this same amount of error in correction would be only six ten thousandths (6/10,000) of an inch or less than one third (1/3) as thick as the cigarette paper.

Suppose on the other hand that your lens is absolutely correct and you are taking a scene which requires F 3.5 aperture and your error in focussing is two one thousandths (2/1000) of an inch, or less than one third (1/3) the thickness of the film, the amount of blurring will be the same.

With the lens stopped down these errors are reduced proportionally, but with a good lens, properly focussed, you should get just as sharp a picture of objects at the distance focussed on, at F 3.5 as at F 16.

Do not misinterpret this statement to mean depth of focus. It means that at F 3.5 and the lens focussed at sixteen feet (16 ft.) all objects in the range of the camera and sixteen feet (16 ft.) from it, should be just as sharp as those taken at F 16, but it does not mean that any object closer or farther away than sixteen feet (16 ft.) with the lens set for that distance will be as sharp at F 3.5 as at F 16.

Instead of using a ground glass or a piece of film for focussing, get a piece of first quality lantern slide cover glass, or better still, from the optician get a piece of "optical flat" and cut it the correct size to fit in the film race at the frame aperture.

Get an optician to rule the glass at right angles in squares about one-eighth to one-quarter of an inch apart with a diamond, making the lines as thin and fine as possible, and just deep enough to retain a spider web line of fine black enamel or lampblack when rubbed over the surface of the glass. If you have a fine pointed glazier's diamond you can do the job yourself.

When you have finished and wiped the enamel off clean, the cross lines should look like they were drawn with india ink and a ruling pen, but many times finer than could possibly be made with a pen.

Now you must have a focussing glass of fairly high power, preferably of the type known as a focussing loup, which is an achromatic magnifying glass set in a short tube with a screw thread for adjusting the focus. Place the ruled glass against the lower end of the loup with the lines outward and with it turned to the light, adjust the focus until the black lines are the sharpest. Now place the ruled screen in the aperture plate with the lines toward the lens and with the loup against the screen, focus the lens. You will see the image just as in an opera glass or telescope, except that it is upside down. When the image and the lines are in focus at the same time and the lines look like bars dividing the picture, your camera lens is in focus.

This is termed an aerial focus and as the human eye has a considerable range of focal adjustment or accommodation, as it is called, and could possibly focus on the aerial image even if it were not quite in the focal plane, the lines on the glass form a correct fixation point for the ocular focus and prevent it straying ahead or behind the proper plane.

If the focussing glass which you use for this is an achromat from a reputable maker and you can detect a prismatic fringe about any of the objects on which you are focussing, you may be sure that your photographic objective (your cinematographic lens) is not properly corrected. If so, sell it, give it away or return it to the maker, but don't try to take pictures with it.

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Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Miss Petticoats."

Released by the World Film Corp., July 31.

(Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 2¼ T "Mrs. Copeland" is a sub-title and is printed reading matter on the screen. But 52 D "In the cabin of the Harpoon" is a description of action.

The scene of the story lies in a New England mill town on the coast. Agnes Renier lives with her grandfather on the old ship "The Harpoon" and works in the mill. She saves the life of Mrs. Copeland, the mill owner, who takes her as a companion. Guy, her nephew, has been secretly meeting Mrs. Courtleigh but is now attracted to Agnes. Mrs. Courtleigh becomes jealous and spreads scandalous reports about her. Mr. Courtleigh discovers his wife's infidelity, and with Guy, who has been ordered away by his aunt, she leaves for the city. Mrs. Copeland takes Agnes to Europe for a year. On her return, Harding the village minister who has loved her from childhood, wins her heart.

Note particularly: 25 Sailor's horn-pipe; 32¼ Piano only; 33½ Jig.

Time schedule: 75 minutes (five reels—about 4,000 feet).

The THEME selected is "When a Maid Comes, etc."—Friml.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	When a Maid Comes, etc.—Friml (Moderato) (THEME)
2	T	"Off to the mills."	
2¼	T	Mrs. Copeland.	Serenade—Ern. (Allegretto)
4½	T	The mill workers gather.	
5¼	T	"There goes the woman—"	Agitato No. 2.
6	T	"Anyone would do what—"	Intermezzo—Arensky (Presto)
7¼	T	"Who gave you—"	
8¾	T	The day following.	Les Idoles—Allier. (Valse)
11¾	T	"Why do they call me—"	Repeat: THEME.
12½	T	"But after being married—"	
14½	T	"It sounded to me like—"	No. 1. Faust Ballet Music (Allegretto)—Gounod.
16	T	"Jane, order my carriage."	No. 2. Faust Ballet Music. (Adagio)—Gounod.
18½	T	"My eyesight is failing."	
19¾	T	"I can't spare Agnes."	No. 3 Faust Ballet Music. (Allegretto)—Gounod.
21	T	"I want you to be—"	
22	T	Hank decides to give—	No. 4. Faust Ballet Music. (Moderato maestoso)—Gounod.
25	T	The farewell party.	Sailor's Horn-pipe.
25¾	T	"To keep you from being—"	Repeat: THEME.
27	T	Into a new world.	
28½	T	"To-night at dinner—"	Woodland Dreams Waltz—Waldteufel
31¼	D	Hamilton throwing stones.	
32	T	A surprise visit—What to do (Piano only)	Mignonette—Friml. Allegretto con (espressione) (Jig)
33½	T	"Go along Hank—"	Basket of Roses—Albers. (Allegretto)
35	T	"There's a pirate ship—"	
38	D	When Agnes jumps from log.	Repeat: THEME.
40	T	A week later.	
42	T	A meeting of the Aid Society.	Passionnee—Montagna. (Valse lento)
42½	T	"We must ignore—"	
47	T	"Pretty nice—"	Agitato No. 1.
47½	T	"Deny it or I'll thrash you—"	
48¾	D	When the Rev. Harding leaves.	Meditation—Drumm. (Andante cantabile)
50	D	When Mr. Courtleigh finds letter.	
51	T	"You know I have done—"	Dramatic Allegro No. 1.
52	D	In the cabin of the Harpoon.	Repeat: THEME.
53¾	T	"I can see now what a dupe—"	Three Songs from Eliland. (Pathetic)—von Fielitz.
56	T	"Your grandfather is very ill."	
60½	D	When Hank lights lamp.	
61	T	After the funeral.	Repeat: THEME.
63	T	A year later.	Sylvia Valse—da Silveira.
66	T	Hank and Sykes soon tire—	
66¾	T	Sometime later.	Gavatina—Bohm (Moderato assai)
70	T	"I want to ask your forgiveness."	
71	T	Back among old familiar scenes.	Repeat: THEME.
73	T	But happy they— (Wedding scene.)	
75	T	The End.	

The Organ.

How the Pianist Can Become an Organist.

By S. M. Berg and Norman Stuckey.

IT IS absolutely essential that the person desirous of becoming an efficient organist for interpreting moving pictures should first be a successful pianist. The finest organists have been and are equally good as pianists. Mendelssohn was a pianist, but he played the organ so well that he was looked upon as a virtuoso of that instrument. Much foundation technic can be done at the piano, and all students should have made sufficient progress with the works of Bach, Czerny and Cramer.

The organ is an interesting instrument for the novice to play on. Many different effects may be secured with the slightest effort, but to master the instrument in a skillful degree and become an expert accompanist for moving pictures is an art that requires much time, study and perseverance. Common sense and earnestness of purpose are factors that are also highly important. Strength is needed in every part of the body and the organ is not an instrument for the nervous person to meddle with. The more professional experience one has had, the better, especially theater and orchestra experience, for it is the purpose of the organist who plays for moving pictures to get as many orchestral effects from the organ as possible.

Every prospective student of the organ should have a copy of Sir John Stainer's valuable book "The Organ," that explains in detail the construction, its possibilities and contains as well progressive studies and exercises. It is advisable to study this book carefully before you attempt to play. You will understand the instrument and what experiments you attempt will then be from an intelligent standpoint.

At first, the array of stops, pedals and manuals is apt to confuse and discourage the beginner, and the mastery of such a complicated instrument will seem impossible to many. Don't be discouraged. Resolve to master the instrument, but to do this you must cultivate patience, for the organ cannot be mastered in a few lessons. Let your progress be slow and sure. Do not let a day pass that you do not gain something in a musical way from a technical and pleasurable standpoint.

The essentials of good piano or good organ technic are perfectly free movements of the fingers and wrist. In practicing for the organ, the student must take the greatest care to allow the arm to support itself quite freely. He must guard against any downward pressure of arm-weight, as this is fatal to all agility, which is highly important to successful organ playing.

The beginner who is not willing to devote time to practice will never become a successful organist. An athlete spends weeks training for an event. An organist should be willing to work; for work, the capacity for patient labor, is the keystone of successful organ playing.

There is much about an organ to hold the interest: its construction and variety of effects that may be obtained, but the beginner must not lose sight of the small details that make it possible to gain a big effect. Master the details and the big things will take care of themselves. An excellent idea to familiarize oneself with the organ is to make a rough sketch of the keyboard. Take this home and study it carefully and when you take your place at the organ the positions of many of the stops will not be foreign to you.

Being familiar with the organ is another important feature that the pianist must acquire, as many rapid changes are necessary when interpreting moving pictures. The organist cannot lose time fumbling for suitable combinations or experimenting with various effects. Have complete command over the instrument. Be familiar with it and learn its limitations.

Gibbon tells us that "every person has two educations—one which he

receives from others, and one which he gives himself." The latter is better, though it often comes hard, but experience on the organ can be made easy if the beginner will realize that an intelligent understanding is necessary. The pianist who regards the organ as a plaything will lose in the end, for there is no limit to the demands of the organ for efficient and artistic playing. It is a difficult instrument to master and you must be willing to study its intricacies. The art of registration and the ability to perform a certain number of pieces, to the neglect of many of the important foundation principles, is often a fault of many beginners. The true legato touch should be mastered and it must be clear and even in quality. Nearly all students when practicing on the piano or organ use one-third more exertion than is necessary.

Do not be too anxious to play the organ. Nearly every person can make an organ sound, for by pulling a few stops the organ effect is responsive and usually pleasing to the listener who is ignorant as to what real organ playing is like.

The theory of music, including form, analysis, history, organ building, as well as harmony, counter-point, extempore playing, improvising, modulating, transposing as well as orchestration should be mastered if the pianist wishes to become an efficient organist for interpreting moving pictures. Learn to concentrate. This is important in music, and especially for organ practice. The mind must be centered upon the work. Otherwise with the many mechanical appliances of the modern organ, the pianist will lose sight of the most important points in an effort to gain a general effect.

You cannot produce pleasing effects until you have mastered the ground work necessary to the organ. Then you can impart an artistic touch to your playing; style can be developed with ease when you are in a position to execute difficult passages without exertion and effort

The succeeding articles will deal with the manuals and pedals, also registration and the various stops and combinations that are effective for playing moving pictures.

Why Photoplay Masterpieces Are Few *By William H. Kitchell*

The Rise and Fall of the Freelance Scenario Writer by One Who Hit Bottom

HOW long would the theatrical business last if every play was taken from a book or manufactured "behind scenes" by a salaried theatrical hack? How long will the motion picture industry last under the same conditions? Is it lasting?

Six years is not a long time, but it is long enough to look back upon and reflect that the rise and decline of the freelance photo-playwright has happened in that time. Go back three years. There was no yawp then from the studio proprietors and editors about the lack of ability of writers to write "continuity" into their scenarios. Plays sold on merit—and they sold. There were fewer studios—and fewer writers—and the outside writer of live plots found a ready market for his inventions, and an invitation to invent more. And there were better plays upon the screen.

What is wrong with the photoplay market?

Until two years ago, there was a ready source of income for the man who could originate a plot suitable for a photoplay. There was no bunk about "selling on synopsis," and no dearth of interesting plots. It was an open market. The scenario writer who had ever published a novel, or sold even a magazine-story, was looked upon as a "highbrow" and perhaps given an extra ten dollars upon his release-form as the deserved reward of genius. The writer who received $35 per reel bragged about it in print. Prices were lean, but there was a promise of future results and—there being a steady demand for his work—the freelance plot inventor was content.

True, then as now, the average studio proprietor considered the freelance writer an unnecessary evil; or, at most, an employee who belonged in the factory with the rest of the office force. Stage-plays are not written in theaters, nor magazine stories in magazine offices, but that made no difference in the perspective of the average studio proprietor. He had small regard for "moods," and he would have dictated the stuff himself out of his own head if he hadn't been too busy making money. Still, it was "boom-times" for the writer without a pull. Several tight-fisted studio proprietors had metamorphosed into philanthropists who were willing to fork over as much as $50 for a one-reel drama—providing it was good stuff and that the author was willing to give the philanthropist first-option on all future work.

Then came the war and the craze for features. A few of the writers were turned into studio hacks. The vast majority of those who had been given "encouragement" were dropped. It was thought that only a professional author with a reputation for writing a "best-seller" could handle a five-part feature—in conjunction with the studio hack, of course—and the professional novelist was invited in. He has seldom made good. Big prices have been paid for his work, and he has been coddled along from one inane bunch of padding to another in the hope that his "picture-eye" would open and that "something big" would come out of it that would put "Cabiria" into the discard.

Few "Cabirias" have been released in the last two years.

Six years is a short time for one of the great industries of the world to rise. Granted that the freelance scenario writer was only a cog in the wheel, he was a most necessary cog. The one essential lacking in the photoplay of to-day is originality of plot. A poor scene work-out can be altered, when necessary, by any studio writer capable of holding his job; but a "story" cannot be sensed by the originator in a 250-word synopsis nor has he the remotest chance in the world to make a dramatic plot out of a synopsis, anyhow. Let the writer of photoplay work out his scenes, and give him the opportunity of selling the result in an open market.

There is no open market. There has been none for two years—despite the bluff of the scenario editor who howls wildly every now and then that he is anxious to buy scenarios. He doesn't buy. In many instances he doesn't have to. It has been no unique experience for an "outside" writer the past two years to originate a unique "situation" or theme in a photoplay, to have his manuscript returned time and again, and to see his theme or "situation" released in recognizable form by three "reputable" studios in succession.

The scenario department in nine studios out of ten needs renovating from the top down. There are not enough editors, and too many studio hacks. There is a lack of new plots, and an over-abundance of presswork to boost them. Just now, the photoplay audiences are paying to see good acting—not good plots.

The "Saturday Evening Post" offers an ever-open market to the writer of good short stories. It has no "prize-contests," it does not advertise for manuscripts, it pays liberally for an accepted story and gives courteous treatment to the writer who shows promise—and it prints live stuff.

It is likewise prosperous.

Harris Gordon Engaged by Metro

HARRIS GORDON has been engaged to play an important part in the new production starring Emmy Wehlen, which will be made by Metro-Rolfe, under the direction of George D. Baker. Gordon was for two years with Thanhouser, playing leads in Mutual Masterpictures. He was with Reliance a year and a half, with Victor-Universal a year and also appeared with the Famous Players and with Solax. Among his best characterizations have been the part of Dorian Grey in "The Picture of Dorian Grey," Tom Tulliver in "The Mill on the Floss," "The Disciple of Nietzsche," "God's Witness," "The Oval Diamond," and "The Image Maker of Thebes."

Harris Gordon.

Mr. Gordon is a well known and popular player, and is well toward the top in the popularity contest of the Motion Picture Magazine. He was for five years on the speaking stage, appearing for the most part in stock, but occasionally playing in such productions as "Julie Bon Bon," with Louis Mann and Clara Lipman.

Mr. Gordon was born in Glenside, Pa., in 1884. He attended Cheltenham Military Academy at Jenkintown, Pa.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

DURING the National Education Association's great convention in New York City from July 1 to 8 there were several programs in which attention was given to the scholastic use of educational films. At the general sessions of the entire association in the huge assembly room of Madison Square Garden prominent mention was made of the vitalizing potentiality of the screen story as a force in public recreation and in other fields closely bordering upon the province of the school. At several of the departmental meetings in smaller halls scattered all the way from Columbia University (120th street) down to the Washington Irving High School (Fifteenth street) special papers were read with reference to the visual needs of pupils and the aids available in the form of films. Audiences of considerable size evidenced great interest in the various aspects from which motion pictures were considered. Whenever the topic was mentioned in the course of private conversation, a deep and abiding concern over the future of educational films was manifested. Although there were many other problems of moment before the convention, the association could not justly be charged with slighting our most recently developed aid to visual instruction, especially when the present apathy of the industry as a whole toward the schools is borne in mind.

In fact, if one recalls the eagerness with which many of the men who are prominent in the industry applied their energies and skill to winning over the Federation of Women's Clubs during a similar convention in New York a few weeks earlier, the apparent indifference of the industry to educationists becomes even more striking, not to say disconcerting. The truth seems to be that the women's clubs were noticed by the industry chiefly because of its realization of the danger of a broadside from the women's convention in favor of censorship; accordingly, conferences, dinners, special entertainments in picture theaters, and numbers of representatives of the industry in the audiences when motion picture topics were on the federation programs.

But the school folk have displayed thus far no leaning toward legislation hostile to the picture theater. Perhaps that is one of the chief explanations why their recent convention received such scant notice from the film interests. The fact remains that the number of representatives of the greater film producers in attendance at the various meetings of the National Education Association was distinctly negligible. There were no designedly educational film programs in the theaters, and the only showings of films that were claimed to be suitable for use in schools were arranged by a concern that is exploiting a narrow gauge machine. The major film interests were noticeable rather for their absence, their failure to show themselves awake and appreciative of the value of the opportunity which the schools of our country now constitute and will soon palpably become for those producers that are not too slow to catch step with the progressive educational tendencies of our day.

There is one other basis, however, upon which we may account for the conspicuous lack of co-ordination of effort to which I have just directed attention. Mr. Edison, it will be remembered, launched a few years ago an elaborate plan for the utilization of films in schools. I do not imply that he was by any means the pioneer in this field, but his case will serve well to illustrate my point. After very large amounts of capital had been invested in the enterprise, there came to the inventor and promoter a realization of the need of something approaching unanimity among the educators as to the kinds of "educational" films they would be willing to use. When his venture was finally allowed to lapse, he was quoted as having declared that before film producers could afford to incur heavy expenses of production the educators themselves would have to get together and agree upon the sort of films they want and will use on a basis of reasonable profit to the producers. It must be admitted that the educators have not yet arrived at a state of complete agreement upon the matter of form of films for scholastic use. Possibly the greater producing firms have decided to bide their time until such an agreement turns up among the educators. I venture to suggest that the good day will arrive much sooner if the leaders in education and in film production will do a little joint getting together. It is from the standpoint of that desideratum that the neglect of the recent convention seems so regrettable.

It were absurd to claim, as do some extreme advocates of visualization, that there was no topic anywhere in the thirty-six pages of the official program which could not have been made more clear and impressive by the use of film aids. But it would be fairly safe to assert that each of the shorter programs prepared for rendition at a sitting contained at least one topic which might well have been supplemented in that way. High praise was given to the motion picture by Mr. Warren Dunham Foster, department editor of The Youth's Companion, in his address on "Organized Recreation"; but doubtless he might have more fully convinced his audience had the screen been used as an aid in driving his message home. In like manner other addresses might conceivably have been rendered more interesting and more impressive. Topics that suggest themselves for such treatment as one glances through the program are: Adult Illiteracy, Country School, Public Health, Socialized Recitation, Vocational Education, Foreign Service, Teachers' Cottages, Chinese Education, Gary Plan, Play School, Story Telling, Dramatic Art in Kindergartens, Vocational Guidance, etc., etc.

Films were actually shown at the close of three departmental programs during the week, but in each case there was at least a slight percentage of advertising present or apparent as a motive for the exhibition. At the second session of the National Congress of Mothers and Parent-Teacher Associations a so-called vocational film was seen—ostensibly a three-reel demonstration of the possibilities of correlating school and business, but primarily an advertisement of a group of periodicals. The final session of the School Garden Association of America was the occasion for an address from the founder of the boy's garden movement, "extraordinary kinemacolor moving pictures" being one of the features emphasized in the printed program. At the meeting of the Department of Science Education on Friday in the American Museum of Natural History were exhibited the narrow gauge films above referred to and also several reels of standard pictures obtained by Sir Douglas Mawson's expedition in the region of the South Pole several years ago.

The program at which the idea of using motion pictures systematically in school work received most careful consideration was the one last mentioned. The meeting was in charge of a Committee on Visual Instruction, whose chairman, Dr. Edward W. Stitt, district superintendent of schools, New York City, presided. I cannot do better than quote parts of his opening address on "The Importance of Visual Instruction."

"This gathering today is to emphasize that in the future the province of the teacher shall include the realm of the eye as well as that of the ear.

"The following are suggested as useful ways to enlarge the plan and scope of the work: (1) Lantern slides for instruction purposes; (2) educational motion pictures; (3) stereographs for work in science, history and geography; (4) display of maps, charts and models in classrooms; (5) greater use of the blackboard by both pupils and teachers; (6) illustrations in reading books and text books generally; (7) souvenir postal cards and pictures from magazines and newspapers; (8) school exhibits displayed in accordance with approved methods; (9) educational museum in some central building and distribution of visual aids by municipal or state bureaus; (10) clay modeling, moulding in sand trays, etc.; (11) home-made apparatus in elementary science work; (12) visits to museums, art galleries, etc.

"Two hundred and sixty years ago Comenius set the first standard of visual instruction. A century later Pestalozzi

advanced beyond the picture stage by insisting that teachers must either bring things into the school for study or take the children out of the school to see them.

"The advance of science has brought to the aid of the teacher modern methods of visualization of which the teachers never dreamed. The wonders of the stereoscopic picture by which objects stand out in three dimensions and seem to be solids as in nature show a wonderful advance over the ordinary pictures of text books. The marvels of motion pictures, bringing into the schoolroom actual reproductions of scenes from real life, mark a still further advance. The next step in progressive pedagogic development, however, will be a release from the passive reception of film reproduction by enlisting the active energies of the pupils, so as to awaken their self-activity.

"Through the modern improvements of pictorial education by means of stereopticon, stereoscope and motion pictures, we shall be able to bring the world into every schoolroom. It is the hope of our committee that this conference may result in adding to our practical pedagogy by emphasizing the advantages to teachers and also to pupils in the use of the many modern forms of visual education which are now available for classroom use."

I have the promise of an abstract of an excellent talk given by Miss Louise Connolly, of the Newark (N. J.) Public Library, in lieu of her paper on "Can the Moving Picture That Imparts Information Be Used to Educate?" which will be published in the N. E. A. volume of proceedings. Unfortunately, the attractive topic "Advantages of Portable Moving Picture Machines for City and Rural Schools" was not treated because of the absence of State Superintendent Alvin N. White of New Mexico. The work that the National Board of Review of Motion Pictures is doing in the selection of pictures for children's entertainments was explained by Mr. Clarence M. Abbott, assistant secretary of that board.

In the brief discussion which followed the formal program, harsh and sweeping criticism was voiced against all of the "educational" films thus far produced; obviously, had time permitted, it would have been fortunate if the film interests could have been adequately represented in such a forum. Let us be ready next time.

HARDIN LUCAS.

A NEW PORTABLE MACHINE.

The "Kinak," a new portable, is about ready for the market from the factories of the Kinak Company, of 150 West Fifty-fourth street, New York City. This machine, intended for the classroom, small lecture-room, the home and the Sunday-school, is well adapted to its purposes. Exceedingly light in weight and neat in appearance, with a strong and safe light, it gives a picture six feet by five and is intended to fulfil in a peculiar manner the especial features claimed for it. The Kinak Company is also preparing a special film, safe from all dangers of fire, and at an exceedingly small cost, making the accumulation of a library of good subjects a possibility by anyone. The company is also engaged upon the production of a camera of such a nature that the amateur may with ease successfully take his own pictures. The company has a concise yet explicit descriptive circular ready for distribution.

"BOOST, DON'T FLAY."

A Cleveland clergyman exhorts his associates to boost, rather than to flay, the moving pictures. This is always good advice; it is often easier to hinder than to help, to criticise than to commend. The good, if used, will often do more to help than to waste in drawing attention to the bad and thereby making it conspicuous. To draw too much attention to that which is questionable is to become sensational and leads to the advertising of that which it were better to cover up; "boost, don't flay." Many clergymen have been astonished in finding that the moving pictures contained more good than there was evil in them; they are now confessing that they have been so drawn to the critical side that they have been blind to the commendable side. Their discovery has been an eye-opener: the pictures have much good in them; they are valuable, helpful and instructive. Although somewhat slangy, the word "boost" is known to possess a certain definite, peculiar and purposeful meaning—"a meaning all its own"—and is well understood everywhere; it may therefore be occasionally well used.

This Cleveland clergyman, Rev. Mr. Bradley, finds many problems subject to solution by the help of the judicious use of the pictures with a proper application of the boosting power they possess. He finds they boost the dwindling strength of the congregations, first by their attractive powers, and then by their holding power. Many things attract but do not hold; the pictures are found to have this holding power in a very peculiar and especial manner.

To strengthen the waning power of the evening congregations, Mr. Bradley would gladly make fellowship with the moving picture people in some arrangement whereby they might both secure and divide the great moral good which he sees possible by such a co-operation, because, he says, he finds now that such a series of good and suitable pictures are available; that not only are they suitable, but it is a loss not to use them and become familiar with them and the good results they offer.

NOTES.

The Y. M. C. A. of New Castle, Pa., is using the moving pictures with good results and finds them an additional attraction with strong educational possibilities; they also increase the sociable aspects of the club by the special evenings devoted to the friends of the members. It finds the growth in interest amply repays every effort; the educational classes of the association are strengthened and increased also.

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The high schools of Baltimore, Md., are now using the moving pictures with good results, the biological subjects giving especial satisfaction. A special director is in charge of the work, and they are proving that which we so often contend that for enlarged teaching powers the kinematograph is beyond question, and these schools are only others to awaken to this fact. They now report that the studies are as fascinating as they are instructive, thus again proving that study is now attractive. The films which gave them this experience are "The Life of a Flower," "The Metamorphosis of a Butterfly," "The Life of an Ant," "Life in Fresh Water Ponds" and "Mammals," one of the best lists with which to introduce pictures in schools. They have evidently been wisely advised.

* * *

From Kansas City, Mo., comes the account of the use of the educational pictures in a most exceptional manner. In the open air educational exhibitions they have advanced so far as to give illustrations of surgical operations on the screen—such operations as the cutting off of a leg and those of a nature more common to humanity in the ills which flesh is heir to—thereby familiarizing people with the sterner necessities of life in a way more advanced than even advocates of the educational picture had contemplated in public exhibitions. There can be no doubt, however, that they will become general and advantageous.

M. H. HOFFMAN TAKES A VACATION TRIP.

Ever since the Bluebird program was launched early this year, and during several weeks of preliminary arrangements, M. H. Hoffman, general manager of Bluebird Photoplays, Inc., has been working daily on about four hours' sleep nightly, the remainder of the twenty-four division of the day's time being devoted to "putting over" the program.

Last Thursday M. H. Hoffman decided to take a vacation. Boarding the Twentieth Century he spent a quiet eighteen hours and then plunged into the turmoil of the Chicago convention. His stay in the Windy City concluded, Mr. Hoffman will devote two weeks to visiting as many Bluebird exchanges as he possibly can reach before the time comes for him to return to headquarters.

"There's nothing like a soft, red plush car-seat for a pleasant vacation," said Mr. Hoffman, as he stood perfectly still for the first time in 1916 with his hand on the door of his office. "If I can make two towns a day on my trip I may be able to cover half of our exchanges and work in a nice little vacation on the side."

LUBIN TO PRODUCE "THE BARRIER."

Following the completion at a near date of "The Light at Dusk," the seven-part photodrama being produced by Edgar Lewis, leading Lubin director, which will be released through the V-L-S-E, work will be started by him on "The Barrier," one of the best novels ever written by Rex Beach, the well-known novelist.

"The Barrier" will be a stupendous undertaking. It is not yet decided how large the production will be, Mr. Lewis having decided that the story is of sufficient interest to first produce it and let the length take care of itself. However, if possible, it will be told in the regulation number of reels for feature release.

An all-star cast will be selected at a near date to play in "The Barrier."

Observations

BY OUR MAN ABOUT TOWN

IT had always been the policy of the writer to uphold anything tending to the benefit of all branches of the motion picture industry whether it be the producer, the exchange man or the exhibitor, and to unstintedly condemn any and everything aimed at diminishing their welfare. Frequently occasion has been taken to treat with the subject of "extras" and on most of these occasions whatever has been written has been prompted by what was considered unfair conduct on the part of extras toward producers and their directors.

With the same impartial view which has characterized comments in the past, the writer now takes up the cause of the extra. To most people, even to those in the profession, the extra appears to be a most inferior creature on account of his or her inability to become attached to stock. In fact, many people who are not acquainted with the conditions of modern motion picture life considers the term extra synonymous with that of super, which is as wide from the latitude of truth as would be the statement that all stock members are stars.

The particular case which has caused this plea for the extra is that of a professional man who to oblige an agent went to a studio to tender his services. He reported for work at 8 A. M., and with only a half hour for lunch, was almost continuously employed till 11 o'clock at night, a day of 15 hours. For this service he was tendered the munificent sum of $3.50. It is difficult to approach any comprehension as to the method of reasoning that prompted this magnificent display of generosity on the part of the director of the company.

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The old axiom "that the laborer is worthy of his hire" applies with equal force and effect to moving picture studios as it does to all other branches of business and the fact that by force of circumstances one may be obliged to tender his services to a moving picture studio in no way justifies a director or company in offering him starvation remuneration. If the extra's work is not satisfactory it is the director's province and duty to cut him out of the picture. But in this particular instance the question of unsatisfactory work cannot enter in face of the fact that the exra was almost continuously employed for 15 hours and the further fact that in the forepart of the day he was selected to play the heavy role as the director found he was not so provided, and in the latter part of the day he was allotted after putting hair on his face, to enact a comedy character. It may also be added that the agent who sent the extra to the studio was so chagrined when he learned the amount of work extracted for the agreed price that he volunteered to pay from his own pocket sufficient to make the remuneration a white man's price.

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This subject is a timely one in view of the spirited movement now under way to consolidate and harmonize all branches of the moving picture industry. No better step in this direction can be taken than to promote a healthy cooperative spirit between producers and those who render services to them. Good pictures do not spring entirely from the work of the director, nor the advantages placed at his disposal by the producing company. No matter how well equipped a studio may be or how efficient the director, if the people playing the various parts, large or small, do not perform their work the picture must become a rank failure, therefore if this much is dependent upon the player, he is entitled to compensation proportionate to his share in his successful portrayal whether he be stock member or extra, and the producer or director who is so short-sighted, unreasonable, or unjust that he fails to comprehend this, should not be in the moving picture business.

* * *

While we realize that a director has the right to discriminate between a professional and a non-professional extra it must be insisted that the same discretion should be exercised on the matter of recompense. For instance, a director, very naturally, would feel more justified in assigning a part to a professional than in giving it to one not a professional, and his action may be greatly influenced by his knowledge of the professional; but should he assign the part to a non-professional and the player performs the work with satisfaction, there is no reason why he should not receive the same pay the director would have given a professional man. The point aimed at is to bring out that there are many clever non-professionals only waiting for an opportunity to demonstrate their abilities to portray any part that the director may assign to them.

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While this is apparently a plea for the recompense of the extra, it is also intended to establish a feeling of fair play toward him and to more really justify his existence which is indispensible to the production of motion pictures. The experience of many producers and directors has shown that it is not the huge salary paid certain stars that makes the moving picture a success. Take, for instance, such pictures as "Quo Vadis," "Cabiria," "The Birth of a Nation," "The Battle Cry of Peace," and other recognized big successes, can it not be truthfuly said that were it not for the neglected extras, such spectacles could not have been called into existence, and it can with equal truth be said that the stars could be wiped off the firmament without militating against their realization.

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There was a time when the suggestion that a producing company dispense with its stock players was received with ridicule, but of late years there has been a decided tendency to do so. This tendency is due, not to the inferiority of the players, but to the exhorbitant salaries paid some of them in contrast to the remuneration accorded others equally capable, in other words the movement is one of equalization. It has been realized by producing companies that many stock companies have been disrupted in consequence of the unfair discrimination in the matter of salaries, and the day is fast approaching when the photoplayers receiving enormous salaries must have something more to offer than the mere name. It does not follow that because an actor has been a Broadway favorite because of his wondrous voice and elocutionary power he is bound to become a shining light before the camera, and it is the realization of this that has caused many producing companies to turn in the direction of the extra field for players as services are required and perhaps from among them he can discover some one of them who can be developed into a true motion picture star. All this strengthens the appeal for a more just and better recognition of the extra and no producer or director looking to his own best interests can afford to underestimate his usefulness.

It is understood that the extra whose complaint formed the basis of this article intends to make a test of his case and the result will be watched with interest. Whatever the result may be it is hoped that publicity given to such matters will better conditions by making producers and directors more considerate and thus inspire the extra with more zeal and pride in his work.

ANITA STEWART MAKES HER DEBUT AS A SONGSTER.

Not so very long ago, a couple of Sundays, to be slightly more accurate, a member of The Moving Picture World staff in passing one of the leading churches of Bay Shore, L. I., was astonished to see in the church bulletin an announcement that served that evening to fill the building to overflowing, even the vestibule creaked under its load of extra chairs. This announcement read as follows, "solo by Miss Anita Stewart."

As aforesaid the people of the island town, when at last the evening came, flocked to the church in overwhelming numbers. Nothing seemed to matter much, the sermon passed in rather an indifferent manner, prayers were said, hymns were sung, and even a feature film with charming Anita in the lead played second fiddle to the flesh and blood edition of the Vitagraph star that sat in the choir loft, beneath its broad brimmed hat of soft gray. At last the moment for the solo arrived. Necks that had craned before now stretched themselves to their last limit when Anita stepped modestly forward to the railing like a real "honest to God" choir soloist and sang in the sweetest of voices a sacred song entitled, "Eternal Peace."

This, the minister told us, was the very first time that Miss Stewart had sung in public. Her voice is unusually sweet, and she sings with excellent taste. Needless to add her audience was delighted.

TAKE ALL NIGHT SCENES AT NIGHT.

The last word in realism is found in the Kalem Company's recent decision that hereafter all scenes in the "Hazards of Helen" supposed to occur at night must actually be taken after dark. This step has already resulted in extensive use of night photography in two "Hazards," and so striking is the effect produced that it is likely that Kalem will soon extend the rule to its other productions.

Australian Notes

"THE BIRTH OF A NATION" concluded its Sydney season on Friday last, the 9th instant, after a run of seven weeks. Since the reduction in prices of admission a month ago the "house full" sign has been exhibited every night. Altogether 160,000 people have seen the film in Sydney. The Theater Royal, where the picture was screened, has gone back to legitimate attractions. It was reopened by J. C. Williamson, Ltd., as a photoplay house a few months ago, showing first run Fox productions, but since the amalgamation of the firm with the Waddington theaters, the Fox pictures have been screened at the Strand, one of the finest picture houses in Sydney.

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Raymond Longford, a prominent Australian picture producer, has returned with his large company of players from New Zealand, where they have been filming a historical subject. The working title of this picture is "The Mutiny on the Bounty," and its length will probably be eight reels. It deals with an early incident in Australian history, the mutiny of the crew of the ship "Bounty," carrying Governor Blight from England to New South Wales.

The story gives many opportunities for spectacular displays and the picture should mark a new era of production in Australia.

* * *

The second production of the George Willoughby Photoplay Company was released this week. It is a four-part adaption of the famous stage play, "The Woman in the Case," which makes a very suitable subject for the silent drama.

The picture was produced under the personal direction of George Willoughby, and is quite up to the standard of imported English productions.

The company is now filming the last scenes of its third release, which is entitled "A Pearl of the Pacific." This has a story with a South Sea Islands flavor. The story is written by Randolph Bedford, a prominent Australian writer.

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Another picture was released this week by J. C. Williamson, Ltd. This is a film version of the famous stage melodramatic farce, "Seven Keys to Baldpate." The adaption, which is in four reels, is one of the best of recent home-made pictures, and the best effort of "J. C. W." to date. On the stage the play had a splendid dramatic plot, though the dialogue was humorous, and although the humor is not so pronounced in the picture, the dramatic story has been well developed, and it works up to the splendid climax.

When the stage version was produced some time ago by J. C. Williamson, Fred Niblo and Josephine Cohan appeared in the leading roles. They do not appear in the picture, however, Fred Maguire, a Victorian player, and Dorothy Brunton being the stars.

Miss Brunton has had a stage career of extraordinary success. Barely two years ago she had a small part in the comic opera, "Gipsy Love," and from this beginning she has now gained the position of the foremost comic opera artist in Australia. She is at present starring in "So Long Letty" in Melbourne, and has been chosen by Williamson, Ltd., to appear in that production in London.

* * *

The New South Wales Government is at present releasing a series of films dealing with the training of soldiers in the various camps within the state. Three have already been released, the first dealing with the training of infantry, the second with field artillery, while the third is devoted to the light horse section. Each picture has been taken by Burt Ives, the government photographer, and they are about the clearest topical films the writer has yet seen.

The pictures are also printed on non-inflammable film, the first time this has been used for Australian pictures.

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The government has also given a private press screening of several educational subjects for world-wide exhibition. The best of these is a film visit to the Murrumbidgee Irrigation Area, in New South Wales. This is a gigantic scheme for the irrigation of what was once barren country. Scenes are also given of the huge Burren Juck Reservoir, which holds the water supply of the irrigation scheme. It is one of the largest works of its kind ever attempted in Australia. The picture was taken under the direction of Alfred Rolph, head producer for Australasian Films, Ltd.

Another picture, which I understand is to be given wide publicity in foreign countries, is a series of scenes taken at the German Internment camp at Liverpool, N. S. W. They show camp life among the enemy subjects there, and are very interesting.

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Australasian Films, Ltd., have announced that they will shortly release "The Ne'er Do Well" and "The Battle Cry of Peace." The latter picture was known in England as "An American's Home," but it is improbable that this title will be used here. The same people are making big preparations for the first Chaplin-Mutual subject, which is due to arrive next month. C. L. Yearsley, the firm's publicity manager, says he is going to use some advertising stunts that will make Sydney sit up and stare.

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The twelfth Triangle program consisted of "Cross Currents" and "The Edge of the Abyss;" the thirteenth, showing this week, includes "Daphne and the Pirate" (Fine Arts), "The Green Swamp" (Kay-Bee) and "He Did and He Didn't" (Keystone). This has been given favorable write-ups in all the Sydney papers which mention that the Triangle productions seem to be increasing in quality as time goes on. The public seems to think the same, as it is now difficult to secure a dress circle seat at the Triangle-Lyceum playhouse at the night sessions.

"The Moral Fabric," another Triangle subject, is the current screening at the Crystal Palace. "The Soul of New York," a Fox production, featuring Valeska Suratt; "What Will People Say" (Metro), with Olga Petrova; "Body and Soul" (World) and "Out of Darkness" (Lasky) have also proved good drawing cards this week.

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"The Birth of a Nation" is having a very successful run in Melbourne at present. The big Griffith spectacle was advertised for a limited two weeks' run, but owing to the huge crowds who wished to view the picture the management decided to extend the run, and so the Town Hall was secured for a week.

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Melbourne is going to see some big things in film advertising by Australasian Films, Ltd., as R. J. Dexter, from the Sydney house, arrived here this week. Mr. Dexter is one of the most prominent publicity men in the business.

Current screenings in Melbourne include "The Woman's Law" (Pathe), "His Picture in the Papers" (Fine Arts) and "The Iron Strain" (Kay-Bee), "The Puppett Crown" (Paramount) and "By the Governor's Orders" (Vitagraph).

TOM S. IMRIE.

Sydney, N. S. W., Australia, June 14, 1916.

"LET THE STAR FIT THE SCENARIO"—BLACHE.

Since Herbert Blache's thousand-dollar scenario offer was published. inquiries have been pouring into the Greater Blache Studios at Fort Lee, N. J., asking exactly what kind of five-reel dramatic scripts were wanted and the stars to be "fitted." Mr. Blache asks the Moving Picture World to answer the questions. "I have no special requirements—or restrictions—to lay down," states Mr. Blache. "I am looking for **good ideas**, no matter in what form presented. Just a synopsis may be submitted. I will find stars to 'fit' the plays I accept. I know this is reversing the usual process, but the play's the thing in my mind, and then the star."

SMALLEYS TO PRODUCE "IDLE WIVES."

Universal City, Cal., July .—Upon the completion of their current production, "Saving the Family Name," the Smalleys will start the picturization of James Oppenheim's noted story, "Idle Wives."

This photoplay will contain a notable cast. The beautiful new-found star, Mary MacLaren, will be featured with Phillips Smalley and Lois Weber, supported by Jack Mulhall, one of the Universal's late acquisitions; Grace Carlysle and many of the most noted of that company's stock actors and actresses.

This picture will be released in five reels and will add one more to the list of Blue Bird features which are taking picturedom by storm.

"DEUTSCHLAND" IN PICTURES IN THIRTEEN HOURS.

At 7 o'clock on the morning of July 10 the now famous German submarine, "Deutschland," arrived at the port of Baltimore after its history-making trip across the Atlantic. Thirteen hours later the Hearst International News Pictorial flashed upon the screens of leading New York theaters the first motion picture of this craft, its captain and valiant crew.

Princess Theater, Clifton, Ariz.

E. Brutinel Takes Over Two Picture Houses on the Wane and Brings Them Into the Limelight.

WHEN Emile Brutinel purchased the Princess and Empire theaters in Clifton, Ariz., in 1914, they were in debt and were poorly patronized. By the application of good business methods and sound judgment Mr. Brutinel managed to put them on a paying basis. It was hard work, however, for Mr. Brutinel to bring these two photoplay houses up to their present standard, but he is now enjoying the fruits of his labors. Before the time that Mr. Brutinel took them over the people of Clifton hardly knew that there were moving picture theaters in the city. They were not advertised and the entertainment was of a mediocre quality. Both houses are now advertised extensively and the admission price has been raised to 15 cents. Mr. Brutinel's patrons appreciate the improved quality of the shows and gladly pay the increase in price.

Emile Brutinel.

The Princess theater stands on the banks of the Frisco River in that part of Clifton called the South Side. It is probably the best location in the city for a theater as it catches the people from all directions. It has been completely remodeled and repainted inside and out. The fireproof operating room has been doubled in size and two motor-driven Simplex machines of the latest model have been installed. The inside painting is a cream trimmed with a pale pink ceiling. The outside is gray with white trimmings, and the general effect is most pleasing. Other adjuncts to this modern theater building are a large stage for road shows, pit for orchestra, balcony and women's retiring room. The seating capacity is 500. The chairs are removable as the theater is used for dances, basketball games, church services on Sunday and many other things, making the Princess the social center of the city. To add to the pleasure of its patrons there are large double doors on the right of the stage, an an extension has been run out over the river and here chairs are placed for resting between dances or after the show.

The ceiling is decorated with large clusters of lights, and two big ceiling fans. Between the windows on the sides are eight reversible fans and above each window is a pink fancy lamp globe to furnish just enough light to seat the patrons who are late in arriving. The front is decorated with two rows of lights covered with big white globes. Two big double doors on each side of the box office and an extension out to the railroad track aid in handling the crowds. The music is furnished by a Wurlitz orchestra piano.

Princess Theater, Clifton, Ariz.

The Empire theater stands on Chase Creek at the other end of Clifton. It was formerly called the Royal, but after Mr. Brutinel became owner he changed the name for the reason that the theater had changed hands so often and had undergone so many reverses that he didn't care to take any chances with the same name. It is constructed of brick and cement and both the inside and outside are artistically decorated. The wainscoting is of varnished mahogany. The seating capacity is 500 and the chairs are fine opera seats not removable. The aisles are covered with linoleum so that they can be mopped and cleaned each day. The front is white, decorated with electric lights, one row of colored lights being around the entrance arch and the other being around the box office. This arrangement creates a pretty effect at night and one that can be seen for a long distance.

A small stage has been built, which is used only for vaudeville attractions. On each side of the screen double doors have been placed for emergency exits. Above the doors are two large suction fans and along the sides are many fans and lights. The ceiling is high and there are a number of large clusters of lights suspended. An orchestra piano furnishes the music. The fireproof operating room is roomy. Simplex and Power's motor-driven machines are used. The Empire is one mile from the Princess.

Mr. Brutinel not only runs the regular program pictures but big state right features as well. In the latter part of last February both the Princess and the Empire theaters exhibited the Fox production entitled "Carmen," which featured Theda Bara. The business played to on the day that the picture was shown was remarkable, and it went a long way to stimulate interest in the kind of entertainment to be obtained at Mr. Brutinel's houses. "The Million Dollar Mystery" serial which was booked was also instrumental in bringing the Empire and Princess theaters into prominence. It was almost impossible to accommodate the crowds that swamped the houses to see each episode.

Eagle Theater, Lubec, Me.

Photoplay House Accommodates One-third of Population of Its Town—Plays to Good Business.

THERE was recently opened at Lubec, Me., a moving picture theater which enjoys the distinction of being the largest east of Bangor, and which is unique in that it will accommodate one-third of the entire population of the town which is between three and four thousand.

Moving pictures have been flourishing in the town for the past five or six years, but the hall in which they first made their appearance would accommodate but 350 patrons. The natural growth of the town and the increasing popularity of the moving picture soon outgrew the small house, however, and in spite of the deprecating remarks and doleful predictions of the townspeople the Eagle threw open its doors on Memorial Day evening to a capacity audience with the S. R. O. sign prominently displayed.

Eagle Theater, Luebec, Me.

Since that time it has answered the predictions of failure by keeping an average well beyond 500 nightly, while the old theater had also fair houses. Vaudeville is also seen at the Eagle. The theater is 60 x 100 feet, has a balcony holding 350, five exits, two picture machines, in a modern fireproof booth situated in the rear of the balcony, and the parquette floor seats about 700. The interior is painted a soft gray, with proscenium decorations. There is a wide stage. The owners are T. S. and J. A. Toft, and W. W. Baker, the latter acting as general manager.

PRODUCING "THE EVIL MEN DO" (Metro).

With a company headed by Edmund Breese, and including such prominent players as Ormi Hawley, Clifford Bruce, Evelyn Brent and other well known artists, Director Harry Revier is in a logging camp in the northern part of Maine, near Millinocket, making the exteriors for the big Metro feature, "The Evil Men Do," which is being produced by the Popular Plays and Players. Harry J. Cohen is in charge of the company in Maine. He arranged for the staging of many big outdoor scenes. One of these include the dynamiting of a log jam, a fight on a raft going down a swift flowing mountain stream, and several exciting fights in the open between the two stalwarts, Mr. Breese and Mr. Bruce.

Other members of the company in Maine include George Morrel, A. L. McArthur, George Harcourt and Florence Moore. Joseph Seiden is the cameraman and James Hussey, his assistant. Ira Willard is assisting Director Revier and George West has charge of the "Props." "The Evil Men Do" was written by Aaron Hoffman, and will be released on the Metro program August 14th.

"BEAUTY AND THE BEAST" (International).

The International Film Service, Inc., after a series of experiments, has just completed a photoplay, amazing in its magnificence, which displays the latest word in fashion, repeats an old story dear to the heart of every child and grown-up and shows scenes that have heretofore been denied the public.

"Beauty and the Beast" is the title of this latest triumph of the International. Everyone knows the pretty fairy tale. Its characters have been clothed in gowns of superb splendor.

To form a background suitable to this magnificance, the International secured permission from George J. Gould to use Georgian Court, his wonderful estate at Lakewood, N. J. Here

Scene from "Beauty and the Beast" (International).

n this spot of grandeur, unsurpassed in its natural and artifial beauty by any in the world, are laid the exterior scenes of Beauty and the Beast."

Many previous efforts had been made to secure permission o pose moving picture scenes in this fairyland. But Mr. Gould refused to listen until he had read the scenario of Beauty and the Beast." He then succumbed to the pleadings hat this fairy tale should be staged in a veritable fairyland, nd granted permission for the pictures to be taken. It will e the first opportunity ever afforded the public of an intimate iew of the most beautiful, costly and widely-known private state in America.

The interior scenes were especially constructed to fit in with he architectural beauty of Georgian Court, at the same time etaining their mythical accuracy.

Miss Mineta Timayo, who, before she became a motion picure actress, was the favorite model of Charles Dana Gibson, as been selected for the role of the Sleeping Beauty. The owns worn by Miss Timayo and her legions, whom she sumons after she is awakened by the kiss of the Prince Charmg, represent a fortune in cash.

"Beauty and the Beast," which was written and staged by . E. Hancock, will be released exclusively by the International Film Service, Inc., on August 7.

"SOME MEDICINE MAN" (Universal).

Here's a still of the brand that the Moving Picture World sed to get by the thousand back in 1908 in the good old days hen Carl Laemmle seriously considered the advisability of olding Mary Pickford and Tom Ince over for another week in e old Imp company.

In those days the director put a few crows' feet on some heese-cloth and called it an Indian tent. Then he got some irnt sienna grease paint and made Indians out of his extra en. The cowboys came in over the top of the hill to the scue of the prairie schooner and the beleaguered immigrants and the cowboys finally pursued the Indians toward the setting sun ad lib.

The scene we have here is from a burlesque of the old style Indian moving picture, which will be released on the Universal program under the Nestor title, "Some Medicine Man," on August 11. The picture was made by Universal Director Roy Clements from the story by Eugene Lewis, which in turn was scenarioized by Fred Myton. Pat Rooney plays the leading role. He is seen in the foreground breathing into the Big

Scene from "Some Medicine Man" (Universal).

Chief's ear trumpet. Jean Hershalt, Clyde Bensen, Peggy Coudray and Edward Sedgwick appear in support of Rooney.

MOUNTAIN SCENERY IN "SEE AMERICA FIRST" (Gaumont.)

Since Baedeker has called Delaware Water Gap one of the fifteen scenic marvels of the United States, it was only natural that the Gaumont company should include it in its interesting series of American points of interest, "See America First." This has been filmed by a Gaumont cameraman and will be released August 9, as a Mutual Picture. The view from some of the numerous promontories along the mountain paths has few equals east of the Rocky Mountains. One of the prettiest pictures taken was of the Delaware river as it is seen for miles winding its way to the sea.

The entire region abounds in beautiful mountain brooks, falls and cataracts. The slopes are heavily wooded, and there are lavish displays of mountain laurel and rhododendron. These make for beautiful screen pictures, and full advantage has been taken of them.

Joined with the Delaware Mountain Gap in popular interest is that interesting playground known as the Pocono Mountains. It has also been pictured for this Gaumont release. The salient features in these 300 square miles of scenic beauty have been

Delaware Water Gap (Gaumont).

culled for screen review. Those who have never seen these mountains will be attracted by their unusual beauty, and those to whom they are familiar will enjoy looking again upon their varied charms.

LOUISE LOVELY IN "THE GRASP OF GREED."

The Universal announces that Louise Lovely will be starred in "The Grasp of Greed," a five-reel Bluebird feature production in which she will be supported by Jay Belasco, Lon Chaney, Gretchen Ledered and C. N. Hammond. The play is from the novel by H. Rider Haggard, "Mr. Meeson's Will."

"THE CRIMSON STAIN MYSTERY" (Consolidated).

The first four episodes of "The Crimson Stain Mystery," the new serial which is being produced by the Erbograph Company and will be presented by the Consolidated Film Corporation, of which O. E. Goebel is president and Ludwig R. G. Erb, treasurer, have been completed and the first episode will be ready within the next few days for a showing to the trade. The first episode

Scene from "The Crimson Stain Mystery" (Consolidated).

is filled with excitement, and gives a glimpse of the strange workings of the mind that conceived it. It starts off with a punch in every foot, and the interest is running at white heat when the second reel ends.

T. Hayes Hunter, who is directing the picture, is working night and day on it, and already has begun on the second episode. The picture will be in sixteen episodes. The work of Maurice Costello and Ethel Grandin who are playing the leading roles, it is safe to say, never showed up to better advantage, nor never before had a vehicle in which they could, to such a large degree, give play to their exceptional talents. A new Vampire woman, who was secured from Russia, whose name is Olga Olonova, will be seen in some startling work. She is cast as one of the Crimson Stain progeny, and appears to wonderful advantage in many of the studio scenes.

Miss Olonova lays claim to being the most perfectly formed Vampire in the world. She is a young woman, just twenty years of age. She claims that she comes from a race of Vampire women, whose lineage traces back for nearly two thousand years.

HALLBERG INSTALLMENT AT BOYS' CLUB.

The above institution, after careful investigation, decided that they would spare no expense in making their motion picture projection the best that money could buy. They have placed their order with J. H. Hallberg, of New York, for one of the latest model Power's 6-B machines, together with a Hallberg 20th Century motor generator, of 70 ampere maximum capacity, for converting alternating into direct current.

MELIES MANUFACTURING COMPANY MAKES STATEMENT.

In view of an impression which may have arisen the Melies Manufacturing Company has issued a denial that it is suing the General Film Company. It asserts that the interests of the Melies Manufacturing Company and of George Melies are the same and that neither is connected in any way with any other concern with a similar name.

SPEEDING UP THE MAIL.

It is not necessary for the populace to ponder any longer how it is possible to mail a letter at 2:30 o'clock one afternoon and know that it will be read in Chicago by 10 o'clock the following morning; for in one of the forthcoming releases of the Paramount-Pictographs, the magazine-on-the-screen, the public is given an excellent visualization of how Uncle Sam does his interior business, all for the price of a two-cent stamp.

MOSS PICTURES MADE BY HORKHEIMER.

The features now being produced by B. S. Moss, which include "Boots and Saddles," "In the Hands of the Law," and "The Power of Evil," were produced by the Horkheimer Bros., at their studio in Long Beach, Cal. Messers. Horkheimer Bros. are authorities for the statement that the pictures that they have produced for the B. S. Moss Motion Picture Corporation excel in all their previous efforts in the producing line.

WILL START PACIFIC COAST EXCHANGE.

In response to the requests for direct bookings from scores of exhibitors in southern California, the National Drama Corporation has established a "Fall of a Nation" film exchange for that territory, with Jordan Dixon of 1401 Northwestern avenue, Los Angeles, in charge.

"HONOR THY NAME" (Triangle).

"Honor Thy Name," the Triangle feature scheduled for release on August 6, brings Frank Keenan and Charles Ray together as co-stars. The combination is a particularly happy one, as both men work well together, and the strong, rugged characterizations for which Mr. Keenan is deservedly popular, and the youth and virility of Mr. Ray's work is an excellent contract. Louise Glaum is particularly well cast in the leading female role and acts with a keen appreciation of the possibilities of her part throughout the entire story.

"Honor Thy Name" is a story of a Southern gentleman who, having had his fling as a youth, settles down to dignified respectability in the waning years of his life. Of course, the spectacular climax of the story is one of the chief features of the play, but that aside, the story is worthy of the best that is said of motion pictures, because of the remarkably fine acting contributed by every member of the cast. The story is staged with a view of getting full value from each of the dramatic scenes. It is realistic both where the action transpires in the South and where it takes place in New York.

A point of considerable interest in "Honor Thy Name" is the extensive use of the new lighting effects, hints of which have been given in several recent Triangle plays. There is also a development of the old-fashioned term fade-in, which adds not a little to the value of the picture and is certain to arouse the interest of moving picture fans.

WAGNER HAS DETROIT OFFICE.

The Wagner Electric Manufacturing Company of St. Louis announces the removal on July 15 of its Detroit office to 1291 Woodward avenue, to continue in charge of Mr. Dean Emerson.

Notes of the Trade

DIRECTOR ALLAN CURTIS is filming a one-reel comedy with the Universal Joker company entitled "Father Gets In Wrong," featuring Gale Henry and William Franey who are supported by Lilian Peacock, M. Moranti and C. Conklin.

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The past week has been home coming week at the Selig Zoo studios for the returning members of the Selig force who have been in the east for the production of "The Crisis" and "The Prince Chap." Among those returning are Thomas Santschi, Cecil Holland, Leo Pierson, Mary Charleson, George Fawcett and Charles Gerrard.

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The Emerald Motion Picture Company, under the direction of Fred J. Ireland, is planning a series of monthly feature releases built around the personality of Dolores Cassinelli. The first will be "A Song of Romany" an idyllic Gypsy story. The great American Derby at Hawthorne race track is one of the big scenes with Dodge the winner, and Miss Cassinelli as principal actors.

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Another Broadway Star Feature by James Oliver Curwood is rapidly nearing completion under the supervision of Director Eugene Mullin. A cast that includes Denton Vane, Adele Kelly and Raymond Walburn is seen in its enactment.

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Director Joseph DeGrasse is making good progress filming "If My Country Should Call," a five-reel society drama featuring Dorothy Phillips and Lon Chaney. The story was adapted by Ida May Park from one written by Virginia Terhune Van De Water. Other prominent players in the cast are Adele Farrington, Helen Leslie, Gretchen Lederer, Jay Belasco, Frank Whitson, Albert Macquarrie and Carl Von Schiller.

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The studio staff of the Yorke Film Corporation, which produces Harold Lockwood-May Allison features for Metro, includes Gus Lane, property man; Irvin Martin, scenic artist, and Ralph C. Godfrey, stage carpenter.

Work has already begun in the new Western studio at No. 1329 Gordon street, Hollywood, California. The first photoplay to be produced by Yorke in California will be "Mister 44," a picturization of the novel of the same name.

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J. Warren Kerrigan, the Universal Star, is being featured in a five-reel production entitled "The Social Buccaneer," which is being directed by Jack Conway. In the cast appear Louise Lovely, playing opposite the star, Maude George, Harry Carter and a number of others from the Universal stock.

• • •

Director Wm. Robert Daly is now at work upon a story of the early gold rush to British Columbia, entitled "The Child That Found Its Father." Fritzi Brunette will appear through the greater part of the story clad in masculine attire.

• • •

At the Vitagraph Bay Shore Studio, John Robertson is putting the finishing touches on a one-part comedy from the pen of Edward J. Montague. Huntley Gordon, Shirley Moore

Grace Blakely and William Lytell, Jr., are the principal laugh makers.

* * *

Director George Cochrane is at Huntington Lodge in central California filming several mountain stories of one to three reels. His featured players are Mollie Malone, Rex DeRowselli and Jack Nelson. The Cochrane company probably will be away from Universal City for several weeks.

* * *

In "The Temptation of Adam," the three-reel Selig drama now in course of production under the direction of Al Green, at the Selig Los Angeles studios, Kathlyn Williams is given an opportunity for powerful dramatic work. Others in the cast are Charles West, Guy Oliver, Vivian Reed, Eugenie Besserer and Jane Keckley.

* * *

"The Mark of Cain," a Universal Red Feather production, featuring Dorothy Phillips, and Lon Chaney, will be released on August 7th. On August 14th, Dorothy Davenport will appear in "A Yoke of Gold," a Red Feather love tale of the California missions directed by Lloyd B. Carleton.

* * *

Helen Resson is again being featured in "Mustang" productions, under the direction of Murdock J. McQuarrie, in "Sandy Reformer." Art Acord, of "Buck Parvin" fame is playing the lead opposite Miss Rosson.

* * *

Eddie Lyons and Lee Moran, with Priscilla Deane playing opposite, are making a one-reel comedy entitled "They Would Be Sailors," which is being directed by Louis Chaudet.

* * *

Marguerite Bertsch is producing her latest story which features Edith Story and Antonio Moreno. When completed, it will be in five parts and will be released as a Vitagraph Blue Ribbon Feature.

* * *

"Black Friday" is the title of a five-reel feature production being made by Director Lloyd Carleton, featuring Dorothy Davenport and Emory Johnson, supported by such well-known players as Gretchen Lederer, Virginia Southern and Richard Morris. It is a financial story of the period of 1871 with locations in New York, Newport, Saratoga Springs and Paris.

* * *

Director Wallace Beery is engaged in filming the ninth episode of "Timothy Dobbs," in which Carter DeHaven is being starred. The different episodes are being written by Bess Meredyth of the Universal staff.

* * *

Vitagraph Director Harry Davenport is producing a three-part dramatic Broadway Star Feature by Frederic Chapin in which he is seen as a farmer lad. Mrs. Mary Maurice supports Mr. Davenport in the principal part.

Picture Theaters Projected

FORT DU PONT, Del.—Moving picture shows have been inaugurated at this fortress on account of the large number of recruits assembled here.

CHICAGO, Ill.—Architects Worthman and Steinbach. 1859 Chicago avenue, are preparing plans for a two-story theater, office and store building, 50x125 feet, to cost $40,000.

ARMSTRONG, Iowa.—C. E. McDowell and Fred Robinson have taken over the Gem theater.

BALTIMORE, Md.—Suburban Amusement Company plans to build an addition, 30x150 feet, to their theater building, to cost $2,500.

BALTIMORE, Md.—Parkway Theater Company, 3-9 West North avenue, will enlarge their theater by adding 250 new chairs to seating capacity and providing entrance on Charles street.

CHICOPEE FALLS, Mass.—J. G. Roy & Sons Co., 907 Armory street, Springfield, Mass., have the contract to erect a two-story moving picture theater and club building, 41x120 feet, for the Franco-American Club, Inc., to cost $30,000.

LEXINGTON, Mass.—J. E. Locatelli & Co., 46 Cornhill, Boston, have the contract to erect a one and two-story moving picture theater, store and apartment building, 93x47 feet, with 40x86 feet, for Felix Viano.

MILFORD, Mass.—James J. Iadorolo, 17 Summer street, plans to erect a one-story moving picture theater, 50x95 feet.

ELK RAPIDS, Mich.—Paul Starr has leased the Elk theater and is conducting it as a first-class moving picture house.

MARQUETTE, Mich.—August E. Brauns plans to start work shortly on a two-story moving picture theater, 60x75 feet, to be constructed on East Ludington street.

OWOSSO, Mich.—Fred R. Patterson plans to erect a one-story addition, 44x100 feet, to his moving picture theater, to cost $15,000.

ABERDEEN, Miss.—Work will be started shortly on remodeling the interior of the Temple theater. The airdome, which belongs to the theater, has been reopened for the summer. A balcony has been added for colored patrons. It has a seating capacity for 125 persons. Irwin B. Mims is manager.

CAMERON, Mo.—J. W. Scott, Carrollton, Mo., has the contract to erect a two-story moving picture theater, 39x80 feet, for R. S. Stewart, to cost $6,500.

ASBURY PARK, N. J.—Henry and Walter Rosenberg, care Savoy theater, 112 East 34th street, New York City, have purchased a site at the corner of St. James place and Cookman avenue, upon which they propose to erect a moving picture theater of fireproof construction. The structure will cover an area 158 by 100 feet and cost approximately $150,000.

HACKENSACK, N. J.—Ruekle Brothers, Dumont, N. J., has let the contract for the erection of a one-story moving picture theater, 40 by 108 feet, to cost $10,000.

BROOKLYN, N. Y.—Philip Caminez, 988 Greene avenue, plans to erect a one-story moving picture theater, 42 by 100 feet, to cost $10,000.

BROOKLYN, N. Y.—Philip Camenez, 988 Greene avenue, is having plans prepared for a one and a half story moving picture theater, 50x100 feet, to cost $20,000.

HERKIMER, N. Y.—Scialdo Brothers have under consideration plans for a two-story moving picture theater and apartment building to cost $12,000.

HORNELL, N. Y.—Thompson and Cline, 56 Main street, have leased a business property which they plan to convert into a modern moving picture house. The improvements will cost $4,000.

ITHACA, N. Y.—Crescent Theater Company, D. F. B. Howe, president, 109 Orchard place, have let the contract to erect a one-story moving picture theater, 52x155 feet, to cost $75,000.

NORTHVILLE, N. Y.—Ray Hubbell, Gloversville, N. Y., will erect a one-story moving picture theater, 40x88 feet, to cost $10,000.

POUGHKEEPSIE, N. Y.—A. Steinberg, 564 Main street, plans to erect a three-story moving picture theater, apartment and store building, to cost $30,000.

ROCHESTER, N. Y.—John Farren, proprietor of the Victoria theater, has taken over the Murray.

SCHENECTADY, N. Y.—Mrs. W. H. Gray, 158½ Van Vranken avenue, is having plans prepared for a one-story moving picture theater, 29x100 feet, to cost $7,000.

JAMESTOWN, N. D.—Extensive improvements have been made to the Ruby theater and new equipment installed.

ARDMORE, Okla.—A new moving picture theater is to be erected by the Consolidated Amusement Company. It is to be a three-story structure, 50x140 feet, to cost $30,000.

BAY CITY, Ore.—A moving picture house has been opened here by L. E. Partridge.

CHESTER, Pa.—M. W. Taylor, general manager of the Fred Zimmerman theater, has completed a deal for a tract of land in the central part of the city as a site for a new theater building, to cost $250,000.

PHILADELPHIA, Pa.—Jacob Bazin has conveyed to Abraham Stiefel, the moving picture theater at 903-07 North Sixth street, for a nominal consideration, subject to a mortgage of $25,000. The building occupies a lot 57x89 feet, and is assessed at $18,000.

PHILADELPHIA, Pa.—Ketcham and McQuade have the contract for making alterations to the Coliseum theater, on Market street west of Fifty-ninth street. The improvemens will cost $7,000.

PHILADELPHIA, Pa.—Harry Goldstone has conveyed to Robert Hamilton the moving picture theater at Fifty-third street and Landsdowne avenue, for a nominal consideration, subject to a mortgage of $31,000. The structure is situated on a lot 172.11x65.11 feet. The property is assesed at $20,000.

ROBERTSDALE, Pa.—Grissinger Brothers plan to erect a modern moving picture theater of fireproof construction, on North Main street, to cost about $10,000.

EL PASO, Texas.—J. F. Woodyard, Jr., will erect a theater building to cost about $40,000.

WEST ALLIS, Wis.—C. H. Loebel, 5507 Greenfield avenue, will erect a two-story moving picture theater, hall, office and store building, 48x80 feet, to cost $8,000.

GREYBULL, Wyo.—A moving picture theater, 100x25 feet, with seating capacity of 300, has been opened by M. Leibrecht and B. W. Bickert.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

St. Louis at the Chicago Convention

Giebler Crosses the Mississippi to Look Over the Big Show and Lets Us In on Some of the Bunch With Whom He Meets Up—Casual Thoughts on Near-Performing Bears and Queer "Exhibits."

By A. H. Giebler, 236 Vanol Building, St. Louis.

ST. LOUIS was pretty well represented at the Chicago Convention. We didn't get there until Friday, and we missed some of the home-town folks who came and went early, the same as we missed seeing Carl Laemmle and Clara Kimball Young lead the grand march at the ball. But we did see a few things.

* * *

We saw Barney Rosenthal of the Universal Exchange hobnobbing with Carl Laemmle and General Manager Hoffman at convention headquarters, and later at the exposition, shaking hands with many people. Chicago is Barney's home town, and he knows just lots of folks up there. We also saw him at the Hotel Sherman with a bag in his hand—with all the joy gone out of his voice and his famous smile faded to a woebegone look because he would have to travel back to St. Louis in an upper berth. Poor Barney!

* * *

We saw Pearl White. "Pearl," we said, "you are from Missouri."

"Greetings," replied Pearl, "but who accused me of that?" "Your biographers and the press agents," we answered. "Almost everything they say about me is wrong," she said with a doleful look. "When I got here they gave me some pictures of myself, with a little biography printed on it, that said I was born in A-n-t-i-o-c-h, but it's all wrong. I don't even known how to pronounce a town like that, let alone being born in it."

It's a shame to take liberties with a girl's' native heath in that way, but Pearl is some girl, and she's from Missouri all right even if Antioch can't prove anything on her, and Missouri is proud of her.

* * *

We saw E. W. Dustin, of the International Exchange, and he seemed to know everybody, and everybody seemed to know him. We'll back Dustin as one of the best known film men in the country. He's got a lot of this stuff they call personality in his system. It radiates and makes people want to shake hands with him and slap him on the back and call him Eddie. He told us about "Him" and the whole bunch of International managers taking a long drive in the country Sunday, chaperoned by Manager of Exchanges Berger. Had a big time? Oh my, yes.

* * *

We saw and heard Dr. Demko of the Shenandoah on South Broadway. We saw him at the exposition having a good time, and we heard him the next day when he got a telegram saying that some heavy-handed person had gone into his airdome after his place was closed for the night, and walked off with two projecting machines, just like that. We offered the optimistic suggestion that he ought to be glad they hadn't taken the benches and side walls, but Doc refused to be comforted, and took the first rattler back home.

* * *

We saw Lillian Walker and she smiled at us. "Of course, you don't remember us," we said, "that's just a convention-al smile."

"Oh, yes, but I do," she responded. "You are a newspaper man from St. Louis, and the Moving Picture World correspondent, and you gave me a copy of your paper with a nice picture of me in it two weeks ago in New York." Now that warmed our heart, and isn't that some remembering for a little girl like Lillian, when she meets so many people all the time?

* * *

We saw Hector Pasmezoglu, of the Congress theater, on Olive street, and his party twice out on Argyle street, giving the Essanay studios the once over, and later at the Coliseum. We never realized before how much Hector resembles a well known star, and we had a notion to start the rumor that he was John Barrymore, and give him a taste of being mobbed for photographs, and "Please sign your name on this," but we didn't.

* * *

We saw Manager Wolfberg, of the General Film Exchange, and he was absolutely one of the busiest men on the ground. This was due to the fact that he was the only General manager, outside of the Chicago continent, to attend the convention. He told us about taking a few hours off to go to a ball game, but as this was on Sunday, it was excusable, and besides, it was some game!

* * *

We ran across Harry Beaumont, the Essanay director, who is a native son, and is about as well acquainted in St. Louis as he is in St. Joseph, where he was brought up.

* * *

We saw stars exhibited to the crowds at the Coliseum like so many performing bears, and we felt that this sort of thing is not good. The multitude likes it. They come "for to admire and for to see," and they saw and admired, but they also said things; they criticised. Your fan—fanatic, if you like—forms an exalted opinion of his screen favorites. They represent romance, idealism, to him. He likes to think they are not like other folks. We all talk of realism, but we don't really want it. The world is full of stories, comedies, dramas and tragedies of real life, but they are all sordid. We read books and go to the play to see and hear ideal stories, and we naturally imbue the actors with the same idealism, and when the players hobnob with the hoi polloi they lose all their charm; the mystery, the idealism, is dispelled. The players are most pleasant people, but they are human, and the other humans are not pleased when they find it out. If all the stars were kept away from the public they would be more valuable to the producers and to themselves.

* * *

We saw S. J. Baker, manager of the St. Louis Bluebird offices, and Mrs. Baker. Baker took us up to the exchange managers' meeting, presided over by General Manager Hoffman, and gave us a peek at the scene. Busy looking bunch. Cranberry merchants didn't have a thing on that gathering.

* * *

We saw Fred Beecroft, of the Dramatic Mirror, and he almost wept when he told us about what the unkind Chicago newspapers said about his straw hat. It wasn't such an awful looking hat, either.

* * *

We saw John Gentner, of the Retina theater, at Twentieth and Market. In fact, Gentner was the first home-town citizen we did see. "This is a great show," he said, and he was certainly getting both eyes full of it. We saw Fred A. Keller, manager of the Mutual offices. In fact, we lamped him at the same time we saw Gentner, but as John is the biggest, we saw him first. Keller was in high spirits and taking things in with enthusiasm. We didn't see him but the once, and suppose he went back early to the grind. He's a bear for work anyway, Keller is.

* * *

We saw Sam Lears, of the Lears Theater Supply Company, and he seemed to be acquainted with everybody in Chicago, and people called him "Sam" there just as they do here. We made the rounds of the Coliseum with him, and while he seemed to be interested in the stars and exhibits he didn't really get warmed up until we came to the Power and Motiograph exhibits, where there were several machines made up in blue and white enamel. Sam got all fussed up over these machines, and ordered the whole bunch shipped down to his place in St. Louis.

* * *

We didn't see Joe Mogler, but we know he was there, because every time we would ask anybody about St. Louis people they would say: "Oh say, did you see Mogler? He's here." So we are sure Joe was there and feel safe in reporting the fact.

* * *

We did get to see Spyros Kouras, of the Lafayette, however, and Harry Strickland, road man for the General exchange.

* * *

We saw Mr. and Mrs. General Public come up to the doors of the Coliseum by hundreds and plank down their fifty cents, and we couldn't help wondering "where they got off," if a little slang be allowed.

* * *

Inside the building there was little to interest the man from the street, apart from a star that would appear and twinkle at a great distance for a brief interval. Of course, Mr. and Mrs. G. P., by spending six afternoons of their time and as many dollars, could have the pleasure of looking at as many of the stars as had chosen the same time to appear as they had, if the police allowed them to get within seeing distance.

* * *

Exhibitions of this kind are very good for producers, distributors and exhibi-

(*Continued on page 972.*)

May Refuse Sale on Personal Grounds

So Declares Federal Trade Commission in Decision on Complaint of Unfair Competition—Also Says It Is Not Illegal to Refuse to Sell to More Than One Exhibitor in a City—Shifts Among Exchangemen.

By Clarence L. Linz, 635 Tenth Street Northeast, Washington.

AN interesting ruling has recently been handed down by the Federal Trade Commission at Washington, which may have a decided bearing upon similar questions arising in the motion picture business. The commission was requested to declare to be unfair competition a refusal to sell under conditions embodied in the following: "Conference Ruling No. 48. Unfair Competition. Refusal to Sell. On application for the issuance of a complaint, it was alleged that a corporation engaged in the manufacture and sale of goods in interstate commerce refused to sell to the applicant certain commodities manufactured by it. It was further alleged that this refusal to sell was made at the direction of an officer of the corporation complained of, who was also the president of another corporation competing with the applicant. On investigation it appeared that the refusal to sell was made on personal grounds and was not made for the purpose, and did not have the effect of restraining interstate commerce. Held, That a refusal to sell, made solely for personal reasons, without the purpose or effect of restraining interstate commerce, is not a violation of any law which the commission is authorized to enforce."

Some time ago the commission also held that a refusal to sell to more than one exhibitor in the same city was not illegal. It had been alleged that a distributing company had refused to supply the applicant for a complaint with films on the ground that another exhibitor in the same city had been given the exclusive right to exhibit the films of this distributing company. The commission held that under ordinary circumstances, and in the absence of intent thus to accomplish an unlawful purpose, neither the Federal Trade Commission act nor the Clayton anti-trust law prohibits a corporation dealing exclusively with one firm in a given territory, and a refusal to supply others in such territory is not unlawful.

Shifts Among Exchangemen.

Some rapid fire changes have been taking place in Washington's film world of late, and as a result Pathe loses C. O. Moss, who formerly traveled for that company in Virginia and at one time through North Carolina, for he goes to the Unicorn Film Corporation as manager of the office he is to open in Charlotte. Mr. Moss broke into the motion picture business with the old Warner's Features concern and continued with Sidney R. Lust when he bought out the United Film Service, which followed the former. About a year ago he joined the Pathe exchange here, and it is with a great deal of regret that the members of the latter part company with him.

Mr. Moss is succeeded by George W. Smiley, another well known film man of wide experience. He has handled all ends of the business and has been in it for many years. Of late he has been traveling for Fox out of the Washington and Pittsburgh offices, and it was his desire to do his traveling between points nearer home. He has covered a large portion of the ground in Maryland and Virginia, as well as North Carolina, and the exhibitors in this territory will be glad to see him again.

Another change brings about the transfer of Warren A. Kline, who has been manager of the local office of the Unicorn Film Service Corporation, of 434 Ninth Street, Northwest, since its establishment some months ago. Mr. Kline goes to Harrisburg, Pa., to open another office for the corporation. He also operates a theater in that place and will be more at home, although disliking to sever the friendships he has already made among the exhibitors here.

It is said that Mr. Ford, of the Philadelphia office, will succeed Mr. Kline temporarily, and that William Mack, at present roadman out of this office, will be made manager upon the completion of certain road work he now has under way.

At the Moore Theaters.

Tom Moore is getting a great deal of pleasure out of his new automobile and has just returned from an enjoyable trip which carried him along the Atlantic Coast line.

Charles Plunkett, who has been manager of the Plaza, has been placed in charge of the Strand. He is succeeded by William Moore, a brother of Tom Moore, owner of both houses.

Antonio Massino, chief operator at the Garden, has been relieved from duty in the National Guard of the District, because of defective vision.

James Hamilton, chief operator at the Strand, has returned to his post after a three weeks' illness.

Young Joins Kleine-Edison.

Joseph L. Young, formerly manager of the Favorita theater, on H street, near First street, Northwest, has joined the sales force of the Kleine-Edison Company, succeeding to the position made vacant through the resignation of Marx S. Nathan, who has returned to Wilmington, N. C., to re-enter the advertising business. Mr. Young, for a short while, has been connected with the Philadelphia office and has been transferred to Washington.

Triangle Looking Over the Field.

Arthur Lucas, of the Triangle, has been in Washington looking over the field with a view to establishing headquarters here to take care of the southern territory. It is said he has selected an office in a new building on Tenth and H streets, Northwest, and that it will be opened on or about the first of August. It is understood that J. H. Butner, who is manager of the Philadelphia office and under whose jurisdiction this territory comes, will be sent here for the purpose of getting the new office into working order.

Broussard Enlightens His Fellow Senators

In Plain Talk to the Sub-Committee of Finance Committee, Louisiana Man Explains How the Theater Men in Doubtful States May Retaliate on the Tax Question—Holds Up Before Them the All-Powerful Slide.

By Clarence L. Linz, 635 Tenth Street Northeast, Washington.

WASHINGTON, D. C.—Senator Robert F. Broussard, of Louisiana, has taken up the cudgels on behalf of the motion picture exhibitors of the United States and appeared before the members of the sub-committee of the Senate Finance Committee having in charge that section of the general revenue bill applicable to motion picture and other theaters, amusements, etc., to tell them of the hardship worked upon these and how such unfair taxes can be eliminated without loss of revenue to the government.

He told them that the retention of this schedule in the bill might reverse conditions and in turn work a hardship upon members of Congress where states and districts are doubtful. In the District of Columbia, he said, the exhibitors already have six distinct taxes to pay; other states are very likely in the same position, and it is going to come to a point where another nickel will have to be added to the price of admission to meet this heavy taxation. Suppose, he asked, the exhibitors should flash slides upon the screens of the theaters throughout the country telling their patrons the extra nickel is required to meet the taxes, will not the people hold it against the members of Congress who voted for a law that squeezes this extra nickel from their pockets ?

It is said the members of the committee sat up and took due notice. Senators Kern and Johnson, the latter chairman of the sub-committee, are having their own troubles in their own states by reason of the opposition that has sprung up against their re-election.

It seems that there is a considerable quantity of merchandise that comes into the United States either in a raw shape and intended to be refined or to form a part of some other manufactured articles. The finished product is then exported to some other country. Now, when this material enters the United States in the first place it is assessed with duty at the rate provided in the tariff law. The money so collected is set aside and when the goods are exported that money is refunded. During the first three months of 1916 there was refunded in this manner the sum of $5,000,000, with the expectation that this sum will be increased to $20,000,000 during the full year. It is Senator Broussard's suggestion that that section of the tariff law providing for these payments be repealed, the money thus saved to the Treasury to be considered instead of the $4,000,000 or more that will come from theaters, the $30,000 that comes from the circuses and the $200,000 that will pour in with liquors and cordials.

Congress needs jogging up. It rests with the motion picture interests as to whether or not they will sit idly by and let a law be placed on the statute books that will put them to such heavy expense.

St. Louis at the Convention

(Continued from page 971.)

tors of pictures, but the man not connected with the industry should be allowed to stay away and keep his fifty cents to spend at the box offices of the theaters to see the pictures of the stars on the screen and not the stars themselves.

* * *

We saw one of the most interesting exhibits at the Coliseum, a man peeling potatoes with a patent dingus which he was willing to issue to the spectator for a small fee. The act was very good, and there was no fake or trick photography or double exposure or anything like that. The man was there in the flesh actually peeling potatoes. It was an exact duplication of the highly educational and inspiring demonstrations that are held at five and ten cent stores and on street corners all over the country, and the management of the exhibition is to be congratulated on securing such a timely and fitting exhibit. It seemed peculiarly appropriate at a moving picture exhibition.

* * *

We did not see a man trying on patent non-binding suspenders, nor one of these chaps who holds up a big wooden foot and show you how quickly corns can be removed by using Dr. Fakem's corn salve, but of course a few things had to be left out. Art is so great that all of it cannot be gathered together under one roof at the same time.

Buffalo Screeners Install

Also Entertaining Visiting Film Men—Willats Wins Scenario Prize.

By Joseph A. McGuire, 5 Lewis Block, Buffalo.

BUFFALO, N. Y.—Much enthusiasm marked the installation of the 1916-17 officers of the Buffalo Screen Club at the last meeting of that organization. Among the guests were out-of-town exhibitors who were in Buffalo to attend the Shriners' convention. The entertainment, after the installation, was in charge of W. A. V. Mack, manager of the General Film; Ira Mosher, manager of the Palace Theater, and A. C. Willats, of the Buffalo Evening News. After President Christoffers of the club and the other officers were duly installed there followed a luncheon and vaudeville features.

The Shriners were delighted with the entertainment and promised to spread the fame of the club in many parts of the country. Visiting Shriners enjoyed open house at the club rooms during the week. The wives of the Shriners also made use of the club rooms.

Willats Wins Scenario Prize.

President Christoffers of the Buffalo Screen Club and Messrs. Mack, of the General, and Brandon, of the Mutual, were judges in a scenario contest conducted by the Buffalo Evening News. The first prize of $100 was awarded to A. C. Willats of the News. His scenario was entitled "Hunting Hy-Enas." The contestants are all on the News staff.

The feature of Mr. Willat's scenario is the efforts of a News reporter to run down a political grafter. An aeroplane and other sensational means are used by the reporter to rush the news to his paper. The piece will be produced for the News by a leading company. Curtis aeroplanes will be used in some of the scenes, which will be laid along Niagara river. Pictures showing every department of the News will be shown on the screen. The rush incidental to an "extra," as well as an old fashioned printing press, will be other features.

Dooley Goes to Syracuse.

J. M. Sitterly, of the Popular Film Exchange of Buffalo, has appointed Thomas Dooley in charge of the company's branch office at 225 Bastable block, Syracuse. Mr. Dooley was formerly connected with the Greater New York Film and the V-L-S-E.

Unicorn Reports Business Good.

"Despite the very warm weather and the tendency of the public to visit the lake and river resorts instead of moving picture theaters at this season of the year, our business is quite satisfactory," said H. E. Hughes, manager of the Buffalo offices of the Unicorn Film.

Film Men Visit in Buffalo.

Shriners' week attracted many exhibitors to Buffalo and a number called on Manager Christoffers of the Mutual Film. Among the visitors were M. C. Gibson, manager of the Mozart theater, Elmira; Dave Cohen, of the Symphony theater, Binghamton; Mr. and Mrs. J. F. Armstrong, of the Armstrong opera house, Norwich, Pa., and Mr. and Mrs. F. C. Peters, of the Majestic theater, Hornell, N. Y. A caller at the Paramount office was Mr. Tait of the Avon theater, Utica, N. Y.

Franklin a Public Benefactor.

"A Shirtwaist Balcony" is the latest innovation introduced by Manager Franklin of the Lyric theater, Buffalo. In connection with this plan Mr. Franklin has just made this announcement: "Feeling that the men have as much right to be comfortable as the women, men will be permitted to doff their coats and make themselves as comfortable as they please in the Lyric balcony. Also ice cold orangeade and pure water will be served gratis."

Theaters Close for Summer.

Charles P. Gilmore has closed his Richardson theater, Oswego, for the summer. The house will open in the fall. The Lyric theater, Jamestown, recently opened for a week, but is now closed on account of the hot weather. This house plays vaudeville and moving pictures.

Buffalo Sees Williams Comedy.

Gus Mohme, representative of the Biograph company, reecntly gave a special screening of Bert Williams' new comedy, "A Natural Born Gambler," for the benefit of several Buffalo exhibitors.

Davis Makes Buffalo Look Up.

Manager Davis of the Elmwood, Buffalo, has obtained special advertising advantages from his plan of flying kites to boom his current attractions. The kites are large and well handled and the advertising matter can be seen from distant parts of the city.

Western New York Notes.

Work on the new Strand theater, Ogdensburg, is being rushed and the house may be open to the public in September. Rushing the construction work has detracted nothing from the handsome architecture of the building.

W. Scott Mattraw, manager of the City Opera House, Watertown, has gone to New York to have a tryout in some of the moving picture companies. Mr. Mattraw has met with success in amateur theatricals in Northern New York.

The Common Council of Norwich has been requested by ministers there to enact an ordinance prohibiting the showing of moving pictures, theatricals or vaudeville performances in Norwich on Sundays. The ministers have been engaged in the present fight for three months. H. L. Brown is their attorney.

Louis McCarthy, a former Watertown resident, has been acting at the Lasky and Universal studios in California. He was formerly in the real estate business in Watertown.

A protest against the showing of moving pictures in which cruelty to animals is depicted has been entered by the Jefferson County, N. Y. Society for the Prevention of Cruelty to Animals.

Rotarians Declare for High Class Films

International Convention at Cincinnati, Attended by Many Exhibitors, Also Suggests That Days Be Set Aside for Children's Programs.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati.

THE convention of the International Association of Rotary Clubs, held in Cincinnati during the week of July 16, was interesting to at least a few moving-picture exhibitors in more ways than one. Various moving pictures of the "stunts" which were so plentiful during the convention were taken for local and nation-wide exhibition, of course; but there were two distinct features of interest aside from this. One was the meeting of the moving-picture exhibitors' section of Rotarians, held on Tuesday afternoon, June 17, and the other was the move in favor of cleaner pictures made by the Berkeley (Cal.) Rotarians. The section meeting, which was of nearly two hundred, held by men in various lines of business, was preceded by a luncheon at the Hotel Sinton, following which the moving picture Rotarians, to the number of a dozen or so, adjourned to Rotarian Charles Weigel's Alhambra theater, on West Fifth street, to enjoy a good show. Mr. Weigel, as the Cincinnati Rotarian, was in that capacity vice chairman of the meeting of the exhibitors, and was actively engaged during the entire week in the duties and pleasures resulting from the presence in the city of the big convention. The resolution of the Berkeley Rotarians pointed out the danger to the morals of the young lying in unclean pictures, and called upon the convention to place itself on record in favor of pictures of the better type. It was urged that managers of all moving picture theaters set aside certain days for programs designed especially for children, and that care be used in selecting such programs.

Combining Motion With Still Photography.

Cincinnati.—A unique phase of possible competition between moving pictures and still pictures has arisen in Cincinnati, following the recent announcement that William Schuster, a local commercial photographer, has been thinking of adding a moving picture department to his studio, on account of the technical facilities already available there. The Cincinnati Motion Picture Company, Clarence Runel's well-known enterprpise, which has for several years been doing excellent work in the news and commercial moving picture fields, promptly indicated that in case the Schuster project worked out it would take steps to enter the commercial field in dry plate work. The equipment at the company's plant is more than adequate to ordinary photographic work, and Mr. Runey himself is an expert photographer, so that the venture would have every chance of success.

McMahan & Jackson to Expand.

Cincinnati.—The firm of McMahan & Jackson has been so successful during the past few months in handling special features here and elsewhere that it is contemplating further enterprises in that field. Basil Cohen, a representative of the firm, was in Cleveland recently on the trail of several features which the firm is thinking of acquiring, and in the meantime the booking of attractions already owned or controlled by McMahan & Jackson continues at an active rate.

"Shoes" Goes Strong at Lyric.

Dayton.—The Bluebird production of "Shoes," a film dramatization of a story which appeared in Collier's Weekly not long ago, was seen at the Lyric a few days ago, and created much discussion. It was one of the most impressive attractions shown at the Lyric during the summer, and the management, advertising it widely, pulled large houses.

Theater Project Progressing.

Youngstown.—C. W. Deibel, who recently announced his intention of building in this city one of the handsomeset moving picture theaters in Ohio, has organized the Federal Holding Company. It is incorporated with a capital stock of $200,000, and the incorporators, besides Mr. Deibel, include A. E. Adams, L. J. Campbell, Richard Garlick and R. C. Steese. It is understood work will go ahead rapidly on plans for the house, and it is now definitely determined that the theater will be built along the lines previously announced.

Schad Using Much Advertising.

Sandusky.—The management of the Schad theater has adopted a clever and effective means of advertising the attractions coming to the house, a short column in the daily paper headed, "Schad-E Tips," being the medium. Gossip about the attractions, in a breezy tone, makes the advertising very readable.

Bar Fine Arts Censorship Trailer

Portland Board Justifies Act by Plea That Its Appearance on Screen Would Disturb Public Peace—Active Campaign Against Present Law Started on July 16—Butte Wins Big House That Portland Loses.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—The tyrannic power of moving picture censorship was conclusively proved by an act of the Portland censor board which caused exhibitors, exchange men and lawyers and citizens who were apprised of the board's act to voice a protest against Portland's censorship such as has not been heard here before. That act was to cut from Triangle's "Mystery of the Flying Fish" an anti-censorship trailer which reads as follows:

"We protest against censorship. The whole system of American freedom is based upon the liberty of any citizen to print, picture or speak anything he chooses, subject only to the peril of the law if he abuses that liberty to print, picture or speak anything unlawful."

The board's reason for ordering the elimination of the anti-censorship trailer was that it would disturb the public peace!

"Think of the significance of that act of the censor board," said F. M. Simonton, treasurer of the Oregon Motion Picture Men's Association. "It seems that our autocratic censors seek to prohibit us from expressing our grievances against them through the great medium of expression, the motion picture. It means more than censorship autocracy; it means censorship tyranny. It means more than a censorship of pictures from standpoints of immorality, indecency or obscenity; it means the curbing of public protest of the wronged by the iron heel of the party in power. It means more than American censorship as we have been taught to tolerate it; it means Russian censorship that would rankle in the heart of the lowest serf."

W. W. Dugan, Jr., a Portland attorney, before whom the facts were laid, was amazed that the censors should exercise their power in such a palpably un-American manner. "For a governmental body to bar from exhibition to the people a film protesting that governmental body is palpably undemocratic and atrociously un-American," he said. "The right of revolution is inherent in our citizens. A protest against such a censorship as Portland has would undoubtedly disturb the public peace, but the censor board's own acts demand such a protest."

Campaign Against Censors Starts.

The campaign for a reasonable and appealable censorship ordinance started July 16. Copies of pamphlets describing the motion picture men's grievances were distributed to the patrons of the photoplay houses and they were asked to sign petitions addressed to the city's commissioners asking them to pass an ordinance from which there could be an appeal. Anti-censorship slides were distributed for exhibition in the theaters. The campaign is being conducted by the Oregon Motion Picture Men's Association.

T. & D. Back to One a Week.

Commencing July 16 with "The Ne'er Do Well," the T & D theater went back to one change a week. This was originally the policy of the house. Manager Leonhart says the present market cannot supply really big features any oftener than that that will be appropriate for exhibition in Portland's largest photoplay theater.

Censorship Loses Theater to Portland.

Portland.—Declaring that Butte had been selected for the site of the new $200,000 Jensen & Von Herberg theater in place of Portland because of Portland's inconsistent censorship, J. G. Von Herberg did not mince words in expressing his attitude toward the Portland censor board during his recent visit here from Seattle. He left for Butte to attend the ground-breaking for the new house.

Lawrence Fits Out Road Show.

Portland.—E. R. Lawrence, an old-time Portlander, and more recently an exhibitor in Grants Pass, was in Portland recently, gathering equipment for a road outfit he is going to use on a circuit of five towns in the vicinity of Grants Pass. He has an automobile which has been equipped with a specially-constructed generator to supply his light. The towns on the circuit are mining towns and he plans to carry a three-piece orchestra with him which will furnish music for a dance after the show. While in Portland he purchased an Edison machine from Pete Sabo.

Heard on Portland's Film Row.

Hugh Rennie, branch manager for World Film at Seattle, and Joe Baum, road man for the same concern in this territory, were recent visitors.

H. H. Brownell has resigned his position as road man for Pathe out of Portland.

Ed Myrick of the Columbia has a hard time keeping a full staff of blonde girl ushers. Esther Murray and Dorothy Maloney are the latest to desert to be married.

J. G. Sill, cameraman, returned recently from a trip through the Olympics, where he photographed 4,000 feet of beautiful scenery. He is now en route to Alaska, where he contemplates taking 10,000 feet.

Among the visitors at the exchange were: Cap Kuhn, Kuhn theater, Lebanon, Ore.; E. M. McGann, Grand theater, Sheridan, Ore., and Mrs. Lyman Ward, Grand theater, Camas, Wash.

Pictures at Lumber Camp

Spokane Capitalist Says His Employes Will Have Highest Class of Films.

By S. Clark Patchin, Spokane.

SPOKANE, Wash.—An innovation for lumber camps in this section has been announced by Judge A. L. Flewelling president and manager of the Milwaukee Land Company, which has numerous lumber camps in the Idaho forests east of Spokane. He is arranging to have moving picture exhibition rooms established at the camps.

"It will no longer be necessary for woodsmen employed by our company to come to the city to see the latest wrinkle in moving picture attractions," said Judge Flewelling, "for we will build a moving picture house for the men. We have decided upon this diversion for the employes because we feel that they are entitled to amusement and to the very best. We propose supplying nothing but the highest class of pictures and to have constant renewals of programs."

Sarah Truax Gives Recital.

Sarah Truax, who is Mrs. Charles S. Albert of Spokane, has just returned from Los Angeles, where she spent part of the winter playing before the screen and arranged a benefit dramatic recital for Spokane soldiers who, as members of the National guard, enlisted and are now on the Mexican border. The recital was given Thursday night, July 13, in the Davenport hotel, and was largely attended. Miss Truax gave dramatic selections.

Lull in Censorship Fight.

There has been somewhat of a lull in the moving picture censorship ordinance fight between exhibitors and the city commissioners the past few days, but it is now thought that it will be settled within a few days when a new ordinance eliminating the race riot feature is to be introduced. Intimations have been given by the exhibitors that if a suitable ordinance is adopted and the former ordinance repealed the referendum will be dropped. Ministers are favoring censorship even in their sermons. The Rev. D. W. Ferry, who is chief boy scout commissioner, praises the advancement made in moving pictures, but claims that clean plays should be demanded.

Stilwell Adding Comforts for Women.

C. E. Stilwell, manager of the Class A theater, has just completed the installation of a women's rest room and dressing room. He has also had a large mirror placed just inside the exit of the theater where women can see to fix their hats straight and make any other minor arrangements that it will not be necessary to visit the dressing room to make.

A Correction.

By a mistake in the historical sketch of Spokane Moving Picture Theaters in the convention number of July 15, I mentioned Frank T. Bailey as president of the Liberty Amusement Company, when it should have been L. W. Hutton.

Calgary Strike at End

Compromise Effected by Union Accepting Returned Soldier Operators.

By E. C. Thomas, 821 Rogers Building, Vancouver.

CALGARY, Alberta.—The strike involving the union operators employed at several moving picture theaters has at length been brought to an end, and a situation which threatened to become serious has been definitely overcome. This strike has attracted unusual attention through the fact that the men put in to replace the striking operators were returned soldiers, and union circles were deeply stirred not only in this city but throughout the entire Dominion, for fear that war veterans, with the patriotic sentiment of the country behind them, would take the places of union employes in many branches of trade.

So important was the settlement of the local trouble considered that many prominent labor men were moved to come to Calgary, and there have been many conferences between the local exhibitors and the visiting union officials, including C. E. Shea, international president of the I. A. T. S. E. As a result of these conferences it has been agreed that the returned soldier operators will join the I. A. T. S. E. and Moving Picture Operators' Union, and that the houses in which they are employed will be placed in good standing.

New Theater for Soldiers.

Vernon, B. C.—W. A. Wilkinson of the Empress theater and the Kamloops Opera House at Kamloops, B. C., has erected a substantial theater building here, to assist in the entertainment of 8,000 soldiers encamped here during the summer months. The new theater represents a considerable investment, and Mr. Wilkinson plans to maintain the house permanently, playing picture programs exclusively. The seating capacity is 600.

Over Half of Town Sees Chaplin.

Stevenson, B. C.—Conclusive evidence that Charlie Chaplin's appeal is not confined to any particular race or color was furnished here recently, when S. Oyama,

manager of the Strand theater, catering principally to Japanese, ran "The Floorwalker." In this town of 1,200 people, 648 saw the picture during the three hours it was run at the Strand. The Strand seats 290.

Winnipeg Building Operations.

Winnipeg, Man.—The building permit covering the alterations to the Lyceum theater calls for an expenditure of $15,000, and the work of enlarging and improving the house is now in progress. A permit has also been taken out for a new picture theater on Corydon avenue, to cost $15,000.

Canadian Soldiers Being Filmed.

Vancouver, B. C.—Under the supervision of Sir Max Aitken, the Canadian official eye-witness at the front, a pictorial record dealing with the Canadian soldiers in France is now being made, and the films thus secured will be exhibited in the United States and Canada in the near future. H. E. Knobel has been named as the official photographer, and several other cameramen will also assist in the work, making daily exposures of the various activities of the men from Canada.

MONTREAL NOTES.

MONTREAL.—E. L. Perry, of Philadelphia is the new manager of the St. Denis theater. Mr. Perry has inaugurated a new policy there. The French stock company is out. First run Paramount and Triangle pictures, too, will be shown.

The Imperial is showing three first-run features a week—Paramount, V-L-S-E and Metro.

H. W. Conover, manager of the Imperial, has engaged the Fadettes Ladies' Orchestra of Boston to play for the feature films. In addition they give a half-hour concert, both afternoon and evening, which is proving a great drawing card. This is their fifth week.

C. B. Price, Canadian general manager of the Mutual Film Company, has installed an advance booking system in all the branches in Canada.

C. St. John Brenon has resigned as local manager of the Fox Film Company. He is succeeded by Harvey A. Day.

Ernest H. Horstmann of Boston was in Montreal for a few days.

M. Bernstein of the Standard Film Company has joined the Famous Players' Company and left for Vancouver.

ITEMS FROM THE DAKOTAS.

Wimbeldon, N. D.—R. Clendening is manager of the new moving picture show which has been opened in the Beaudoux block.

Grand Forks, N. D.—The Royal theater has installed a new Power 6B Cameragraph.

Mitchell, S. D.—An ordinance proposing to abolish the penalty for Sunday picture shows is up before the City Council of Mitchell. There is strong opposition, but the measure has been passed to second reading.

Lemmon, S. D.—Manager Lew Fein has had many improvements made to the Marcus theater, including an inclined floor, new Motiograph, new chairs and redecorating.

Minot, N. D.—The Grand theater has been leased by Manager Vincent J. Quinn of the Lyceum theater, who plans to remodel it for theatrical attractions as well as the larger photoplay features.

Robinson, N. D.—Wick brothers are constructing an opera house here.

Belfield, N. D.—Martin Brotte and Carl Peterson are erecting a moving picture theater here.

Portland, N. D.—The Family theater has been leased to J. C. LaBell and Edward Fore.

Berkeley Cuts $60 Yearly from Theater Tax

W. S. Roney, of the Berkeley Theater, Calls Mayor's Attention to Existing Inequity —City Council Acts—Construction Soon to Begin on San Francisco's Big Market Street House.

By T. A. Church, 1507 North Street, Berkeley.

BERKELEY, CAL.—Through the personal efforts of W. S. Roney, proprietor of the Berkeley theater, a reduction in the monthly license fee paid into the city treasury by moving picture houses has been secured, the former tax of $10 having been cut in half by the City Council. Shortly after taking over this house in the spring Mr. Roney addressed a letter to the Mayor and called his attention to the fact that moving picture houses were still classed with traveling shows and that they were more heavily taxed than other business enterprises in the city. In replying the Mayor suggested that a petition to the City Council would probably be effective and one was accordingly drawn up and taken to the other exhibitors, all of whom signed it. When the matter was presented to the City Council it was suggested that the license fee be done away with entirely, but the city treasurer objected to this and it was cut in half.

Theater Plan May Be Abandoned.

San Francisco.—The plan of E. M. Frazier to erect a large moving picture and vaudeville house on Stevenson street, with an entrance from Market street through a long lobby and covered bridge, may be abandoned, owing to the opposition of property owners.

H. I. Krause, Business Getter.

San Francisco, Cal.—When the San Francisco branch of the International Film Service, Inc., was opened one of the first things that Manager H. L. Knappen did was to gather a force of assistants with experience in the Western amusement field. No sooner had he been given the position than he got in touch with H. I. Krause, who had worked under him when he had charge of the Pathe Exchange at Denver, and within a short time Mr. Krause was on the Coast.

The experience of this traveling man in the exchange business has been limited to a little more than a year, but in this time he has risen to a commanding position and is regarded as being one of the best men on the staff of the International, having acquired the unique distinction since working out of this office of never leaving a town without having made a booking. He has a very winning personality, makes friends quickly, and his advice has proven so reliable that many exhibitors leave booking details entirely to him.

H. I. Krause.

Mr. Krause has charge of a portion of the Northern California territory, all of Nevada and a portion of Utah. He left San Francisco a few weeks ago on a trip through his entire field and will establish a sub-office at Salt Lake City, over which he will have charge. There are about 125 theaters in this territory which will be served through the San Francisco office.

Edward H. Kemp Makes Long Trip.

San Francisco.—Edward H. Kemp, who handles the Motiograph projection machines in this territory, with offices in the Commercial building, and who also does commercial developing and printing as well as camera work, left recently on a trip on which it is hoped to secure some very interesting moving pictures. He has gone to Trinidad, Col., and from there will journey through the land of the Cliff Dwellers to Albuquerque, N. M., making part of the trip on horseback. Business at the local office will be carried on as usual by his regular office force.

Pastime Theater to Be Closed.

San Francisco.—The Pastime theater, located on Market street, near Fourth, on the site recently purchased by the Market Street Realty Company, will shortly close its doors forever, the tenants of the big building having been notified to vacate the premises by the end of July. It will not be long before actual construction work will be under way on the big theater planned by this concern, contracts for the steel work having aready been let at a price slightly in excess of $85,000. The Pastime is one of the last two of the five-cent moving picture houses in this part of Market street.

Grand Theater Remodeled.

San Francisco.—The Grand theater, one of the oldest moving picture houses in the Mission District, has had a new front installed and other changes made to bring it up to date in both appearance and comfort. This theater was recently taken over by R. A. Floodberg and associates.

William Citron to Visit New York.

San Francisco.—William Citron, manager of the San Francisco Fox office, plans to be in New York late in July to confer with the officials of this concern.

Queen Theater Being Improved.

San Francisco.—The Queen theater, on Polk street, conducted under the management of Henry Frohman, is being remodeled and enlarged at a cost of several thousand dollars. When this work is completed the house will be one of the finest in that section of the city. The entire front of the house is being remodeled and the stage is being extended to the rear about 40 feet, a lot fronting on Sacramento street having been leased for this purpose. The aisles in the house are to be widened, changes made in the seating arrangement and new equipment installed where it is found advisable.

California News.

Santa Rosa.—The fine new moving picture theater being erected for C. W. Reavis is going up rapidly and early in the fall will be in shape for the opening. Mr. Reavis formerly conducted the Berkeley theater.

Los Gatos.—A moving picture house is being erected here by H. Marshall, of Oakland. This will make two houses for this city.

Kerman.—The Commercial Association of Kerman is conducting a moving picture show one day a week.

Fruitvale.—S. C. Matthews has opened the Diamond Photoplay theater and is showing features.

NOTES FROM NEBRASKA.

Kearney.—The Crescent theater has been razed and construction started on the moving picture house which F. G. Keens will erect for P. H. Hoppen, who operated the Crescent.

Nebraska City.—The Empress theater has been closed for the summer. While it is idle Manager Blakeslee will have it remodeled.

Wichita Sunday Opening

Six Thousand Names Already Secured to Petition Asking for Plebiscite to Decide Question—Business Conditions Improving in Corn Belt—Joplin Mayor Enforcing Fifteen-Minute-to-Reel Rule.

By Kansas City News Service.

WICHITA, KAN.—The moving picture exhibitors have already secured more than enough names to the petition asking for an election on the subject of Sunday shows; and it seems certain that the people will be given a chance to vote on the subject. Some of the opponents of Sunday shows made the charge that many signers didn't know what they had put their names to. The exhibitors killed that canard by going around to every one of the signers and giving him a chance to withdraw his name. Nineteen names were canceled, out of the total of more than 6,000—and that is a smaller percentage than usually changes its mind after assuming a definite attitude. The managers of the vaudeville houses are not joining in the movement for Sunday opening, and the election will therefore probably be on whether moving picture houses shall show on Sunday. There are, in fact, one or two exhibitors who seem to think that they would be better off without Sunday shows, but so far they have not been active against the movement to keep open on Sunday.

Wichita hasn't had Sunday moving pictures for several years—not, in fact, since William Barry left. He used to open the Marple on Sunday once in a while and was often arrested therefor.

Ted Morse Getting Along.

"They" all know Ted Morse—by "they" meaning both exhibitors and exchange men, in the Kansas City territory. Ted Morse used to help around the Yale exchange in Kansas City during the ancient history of five or six years ago. He took a flier in another line, but came back. He traveled for the General out of Kansas City for two years, and last May cast his lot with the World. He is now doing fine work for Richard Robertson, manager of the World at Kansas City. Ted knows every exhibitor in Kansas by his first name—and they all call him "Ted." Doesn't make any difference whether he expects to sell 'em or not, he calls on them and keeps acquainted. Finally, they hand him a little one, and later a big one.

Ted. Morse.

Matters Looking Up in Corn Belt.

Kansas City, Mo.—The extremely hot weather for two weeks in July put a crimp in the business of many exhibitors, and here and there in the small towns, as well as in the cities, houses were closed to await more favorable weather. In the country the occupation with harvest and farm work also acted to reduce patronage. A heavy rain shortly after the middle of the month was greeted with delight by all exhibitors and exchange men, for it was badly needed for corn and other crops, and to freshen up the grass. It meant real money, for not only did it guarantee good production of crops, but it put the people into a good humor, and they felt more like spending a few cents for the picture shows. It laid the dust and cooled the air—and generally was a most welcome and salutary rain, despite the slight damage done by the accompanying wind.

The Chautauquas of Kansas and Missouri are now in full swing, with their natural detraction from the business of the moving picture houses. Some of the exchanges are cordially acquiescing when the exhibitors suggest a week's cancellation of features, realizing that it's hard to buck the Chautauquas in small towns. Other exchanges are urging the exhibitors to maintain their big features just the same, and get some of the crowds that come to town.

"I figure that I am playing safe to let an exhibitor off for a week," said one manager. "He's sure to be sore if he takes the feature and loses money. He can't be sore at me if he cancels and wishes he had kept the feature. So I let them slide through the Chautauqua engagement with little stuff. They always come back."

More Power to Joplin Mayor.

Joplin, Mo.—Mayor Hugh McIndoe, of Joplin, has learned that one feature of the ordinance regulating motion picture theaters is not being observed, and he has written to the exhibitors asking that they pay more attention to it. This is the section that requires films to be run at no faster rate than 1,000 feet in 15 minutes. Complaints have been made that pictures are being run nearly twice as fast as that, to the detriment of the eyes of the spectators. The speed of the comedy pictures will not, however, be interfered with, when the exaggerated pace of objects is a feature of the fun.

Kansas Governor Entertains Children.

Topeka, Kan.—Arthur Capper, governor of Kansas, has every year for the past ten years entertained the children of Topeka on his birthday, July 14. The past two years the entertainment has consisted chiefly of free tickets to moving picture shows. This year was the biggest of all, and more than 7,000 children enjoyed his hospitality. There were ice cream cones to start with, and then the strips of tickets for the moving pictures were given out. Special programs had been provided by the exhibitors, the shows starting at 9 o'clock. Tickets were so printed and distributed that the crowds were scattered among the ten theaters during the day. The theaters were crowded with the children until 5 o'clock in the evening, after which the free admissions were not good.

Robertson Pushing Brady Pictures.

Every large town in the Kansas City territory is now running Brady-Made pictures—and the prospect is that they will get wide booking in the smaller towns in the fall. The exhibitors are cashing in on the fever of authorship aroused by the Brady contest. But they foresee that after the contest is over and the resulting pictures released, there will be even stronger interest in the productions, on the part of the public, which will want to see these extraordinary features. In Kansas City Richard Robertson, manager of the World office, has joined with the exhibitors of the Brady-Made pictures in co-operative advertising. Mr. Robertson pays for the display heading which tells of the pictures and gives the names of the actors; the dozen or more exhibitors pay for their various sized spaces to give the subjects and the dates.

Willis Wood to Put on Stock.

Joseph H. Gilday, manager of the Willis Wood theater, announced recently on his return from New York that the Willis Wood would put on a season of stock this fall. This theater has been running pictures for two years. It is one of the most beautiful theaters in the west, and a large sum was spent on adapting it to moving pictures. It is now running "Gloria's Romance" and will complete this series this summer. Mr. Gilday engaged the stock company while in New York.

Bowles Strong on Novelties.

George Bowles, publicity man of the Universal, at Kansas City, gets up something novel every week or so, to attract the attention and arouse the interest of the exhibitor. It would take a book to describe all his devices. But one recent exploit had such large returns in orders that it should not be omitted. This was a series of postcards. They went by post, though they were 6 by 11 inches in size. A double rule down the front cut off the address side from that for comment, and the comment was brief, a teaser to cause the recipient to turn the card over. One said, for instance, "If you're sound asleep and snoring, it's time to turn over. Well, turn this over anyway." There was probably 100 per cent. of reading of these pieces of mail, which could not be said for circular letters.

Personals.

E. H. Wachter, manager of the Fox, at Kansas City, is taking a short run over the territory of Southern Missouri and Eastern Kansas. Wachter likes to get out himself once in a while.

Jack Brainard, formerly manager of the Wichita office of the Mutual, is now assisting F. L. Kiltz, manager of the exchange at Kansas City, doing the work that E. C. Mills used to do.

Missouri and Kansas Doings.

Trenton, Mo.—Byron Sherwood is remodeling his theater here.

Camden, Mo.—L. Stiles is enlarging his theater.

Concordia, Mo.—George Beach has bought a Power 6A machine, which will be put into service when the present work of enlarging the theater is completed.

Wellington, Kan.—F. E. Runnell, who leased the Isis a month ago, is having an excellent business through the summer. He is making good with features, running "Peg o' the Ring" and the "Iron Claw" at present.

Wellington, Kan.—Chris. Glamann is decorating the Majestic.

Arkansas City, Kan.—J. Roy Burford has had special frames built to accord with the artistic front of his Rex theater, for mounting posters and advertising.

Hutchinson, Kan.—Fred Savage has installed on the De Luxe theater an electric sign that is a wonder. This sign is some 10 feet high and 25 feet wide, erected on top of the second story of the building. The word "De Luxe" is on top; below it are tapestry effects in scintillating lights, and below them is a great American flag that waves. Nobody comes into Hutchinson without having his eyes drawn to that sign. The streets of this city are extraordinarily wide, the street on which this theater is located being more than 100 feet.

Kansas City, Mo.—"The Grip of Evil" is breaking records already, before it has been shown. Howard Jameson went out from the Pathe office recently and booked it in seven towns, the notable part of the book being that three theaters in Wichita took it.

Indiana Happenings

By Indiana Trade News Service, 803 State Life Building, Indianapolis.

Frank Irwin of Liberty has sold the Union theater of that city to Mrs. Bert Shriner. The business will be managed by Harry Shriner. The Gem theater, operated by Mr. Shriner, will be closed. Mr. Irwin will go into the moving picture business in New Paris.

The Old Trails theater, Centerville, has changed hands three times within the

last month. W. D. Cook sold out to Charles Porter, Charles Porter to J. B. Davison, and Mr. Davison disposed of the show to James Burton Wharton, of Richmond. Mr. Wharton is a hustler and is expected to make the Old Trails theater even more popular than it has previously been.

The Holmes Brothers of West Terre Haute are building The Holmes theater at 213-15 Paris avenue. The house is just two doors west of the theater being operated by the Holmes Brothers at this time.

C. H. Hess of Plymouth has sold the Lyric theater, Columbus, to the former owners, Frank Clevenger and Dr. W. T. Irvine. The house will be renovated and new equipment added. The former owners announced that a strictly five-cent show will be operated.

Manager Charles Sweeton of the Orpheum, Evansville, put on a Guardsman Day program and devoted 20 per cent. of the gross receipts to a fund for the National Guardsmen. Evansville recruiting had been backward and Manager Sweeton's action was particularly timely and of a distinct local help in bringing the recruiting up to the quota for Evansville.

John Hepp, owner of the Star theater, Booneville, has been sued for $10,000 for alleged slander. The suit was filed by R. T. Hutchinson, a former employe, who charges that Hepp accused him of setting fire to his theater.

Albert Metzger, manager of the Fairy theater, Knox, charged with violation of the Sunday law, was acquitted by a jury after four minutes deliberation. This opens the way for Sunday shows in Knox.

The Rialto theater, Indianapolis, has been opened. The new house is at the intersection of three streets at the busiest downtown corner. The interior is striking. It probably has the largest number of lights in use of any theater in the state. A Seeberg piano is being installed.

Sherman Welsch and Glen Wolfcale of Bluffton have bought the American theater at Elkhart.

The Circle theater. Indianapolis, which is in course of erection, was recently subjected to a test with bags of sand weighing 180,000 pounds.

The Crossland-Gilmore Company of Marion has incorporated with $20,000 capital stock to run a moving picture theater. The incorporators are E. P. McClure, Lizzie Crossland and H. A. Crossland.

Modern Theater for Lima.

Lima.—The De Luxe Theater Co., recently incorporated here with a capital stock of $10,000, is planning the construction of a moving picture theater along modern lines. A. Ritzler, Ira E. Wright and others are interested.

Censorship In Wisconsin

Supervising Authorities in Seven of Sixteen Largest Cities of Badger State.

By Frank H. Madison.

MADISON, WIS.—Moving picture shows are regulated and objectionable films can be censored by seven of the sixteen largest cities of the state, according to statistics compiled by the University of Wisconsin, extension division. The cutouts and rejections of Chicago serve as a guide for Racine authorities and the chief of police has power to suppress any picture he believes objectionable. The same working plan is supposed to rule in Kenosha and Marinette. In Superior a policewoman has charge of regulating the theaters. Milwaukee and Madison have boards of censors.

A comparison of license fees also was made by the University.

Racine charges $50 a year for shows at 10 cents and over; Marinette, $50; Superior, $25, and $50 if 20 cents or more is charged; Oshkosh, $100 for theaters seating 500 or more, or 20 cents a seat a year for [illegible]aller houses. Kenosha reported no fees.

Refuse License to Varsity and Pastime.

Madison.—Because there were too many pictures "For adults only" was one of the principal reasons for refusing a license to the Varsity theater on State street. The Pastime theater on West Washington avenue also was refused a license. Both are owned by R. H. Karn. He recently purchased the Varsity theater from R. L. Thatcher.

Gregory-Mahler Now the Badger.

Milwaukee,—The Badger Photoplay Corporation was the title selected at the reorganization of the Gregory-Mahler Film Company, 510 Edison street. Steps were taken to complete the initial release, "The Bold, Bad Pirate," and with plans for a number of other productions it is hoped to soon have two companies at work. These new officers were elected: President, T. W. Sheriffs, president of the Sheriffs Manufacturing Company; vice-president, A. T. Hummel; secretary and treasurer, E. M. Fable; general manager, O. A. Thomas; general director, R. D. Clifton; superintendent of laboratory and chief cameraman, R. Carn. Henry H. Rodenstab was appointed counsel.

Majestic Takes Over La Crosse.

La Crosse.—L. L. Koppelsberger, Harry L. Colman and Frank R. Schwalbe, stockholders of the Majestic Theater company, have purchased the La Crosse theater from M. F. Gage for $51,500. Koppelberger will manage the new house, using theatrical attractions, but will remain as manager of the Majestic, which is to become an exclusive picture house.

Heeman Shows Real Civic Spirit.

Portage.—When Manager William Heeman of the Majestic theater learned that Judmon & Avers of the Home theater were to show the Milwaukee Journal's films of the Wisconsin National Guard for the relief of guardsmen's dependents he closed his own house for that night. The pictures were shown under the auspices of a local committee.

Wisconsin Brevities.

Gillett.—The Gem theater has been opened with moving pictures.

Stoughton.—Charles Guelson, proprietor of the Lyric theater, and Charles Bacon, proprietor of the Globe theater, have jointly leased the auditorium for a year and will give moving pictures and theatrical performances there.

Dunbar.—Mr. Woosencraft has started a moving picture show here.

Eau Claire.—The Profit-Sharing Theater company of this city has filed at Madison an amendment to its charter changing its name to the Eau Clair theater company and reducing its capital from $50,000 to $40,000.

Milwaukee.—A new moving picture theater is announced by Thomas Saxe. It will open about December 1 in a building to be erected at 416-430 Grand avenue and will seat 2,000.

Racine.—The Bijou theater took advantage of the interest in things military and had the Zenith Motion Picture company of Chicago make a local photoplay, "Secret Orders, or Battery C in Action." The film ran two days at the Bijou and the soldiers had charge of the ticket sale.

Nashville Exhibitor Through With Serials

W. H. Wassman Says That While They Are All Right in Residential Neighborhoods It Is Different When Catering to Transients.

By J. L. Ray, 1014 Stahlman Building, Nashville.

NASHVILLE, Tenn.—W. H. Wassman, the man who brought motion pictures to Nashville, and who operates at present two of the largest houses in the city says he is not a believer in serials as a drawing card, and has booked his last one.

"The serial is well enough for the suburban house where the same crowd is in attendance every week," he says, "but as an uptown attraction I find that it does not meet with the same favor as the regular program. I have had first choice in a wide field of serials during the past few months, but have unrestrictedly turned them down, with one exception. Am running at one of my houses at present the Billie Burke serial, which was booked largely on the strength of the star's reputation. I am of the opinion that the serial is losing favor, and wish to reiterate my statement that I am through with them."

Mr. Wassman's viewpoint is upheld by a number of the Nashville exhibitors, who feel that the serial for the uptown house is losing grace with the motion picture public.

Sundays Tight in Chattanooga.

Chattanooga.—Following the defeat of recent efforts to open the Chattanooga picure houses on Sunday comes a knockout blow to Sunday baseball from Attorney-General Whitaker of Chatanooga, who holds that the Sunday games would conflict with the state nuisance act, and that prompt intervention by the authorities would follow any attempt to play ball on that day.

Knoxville Man Secures War Films.

Knoxville.—Earle Harrison, writer and photographer of Knoxville, who has been in the thick of the Belgium and French battles, is back in Tennessee with a number of good war films which have not been seen in this country. Mr. Harrison is well posted on the war, having served on the staff of the London Mail, and also of the London Sphere. Special exhibitions have been given in Knoxville, and the Lyceum of Chattanooga booked the pictures for a feature attraction, raising prices to fifteen and twenty-five cents.

Parthenon Equipment at Auction.

Nashville.—The Parthenon theater, a handsome feature house, formerly operated by the Parthenon Amusement Company, Ira Lamb, president, has been closed down for several weeks following the appointment of a receiver. The reason for the ultimate failure of the house is attributed to its location, which is out of the theater district. The equipment was sold at public auction by Trustee Beasley on July 10 to the Cresent Amusement Company, including all fixtures, a complete generating outfit, and two Power 6-A projecting machines, for $1,250. The lease will be disposed of privately.

Shorey Runs Newspaper Weekly.

Knoxville.—Under the caption of "Gay and Queen News," Manager G. N. Shorey is running a weekly department in the Knoxville papers, giving publicity to his houses. He uses five columns across, consuming in all about three-quarters of a page, to exploit the forthcoming programs, with a number of cuts to lend color to the solid matter.

All Nashville Programs in One Organ.

Nashville.—Each Saturday "Amusement News" is issued, which contains programs for the following week at all Nashville photoplay houses, together with a number of synopses and notes. The paper is a four-sheet, published by Harry Anderson, a local advertising man.

Detroit Considers Film Ordinance

Drastic Measure Regulating Handling, Storage and Sale of "Inflammable Liquids," But Aimed at Exchanges and Theaters, Is Referred to Committee—News In and Around Vehicle City.

By Jacob Smith, 503 Press Building, Detroit.

DETROIT, Mich.—A new city ordinance amending the present one regulating the handling, storage and sale of inflammable liquids and directly aimed at the theaters and motion pictures exchanges was introduced into the Detroit common council on Tuesday, July 18, and has been referred to the ordinance committe. It is one of the most drastic ever introduced as affecting the motion picture industry. Its salient points are as follows:

Before any firm can start an exchange he must file full particulars with the department of buildings, giving particulars as to load of floors, weight of film to be stored and other information, and must then pay a license fee of $10.

Vaults must be of fireproof materials, doors must be of iron and must open directly into rooms used for examining film. Vaults must not have a capacity for more than 750 cubic feet.

Safes shall not exceed 150 cubic feet.

Two hundred reels of film weighing not more than 1,000 pounds in the aggregate may be stored in cabinets, but no one cabinet shall contain more than 50 reels, or 250 pounds. When two or more cabinets are used, they shall be in a separate room with outside ventilation and inclosed by fireproof partitions with fire doors of the corridor type.

Each container for film storage shall be provided with a pressure relief vent opening to the outside of the building, directly through an exterior wall, or through a separate stack with walls of reinforced concrete or brick at least five inches thick and shielded at the top. Each pressure relief vent shall be protected against the weather by thin glass painted a dark color or by other incombustible fragile material in a sash arranged to open automatically in case of fire by the use of a fusible link or theremostat placed inside the film container.

The outlet of each vent shall be located at a point above the roof.

There should be no ventilation of vaults other than a pressure relief opening, discharging directly to the outside of the building. Blower systems circulating air in the vault are objectionable, even after every reasonable safeguard has been provided. Each room in which motion picture films are stored shall be provided with mechanical ventilation in a manner approved by the department of safety engineering.

It shall be the duty of the department of buildings, under the provisions of this ordinance, to see that all fire escapes and exits fully comply with the requirements of this ordinance and the building code.

No films shall be stored in any building used for a theater or place of assemblage except such number as is necessary for the running of a motion picture showhouse for one day, and these shall be stored in containers provided for in this ordinance and the same shall be stored in the booths provided for by ordinance state regulation. The number of film so stored shall not exceed twelve.

Buildings now occupied for film exchanges that cannot be made fully to comply with the provisions of this ordinance may be granted an extension of time to satisfy the spirit of the ordinance.

In addition to other provisions of this ordinance the printing, developing, examining and repairing and operation of exchange rooms shall be governed by the following requirements:

(a) Shall have outside ventilation and separated from each other and the remainder of the building by tight partitions of fire-resistive material, with all door openings provided by self-closing fire doors of the corridor type and all window openings protected by standard self-closing fire windows.

(b) Such rooms shall be used neither for storage nor handling of combustible materials other than the films. There shall be no electric wiring on the examination tables.

(c) The number of reels of films not in metal cans shall be limited to twenty in a single room at any one time. The number of reels in the examining and repairing room awaiting attention shall be limited to ten for each operator.

Rooms having more than twenty films not in metal cans during rush hours shall be subdivided by partitions of fire-resistive material with all door openings protected by self-closing fire doors of the corridor type.

In each exchange room approved vaults should be utilized for temporary storage and sorting of films in cans while being handled.

Each reel of film shall be kept in a separate metal can with tight-fitting cover, except when in use.

All scrap or waste shall be kept under water, to be kept separate from paper waste, and must be removed once a day.

MOTION PICTURE MACHINES AND BOOTHS.

They shall be safeguarded with the requirements of paragraphs 38 (U) and (V) of the National Electrical Code. The booth may be omitted if the machines are in a separate room inclosed by incombustible partitions with all door openings protected by self-closing fire windows. If more than five machines are in one room, each machine shall be separately inclosed in an approved booth.

Electric motors if used should be preferably of the induction type, without commutators, or if of the direct-current type, to have entirely inclosed commutators. All wiring and current controlling devices must be of vapor proof construction.

Only hot air, hot water or steam heat shall be used. The heating pipes should be preferably overhead attached to the ceiling.

Smoking and carrying of matches shall be strictly prohibited.

All buildings containing more than a total of fifty reels or films, 250 pounds, shall be equipped with an approved system of automatic sprinklers. Each room shall be equipped with at least one approved hand fire extinguisher. At least one pail of water and one pail of sand for each vault, safe or cabinet in use.

The provisions herein contained also apply to motion picture studios.

Upon the passage of this ordinance the mayor shall appoint one citizen engaged in the storage and handling of films as a member of the Board of Rules for Inflammable Liquids. Such person shall have had at least three years' experience in the handling of films.

Grand Circus Files Bankruptcy Petition.

A voluntary petition in bankruptcy was filed on July 19, in the United States District Court of Detroit, by the Grand Circus Theater, 301 Woodward avenue, of which Arthur W. Blankmeyer is president and general manager. Total liabilities of the theater are scheduled at $18,929, and assets of $28,000. The lease on the building was valued at $20,000, and the equipment at $8,000.

Detroit Notes.

Abe Siegel, formerly with the Fox and Bel film exchanges, is now traveling in Michigan for Mutual.

The Michigan Metro Film Corporation, now on East Jefferson avenue, has leased part of the second floor of the building at 71-75 Broadway, and will move to the new location as soon as contractors complete alterations, probably about the middle of August. This makes two film exchanges in this building, the other being the Triangle Film Corporation.

"How Britain Prepared" started an indefinite engagement at the Detroit opera house on Sunday, July 23.

H. A. Taylor is now vice-president and manager of the Lakewood theater, at Lakewood and Oneida avenues, Detroit. The other offices of the company are John Cutler, president, and Bertha E. Cutler, secretary and treasurer.

Despite the tremendous and record-breaking heat for two weeks starting July 10, Detroit houses did a satisfactory business, exceeding even expectations. All managers are looking forward to a big fall business. By October Detroit will unquestionably be a city of 800,000 population.

M. S. Bailey, manager of the Detroit Universal Exchange, attended the annual Shrine conclave at Buffalo the week of July 10th.

The Del-The Amusement Company, which is erecting a theater on Mack avenue, Detroit, has increased its capital stock from $75,000 to $125,000.

Constitution to Aid Weekly

Atlanta's Big Journal to Co-operate With Pathe News Service.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta.

THE Pathe News Weekly will in future have the benefit of the active co-operation of the Daily Constitution and its hundreds of news representatives in the South. With the view of bringing its southern service up to the standard of its world-wide feature the Pathe company has completed arrangements with the Constitution through which the cameramen of the Pathe will be able to gain many hours' time in reaching the scene of news developments in any section of the South. Pictures of all news developments of general interest in Georgia, Florida, Alabama and Tennessee will be given special prominence in future runs of the Pathe company's news weekly.

Committee Kills One Sunday Bill.

A blue-stocking bill introduced by Representative Neill in the Georgia Legislature which would have prevented Sunday moving pictures for charity or any purpose whatever, was voted down by the committee. Representative Neill was noncommital as to whether another bill along the same line, but less strenuous, shall be forthcoming.

Atlanta Personals.

George Allison is attending a convention in Chicago of the managers of the International Film Service.

"Where Are My Children?" has crowded the Piedmont theater all during the week. William Oldknow, of the Consolidated Film Company, has been looking after the details.

L. S. Levine, district manager of the Fox Film Corporation, is in New Orleans for a short business trip.

U. T. Koch, manager of the Bluebird, is making a trip over his territory, and reports business splendid.

James Calnay, manager of the Grand theater, is preparing to produce a number of photoplays in Atlanta, and is advertising for a number of actresses and actors. The plays are to be produced with local talent.

Baltimore Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore.

To Restrict Playing of Anthem.

AN ordinance which was approved by Mayor Preston of Baltimore, on July 7th, 1916, has been made to regulate the manner and place in which the national anthem may be sung or rendered. The reasons for the ordinance as given are because "The Star Spangled Banner" is recognized as the national anthem, because it was composed in Baltimore City, and because the rendering of it in connection with other compositions tends to lower the esteem in which it should be held.

It is provided that the anthem shall not be played, sung or rendered in the City of Baltimore in any public place, or at any public entertainment, or in any theater or moving picture hall, restaurant or cafe, except as an entire and separate composition or number, without embellishments of national or other melodies, nor shall "The Star Spangled Banner" be played at or in any of the places mentioned for dancing or as an exit march; and whenever and wherever practicable, the musicians, performers or other persons shall stand while playing, singing or rendering "The Star Spankled Banner." Any person violating the provisions of this section shall be guilty of a misdemeanor, and upon conviction thereof before a court of competent jurisdiction of this state shall be fined not more than one hundred dollars.

Captain Koenig Declines Big Offer.

Harry Woods, resident manager of Loew's Hippodrome theater, Eutaw street, at Baltimore, was the recipient of a short worded but large intentioned letter last week from Marcus Loew, owner of the Loew vaudeville circuit, in New York. Mr. Woods' instructions were to interview Captain Paul Koenig of the German submarine Deutschland, and make him an offer of $1,000 a day for three days, to appear for five minutes a performance at the American theater in New York City. This offer was made for immediate acceptance on the part of the Captain. The Captain declined to accept the offer, but thanked Mr. Woods for the invitation to visit the Hippodrome.

Academy Manager Recuperating.

Harry A. Henkel, manager of the Academy of Music, North Howard street, is now at his home recuperating from an operation for appendicitis.

New Unicorn Service Exchange.

The Unicorn Film Service Corporation has made arrangements to locate an exchange in this city. Palmore & Hommand, 412 East Lexington street, who have been engaged in the moving picture supply business for some time, will distribute the pictures for this corporation. It is understood the supply business will be carried on in conjunction with the exchange service.

Submarine Crew Entertained at Garden.

Manager George Schneider of the Garden theater, Lexington street, near Park avenue, entertained the officers and crew of the submarine Deutschland as his guests on the evenings of Wednesday and Thursday, July 12 and 13. After the submarine men had enjoyed the performances on both nights they were taken out to supper by Mr. Schneider. As they entered the theater on each night nearty welcomes were tendered them by the audience. Captain Koenig's picture and that of the Deutschland were flashed on the screen and when the resonant chords of "The Star Spangled Banner" were played, all stood, as well as when "Die Wacht Am Rhein" swept through the house. When the latter was rendered the U-Boat men sang the song in German.

Germans Take Notes on "Britain Prepared."

On Tuesday night, July 11, it was noticed by those present that two officers from the German submarine Deutschland were present at Ford's opera house to view the motion picture entitled "How Britain Prepared" which is running at that house. Both men paid strict attention to every phase of the picture, and when that part of the film showing the big gun called 'Mother" and the use of the periscope was exhibited they hastily took several notes.

Wells Hawks a Baltimorean.

Wells Hawks, who has gone to Chicago to accept the position as personal manager and literary secretary for Mary Pickford, was formerly a Baltimorean. He managed the Academy of Music on North Howard street, this city, for some time, and only gave that up to become the head of the publicity force of Charles Frohman in New York.

Gilmore Talks Animated Cartoons.

W. J. Gilmore, representative of the Mutt and Jeff Film Company, handling the animated cartoon service, has been in town for a week or so and is meeting success with his bookings. Mr. Gilmore was formerly associated with the General Film Company in New York.

Premier of Lewy Picture.

On Saturday night, July 15, a premier screening of the one-reel comedy picture made by Harry Lewy, the Baltimore cameraman, for George Joekel of this city, was given at the Great Wizard theater. This picture is essentially an advertising film and a number of the exterior scenes were taken on the Gunther estate in Guilford. A number of persons were present at the exhibition.

Slide Aids Armored Car Fund.

In the endeavor which is being made in Maryland to raise money for an armored car for the Maryland militia all the moving picture theaters are giving their hearty co-operation. Between the programs of pictures a slide is flashed on the screen urging people to contribute to the cause. The slide which is being used was designed and made by Harry Lewy.

Architect Selected for McHenry Theater.

Architect Oliver B. Wright, 1123 Munsey building, has been selected by the recently incorporated McHenry Theater Company to draw up plans for the $75,000 picture theater to be erected by this company at Cross and Light streets. This theater will be planned after the Majestic theater in Detroit and the New Victoria theater in Buffalo. A large organ is to be installed.

Censor Stone Has Time for Politics.

William F. Stone, former Collector of the Port and at present minority member of the moving picture censor board, has been appointed sergeant-at-arms for the great Republican meeting which will be held in New York on July 31, to notify Charles E. Hughes that he has been selected by the G. O. P. to be its candidate for the Presidency.

Lotz New Head of General Film in Boston

Succeeds E. J. Farrell, Who Has Been With Organization for Seven Years—Frank D. Stanton Assumes Charge of the Fenway—Send State Films to Bay State Soldiers.

By William Flynn, 80 Summer Street, Boston.

TWO very important changes as to the management of local moving picture businesses took place this week. H. E. Lotz of New York, former district manager of the General Film, came to Boston as manager of the Boston office and general supervisor of the New England district. He succeeds E. J. Farrell, who for the past seven years has been with the General Film, and has been New England manager since he returned from Atlanta, Ga., some months ago, where during the winter he was in charge of the South district of the General Film Exchange.

The change in the management of the General Film Exchange came as a surprise in Boston, as no intimation of Mr. Farrell's leaving the General Film service had been received among the exchangemen. Mr. Farrell is now on his vacation and none of his Boston associates know just what plans he has for the future. He is probably one of the best-known film exchange men in New England, having been in the business in this district for ten years. Mr. Lotz comes to Boston from the West.

Another important change in management is at the Fenway theater, one of Boston finest moving picture houses. Frank D. Stanton, until recently on the road for the V-L-S-E in the New England territory, takes charge of the Fenway, succeeding Stanley Sumner, who has had the management of the house since it opened some six months ago. Mr. Stanton assumes his new duties on Saturday with a complete knowledge of all the details of the business. He was formerly manager of the Franklin Park theater, where he made a marked success. The Fenway is located in the heart of the Back Bay district of Boston.

Managers See "The Yellow Menace."

Manager Herman Rifkin of the Eastern Film Company is very busy these days handling the New England booking of "The Yellow Menace," the sixteen episode serial starring Edwin Stevens, being distributed through the Unity Sales Corporation. The film was given its first showing in Boston this week to over one hundred and fifty managers from all parts of New England at the Majestic theater.

The managers were enthusiastic. Mr. Rifkin is placing the rights for publishing the story of "The Yellow Menace" with New England newspapers and the serial story will be run in conjunction with the film story. The first episode will be released September 14.

Metro Exchange Nearing Completion.

The Metro exchange building on Church street is rapidly nearing completion. It will be one of the largest and finest appointed film exchanges in New England. Another month will see the exchange opened and doing business.

Bay State Soldiers to Have Films.

Moving pictures supplied by the Commonwealth of Massachusetts are to entertain the State troops now on the Mexican Border The films were made about two years ago for the Board of Panama-Pacific Managers for Massachusetts and were shown daily in the Massachusetts house at the exposition in San Francisco last year. It is believed that the authorities, once they have the projectors on the scene, will see that some live professional and up-to-date films are imposed in the program for the entertainment of the guardsmen.

Pittsburgh Screeners to Hold Outing

Four Hundred Exchangemen, Exhibitors and Attaches Are Expected to Get Together on July 30—Rex Buys Another House—Latrobe's Paramount Opens—Pittsburghers at the Convention—Petz Sells and Buys.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh.

PITTSBURGH, Pa.—Arrangements are being completed for the first summer outing of the Pittsburgh Screen Club, to be held Sunday, July 30, at Wexford Park. The affair is looked forward to as one of the most enjoyable social events of the year in local film circles. Four hundred exchange men, exhibitors and employes are expected to attend, and a number of special cars have been chartered to convey the crowd to the picnic grounds from 8 a. m. to 10 a. m. An interesting program of field sports will be carried out, including two baseball games. Dancing and a basket dinner in the grove will be other features of the day. Motion pictures are to be made of the entire outing. Slides advertising the affair have been prepared and are being shown in various houses throughout the city. The Summer Outing Committee, appointed to arrange this and other outings in a series to be conducted by the Screen Club during the warm months, is composed of Charles Seltzer, chairman; Max W. Herring, P. A. Mansfield and John Long.

Rex Adds Another Link to Chain.

The Rex Amusement Company, with business offices at 6017 Penn avenue, has added to its chain of handsome theaters in the Pittsburgh district the Cameraphone theater, at 1600 Fifth avenue. This concern, of which Mark Browarsky is manager, now controls four houses, and is said to be on the lookout for several others in the city. The Rex chain already consisted of the Rex theater, in the East Liberty section; the Victoria, in Center avenue, and the new Orpheum, recently opened at Forbes street and Murray avenue, in the Squirrel Hill district. The latest acquisition of the film is known as the outer Fifth avenue Camerophone theater, to distinguish it from the downtown Camerophone and the East Liberty Cameraphone. The house has been rented by Mr. Browarsky for a term of years at a total rental of $30,000. It is to be closed for two weeks and is being redecorated and improved with new equipment at a considerable expense. The best feature pictures obtainable will be shown daily at the Cameraphone under the new management, as the same high standards will be maintained as at the other Rex houses. One of the improvements to be inaugurated, with the reopening of the theater will be an eight-piece orchestra.

Latrobe's Paramount a Fine House.

The new Paramount theater was thrown open to the public of Latrobe, Pa., several days ago, and made a splendid impression. The house, which is owned by Peter Lampropolis, is said to be the finest between Pittsburgh and Johnstown. It is up-to-date in every way and has a seating capacity of 1,000, including a spacious balcony. The building itself measures 100 by 50 feet and is of fireproof construction throughout. The exterior is quite attractive, while the interior combines the highest degree of good taste and comfort. Entrance to the auditorium is had from a well-arranged lobby, from each end of which wide stairways lead to the balcony seating 480 persons. The main floor of the auditorium has 520 seats, with wide aisles. All approaches and aisles are covered with sound-absorbing rubber.

The decorations are in old rose and the color scheme of ceiling, walls and hangings is most harmonious. Nicely appointed rest rooms are provided for women. Emergency exits at the rear of the theater are furnished for both the first and second floors, the balcony extending along both sides in ornamental style. A very efficient ventilating system has been installed. The projection booth is equipped with two motor-driven Simplex machines. The music is supplied by an eight-piece orchestra at the evening shows. Paramount and Triangle features are run and the admission price is 10 cents for the first floor and 5 cents for the second. The house manager is E. E. Rutter, formerly of the St. Clair theater, Greensburg, Pa.

Miller's Olympic Hit by Fire.

The Olympic theater, operated by Charles H. Miller, at Weirton, West Va., was damaged by fire recently to the extent of about $1,400 and the loss of six reels of film. The blaze broke out in the projection booth during the performance, but the audience left the house without confusion and there was no one injured. Repairs are being made and damaged equipment replaced, and the Olympic will be reopened in a week or so. Mr. Miller has announced that his new house in Weirton is well under way. It is planned to have it completed and ready for opening about November 1. This theater will be of modern construction and one of the best in its section of the state. The building will measure 100 by 40 feet and is to cost about $14,000. The seating capacity will be 600. Mr. Miller's new house will be the home of big feature pictures in Weirton.

Summer Shows Arousing Antagonism.

A strong sentiment exists among exhibitors of the Pittsburgh territory against the inroads of the outdoor summer picture shows, particularly of the traveling variety, and there is talk of introducing into city council an ordinance taxing airdomes at a figure which would offer protection to the permanent picture houses. M. Feitler, proprietor of the Elmore theater, and a member of the board of governors of the Pittsburgh Screen Club, is an advocate of the proposed measure. Discussing the matter, Mr. Feitler said: "Itinerant retail merchants are obliged to pay a heavy tax when they open temporary quarters in the city, for the protection of the regularly established merchants. Why should not this policy be extended to the picture business?"

Quality Takes Over the New Film.

The New Film Corporation, 402 Ferry street, Pittsburgh, has passed out of existence and the entire stock of films has been taken over by the Quality Film Company, 404 Ferry street. A. H. McClelland, manager of the retiring concern, has assumed the position of sales manager of the Quality. Captain McClelland is one of the best known members of the local film trade and is president of the Pittsburgh Screen Club. His acquisition by the Quality Film Company is therefore a valuable one.

Pittsburghers Enjoy the Convention.

While attending the Chicago convention of the Exhibitors, the Pittsburgh delegation took a most enjoyable part in the celebration of Seeburg Day and were handsomely entertained by Charles Seltzer, head of the Seltzer Music Company, of this city, agents in this territory for the J. P. Seeburg instruments. The party took luncheon at the state restaurant, covers being laid for twenty in the Pennsylvania booth. A tour was then made of the Seeburg factory, where the manufacture of organs was watched with great interest.

The following made up the party: Past National President Fred J. Herrington and Mrs. Herrington, Past National Secretary James Delves and Mrs. Delves, James Smith, Miss Smith, Mr. and Mrs. Oliver McKee, Mr. and Mrs. William Fitz, A. J. Barthell, J. W. Shearer, Jerome Dawson, Mr. and Mrs. Charles Krissler, Mr. and Mrs. H. C. Kliehm, Miss Anna McNally, Ben Zerr, Charles Maird, Joseph Campbell and Charles Seltzer.

Ketchum Takes Jeanette's Princess.

The Princess theater, Jeanette, Pa., has been purchased from Harry H. Petz by W. H. Ketchum, who disposed of his Palm Garden theater, on the South Side, Pittsburgh, about six months ago. Mr. Ketchum will remove to Jeanette about August 1 and look after the management of his new house personally. The Princess has a seating capacity of 470 and is modern in every respect. Universal service is used, including Red Feather and Bluebird features.

And Petz Takes Portage's Grand.

The Grand theater, at Portage, Pa., has been taken over by Harry H. Petz, who has just sold his Princess theater at Jeanette. The house is closed for repairs but will be reopened in the near future. Mr. Petz is one of the pioneers in the exhibiting business in Western Pennsylvania, having operated houses in the vicinity of Pittsburgh for the past twelve years. The continued success of the Grand is therefore assured. Fox, Bluebird and Triangle features will be shown.

New 1,200-Seat House for Latrobe.

Plans are being made for a new theater to be erected at Latrobe, Pa., on the site of the Showalt theater. The old house, which was located on the second floor, is to be torn down within the next few months by its owners. The new theater will have a seating capacity of 1,200 and is to be completed by next spring.

Rogina Enters Exhibiting Business.

The Crescent theater, 5107 Butler street, Pittsburgh, has been sold by Charles Brizel to Frank Rogina, a newcomer in the exhibiting business here. Alterations are to be made during the next few weeks and the house will be enlarged considerably. Mr. Krisel will re-enter the local film field with another theater, but his plans have not yet been fully decided upon.

Coyle Beautifying His House.

The Coyle theater, Charleroi, Pa., has been redecorated in a tasteful manner by the owner, R. S. Coyle. The McCreery Company, of Pittsburgh, carried out the work of decorating and refurnishing the beautiful interior. Mr. Coyle reports business as very good.

Business Quiet in New Orleans

Exhibitors Meeting Situation by Improving Quality Rather Than by Lengthening Program.

By George M. Cheney.

NEW ORLEANS.—Business is mighty dull. That's the complaint of the exhibitors in this territory. They expected to have a dull month in July, but they didn't expect the degree of dullness that the situation has developed. There are so many counter attractions locally that it's got to be a mighty strong program to wean away the nickels and dimes. Canal street exhibitors are going strong on feature programs. The complaint is not so much from them as from the less fortunate suburbanites. Because of the very dullness of the situation and because of strong competition, there have been a number of suburban changes. Who is it broaching this subject of closing up mov-

ing picture theaters all over the country in July? Certain New Orleans exhibitors would like to get his name and address. They would co-operate willingly in this movement—some of them, at least. Thank Heaven! however, motion picture proprietors here know something about meeting a situation, and are not offering any extra reels to bring patrons. They harp on quality, and are pretty fair harpists at that.

S. T. Stephens a Big Man.

One of the biggest men, both in size and in standing in his community, is S. T. Stephens, manager of the New Orleans office of the Mutual Film Corporation. Mr. Stephens is affectionately called "the daddy of New Orleans exchange managers," and he well deserves that title by reason of his long service in the Crescent City. Other titles bestowed on Mr. Stephens includes that of "Colonel," and this latter title bids fair to stick, inasmuch as Mr. Stephens was marshal of the moving picture division in the recent New Orleans preparedness parade.

S. T. Stephens.

Mr. Stephens saw long service with the Fox Film Corporation in New Orleans. Mutual then dangled a tempting offer, and Fox sent a man out of New York to New Orleans to induce Mr. Stephens to stick. But the Mutual offer proved so attractive to Mr. Stephens that he went over to that company. On the day that he did, Fox employes in New Orleans made up a substantial purse and presented Mr. Stephens with a handsome silver token, along with a request that he continue as their manager.

Before long Mr. Stephens will celebrate his first year with Mutual in New Orleans.

Pearces Sign Up Mutual Specials.

Hunter Bennett, sales manager of the Mutual Film Corporation, has just left town after an extended conference with S. T. Stephens, manager of the local Mutual stronghold. It had to do with a big advertising campaign that Mutual is to launch in this territory in connection with its new features. Incidental to Mr. Bennett's visit, it was announced by Manager Stephens that the Pearce Enterprises had signed for Mutual Star productions. This is an important bit of news to this territory, as the Pearces are generally closely watched by other exhibitors and all the exchange men. Mr. Stephens is to go to Birmingham, Ala., very shortly, to look over the situation there with a view of opening a sub-office to take care of Mutual's fast-growing business in the Southern territory.

Changes in Management.

There have been a number of important changes among the smaller houses.

Henry Friedenberg has leased the Tulane Airdome, 3211 Tulane avenue, to Frank Nicilosi. The Tulane Airdome is about seven years old, is in a good neighborhood, and was rebuilt following the tropical storm of September, 1915.

L. Billiet & Son have reopened the College theater, 327 St. Charles street, after it had been closed down for a number of weeks. The theater has taken on first-run General service.

The Beverly theater, 110 North Jefferson Davis parkway, has been reopened by H. L. Wood and W. W. Valloft. They have installed opera chairs and other conveniences, and will start off with the Triangle program.

The Star theater, a big house at Cortez and Cleveland streets, recently erected by John Sheppard, has passed to new management, composed of W. M. Rose and F. F. Goodrow. Mr. Goodrow is a well-known former exchange man.

Glantzberg Typhoonizing 'Em.

Paul E. Elder, local representative of the Typhoon Fan Company, is Typhoonizing several local theaters, a hotel and the plant of the Nola Film Company, producers of Nola films. Three large Typhoons have been installed in the Triangle theater, the largest picture house in the city. Typhoons will be used in the Nola studios to make life more bearable for the actors. These contracts were secured by President Ernst Glantzberg of the Typhoon Fan Company, who visited New Orleans recently. It was announced in these columns a few weeks ago that Sam Cohn, of the Metropolitan Cooling & Ventilating Company, Nola building, was the Typhoon agent for New Orleans. Mr. Glantzberg has requested that it be announced that Mr. Elder is the sole New Orleans representative.

J. E. Pearce Caught in Hurricane.

J. Eugene Pearce, supervising head of the Pearce Enterprises, is back in New Orleans, mighty glad to be back alive, in fact. With a happy party on board, Mr. Pearce a few weeks ago sailed his yacht Spitfire away to the Florida coast. He was caught by the hurricane of last week which devastated the Florida coast. For a time it was nip and tuck, but the Spitfire proved stanch and port was made safely.

Century Opens in Newark

John Blum and M. Markowitz Head of New Jersey Exchange.

By Jacob J. Kalter, Newark.

NEWARK.—The Century Feature Film Exchange has just been organized here by John Blum, one of the oldest film men in the city, and M. Markowitz. The company was organized for the purpose of renting motion picture films, machines, etc. The concern has on hand a large number of features. Besides booking much of their own stuff, the Century has been appointed New Jersey state representatives for some of the large producing companies.

John Blum started in the picture business through the exhibiting line, owning three theaters and as many airdomes. After making his "pile" in the exhibiting end of the business he decided to enter the exchange. He opened the Royal Feature Film Exchange, which, after booking both Mutual and Universal pictures, sold out to the latter concern. Mr. Blum was then offered the managership of the Greater New York Film Rental Company, for which company he worked two years until it sold out to the General. The Empire Feature Service was then started by Mr. Blum in the Strand building.

Mr. Markowitz is a New Yorker who has also seen much service in films. He came to Newark several months ago, and in a remarkably short time has won the confidence of exhibitors. Until the formation of the Century Mr. Markowitz had an office in the Strand theater building as the New Jersey agent for Green Features. The Century will continue to act as representatives for the Greene and Pioneer pictures.

Marbach Opens Exchange.

Newark.—The Apollo Feature Film Exchange has been organized by Otto Marbach at 54 Strand theater building. Mr. Marbach was formerly connected with the Royal Feature Film Exchange.

Paralysis Injures Business.

Newark.—The epidemic of infantile paralysis, which has been spreading rapidly throughout the state, has practically demoralized the theatrical business in New Jersey. In Newark on the recommendation of the Board of Health, all children under sixteen are excluded from all amusement places. This order has especially injured the moving picture exhibitors, and not since the introduction of moving pictures has business been so poor, or conditions so bad. Many theaters have been forced to close up thus far, and it is only a matter of time that others will have to follow suit. Everyone is hoping and praying for relief from the epidemic.

Community Theater for Newark.

Newark.—According to an announcement made by Uzal H. McCarter, Newark's much-desired community theater is assured. The theater, which will seat about 550, will be located in the new memorial building, which will be erected as a permanent memorial of the city's two hundred and fiftieth anniversary.

Shubert Changes Name.

Newark.—The Shubert theater of this city is to be known in the future as the Broad Street theater. Although the Shubert is the home of the largest legitimate attractions reaching Newark, it sometimes shows moving pictures, when the feature is something extraordinary.

Rosenberg Interested in Theater.

Asbury Park.—The St. James Theater Company, Inc., has been formed with Henry Rosenberg, Helen L. Bergen, and Henry Sincer as incorporators. The registered office is at 300 Cookman avenue, and the authorized capital is $100,000.

Savoy, Asbury Park, Incorporated.

Asbury Park.—The Savoy Theater Company, Ltd., has been incorporated under the laws of this state with an authorized capital of $50,000. The registered office is at 718 Mattison avenue, Asbury Park. The incorporators are Helen L. Bergen, H. Sincer, and Henry Rosenberg.

Film Delivery Company Formed.

Newark.—Charles S. Jamison, who resides at 382 Hunterdon street, has filed as the trade name of his film delivery service, The General Delivery Service. The offices are at 288 Market street. The purpose of the company is to transport picture shows and films.

Anglin Company Makes Offer

Agrees to Build Winter Studios in Dallas if Citizens Subscribe $75,000.

By A. B. Harrison, Box No. 389, Dallas.

DALLAS, Tex.—The Margaret Anglin Picture Corporation, Inc., is advertising in the daily papers here in an effort to get $75,000 subscribed by the citizens of Dallas to promote its project of establishing a studio in Dallas. If this is accomplished the corporation agrees to erect winter studios here.

Reopens Dixie at Marlin.

Marlin—S. L. Lewis has opened the Dixie here. Mr. Lewis formerly had charge of the Orpheum, but recently sold out to J. C. Chatmas.

J. W. May, Jr., Takes Palace.

Little Rock, Ark.—The Palace theater at Little Rock has recently changed hands and is now in charge of J. W. May, Jr. S. L. Alexander was the former manager.

Pathe Working with Dallas News.

Dallas—The first of the new series of the Pathe News, the Texas events of which are presented in collaboration with the Dallas News, are being shown at the Queen theater at Dallas.

New Theater at Amarillo.

Amarillo—A theater is under construction at Amarillo. As soon as completed it will be in charge of John Jones, who recently managed the Crystal theater at Greenville. The opening day is about Aug. 1.

Minneapolis Council Protects Old Houses

Holds Up Application for Building Theater in East Hennepin Avenue on Theory It Would Injure Exhibitors Now Doing Business—Local Film Men to Hold Outing—Minneapolis at the Convention.

By Perry S. Williams, The Tribune, Minneapolis.

MINNEAPOLIS, MINN.—One of the most perplexing questions involving the moving picture and the city council arose here several days ago, and owing to the inability of the special council committee considering the case to reach a verdict the problem still remains unsolved. Briefly, the question was whether the council had a right to keep an applicant for a moving picture theater license from losing his money and causing the proprietors of other theaters in the neighborhood to do the same, or whether it should grant his permit regardless of the theater field in the district in which he would operate.

The question was raised on the point of moving picture ethics when L. J. Blumberg, Jr., applied for a license to operate a theater at 320 East Hennepin avenue. Alderman Hawley of the Second ward and the moving picture men near the location sought by Blumberg for his film venture were as one when it came to believing the granting of another license for a show house in the neighborhood would mean that some one of the exhibitors would go "broke."

The alderman took the stand, however, that the council could not concern itself over the return from an investment in the case of any application for license. Alderman Getchell was opposed to his colleague's view, while Alderman Robb, chairman of the license committee, took a neutral stand, and the committee was deadlocked. For the present, at least, the proprietors of theaters already established on East Hennepin avenue are winners, but Blumberg asserts he is not through, and this interesting problem may be solved at an early session of the license committee of the council.

Engler to Open Crystal.

Minneapolis.—E. Engler has been granted a license to re-open the Crystal theater, 305 Hennepin avenue. The Crystal has been closed since May, when J. Barnet, former proprietor, was denied a renewal of his license when the Humane Society placed charges against him. Barnet testified for Engler, asserting he would have no interest whatever in the Crystal if Engler were granted a license to operate it.

Film Men to Hold Picnic.

Minneapolis. — Minneapolis exchange managers and their road men have decided to hold a picnic and out-door athletic celebration on August 2. The place for the meeting has not been chosen, but the town most favorably mentioned by the film men is Parker's Lake, Minn. If the scheme goes through the exchanges here will grant a half-holiday to their employees. Some of the committees appointed were: Committee on arrangements, W. H. Stafford, L. V. Calvert, Harry Rowe and W. J. Egan. Athletic committee, A. A. Hixon and J. L. Johnston. Publicity committee, T. E. Mortensen, W. J. Egan and J. L. Johnston.

Baseball games, running races and freak events will be on the program. "Wet" goods will be tabooed and the women and children are invited. It is planned to have one ticket cover all eating and traveling expenses.

Minneapolis at the Convention.

Minneapolis.—Minneapolis delegates to the big Chicago convention and exposition traveled to the Windy City in a special car. Among those who made the trip were: A. I. Steffes, C. W. Sawin, H. E. Friedman, S. A. Louis and Mrs. Louis; J. E. Moore, Manie Gottlieb, D. G. Rodgers, J. V. Bryson, A. A. Hixon, J. L. Johnston, T. J. Hamlin, W. J. Egan, D. W. Chamberlain, L. A. Horn, J. G. Gilosky and Mrs. Gilosky; C. E. Van Duzee, Harry Green and Mrs. Green; J. F. Cubberly, Harry Rathner, A. Warner, C. W. Campbell and Mrs. Campbell; Oliver A. Rowe and Harry L. Muir.

Jones to Direct "Civilization."

Minneapolis.—H. A. Jones has been picked as general stage director for "Civilization" by the Supreme Feature Film Company here. Conrad F. Rose has been appointed to the staff and is doing art work on the same production.

Winona Closes to Children.

Winona.—In order to help stem the tide of infantile paralysis which threatens to overrun the country the moving picture theaters of this city have been closed to all persons less than sixteen years of age. It is believed by the local health authorities that much danger of being exposed to the vicious malady will be removed in this manner. The theater men have complied with the order.

Westcott to Manage Peerless Office.

Minneapolis.—The new Peerless Film Company, which will have headquarters in this city, will have as its manager E. A. Westcott, one of the best-known men in the Northwestern moving picture field and a man of wide training in the business which will fall under his control. Incidentally he is one of the oldest film men in Minneapolis.

Pictures for State Guardsmen.

Minneapolis—Mrs. Edmund Pennington was leader in a movement which has sent a complete moving picture outfit to the camp in Southern Texas of the First Regiment. A new run of films will be sent down every week.

Territorial Suit Over "The Spoilers."

Minneapolis—"The Spoilers" is due for a considerable airing in court, judging from the indications that come up here, following a brush before the courts in Iowa. While showing the feature recently at Cedar Rapids, Iowa, the Friedman company was served with papers in a suit for receivership and accounting by the Gates City Feature Film Company of Kansas City, which claims a prior right to the picture. When hearing was called the Gates City firm had withdrawn its suit and filed a counter petition in the cross suit of the Friedman concern. This matter will be thrashed out before the United States District Court.

The Selig Polyscope Company also has brought suit against the Gates City concern in the Federal courts of Iowa, asserting that the request for impounding the films and the accounting was an infringement of copyright.

INTERESTING ILLINOIS ITEMS.

By Frank H. Madison, 623 South Wabash Ave., Chicago.

Miners Quit Rum for Pictures.

Taylorville, Ill.—Jelsyville, one of the new mining towns on the Chicago & Illinois Midland Railroad, is to have a photoplay house instead of a dramshop. Joseph Dozier is remodeling his saloon building into a moving picture and vaudeville theater. Joseph Morfine will be associated with him in its management.

May Discover That a Theater Is No Toy

Lewistown.—Dr. J. A. Ray, local philanthropist, has purchased the Gem theater in this city and turned it over to his children to do with it as their intellectual powers direct. It is hoped to make the photoplay a vital factor in the community development.

Theater Making Too Much Money.

Pittsfield.—A prevailing opinion that Burr Swan's picture show at the opera house is making excessive profits led to a proposal in the city council to charge a license of $1.50 a night. The motion lost. It was suggested that a conference be had with the picture show management to decide what was reasonable. While discussing the photoplay matter two aldermen grew warm and one left the hall, announcing he would resign.

Accident in Gallery of Airdome.

Rockford.—If the outdoor exhibitor is his brother's keeper he should remove all trees near his place. A limb with three boys on it gave way as they were watching the show at the Airdome theater on Charles street and one of the youngsters suffered a broken leg.

From Over the State.

Dallas City.—The Princess Flora is the euphonious title of the new moving picture theater which S. R. Taylor has opened in the Knights of Pythias block.

Holcomb.—A moving picture show has been opened at the Masonic hall by Bain & King, who will give performances every Friday night.

Lincoln.—Harry White succeeds Fred Wade as manager of the Princess theater, which is owned by Belaski & Schneider. Vaudeville has been discontinued, and for a while at least nothing but pictures will be used.

Chenoa.—Charles E. Hawkins of Mahomet is remodeling the Rex theater, which he recently purchased from Arch C. Howard.

Peoria.—Edwin L. Barker, founder of the Barker-Swan Film Service, has resigned as president of that company and taken a position with a moving picture company.

Springfield.—Secretary of State Stevenson has issued a license to the Fort Dearborn Photoplays, Inc., Chicago. Capital, $5,000. Incorporators: O. Y. Baker, Thomas O. Gibbs and H. Hannan.

AROUND ABOUT MINNEAPOLIS.

Red Wing, Minn.—The Auditorium moving picture theater here has passed under the management of Axel Neilson.

Superior, Wis.—This city is now assured a $100,000 vaudeville and moving picture house. The plans and specifications have been turned over to the contractors by the Cook Amusement Company.

Little Fork, Minn.—The moving picture theater at this place has been taken over by A. V. McNeil and W. R. Deteker.

Wimbloden, N. D.—The new photoplay theater in the Beadoux block here will be managed by R. Clendening.

Norfolk Has Censorship Bill

Virginia City Theater Men are Actively Opposing Measure—Otto Wells Says Police Now Have Powers.

Norfolk, Va.—Motion picture exhibitors of Norfolk are facing legislation in the council providing for a board of motion picture survey or censorship, such an ordinance having been proposed in the Board of Aldermen by its president. The proposed committee will have a membership of five, appointed by the judge of the Corporation Court, three upon his own initiative and two upon the recommendations of the League of Mothers' Clubs of Norfolk.

Local exhibitors are up in arms over the proposed ordinance, well knowing it will place additional hardship upon them, and feeling that there is absolutely no need for censorship of this sort.

Otto Wells, Harry Hofheimer, Mr. Rohr and others interested in the local industry have issued statements condemning

he enactment of this legislation. Mr. Vells, who is the general manager of the Vells interests here, rightfully contends hat the mayor and chief of police have ufficient authority now vested in them o suppress any objectionable pictures, nd that the motion picture business is ot run for children. The Wells houses o not cater to their trade, as the pictures hey show are usually too deep for them n much the same manner as the books hat fail to interest children because of heir inability to understand their mean- ng. Mr. Wells further states that their usiness is run in a proper manner and ndecent pictures are not exhibited.

The idea of the proposer is to secure rotection against the "raw stuff" that e declares is embodied in many of the ictures shown in Norfolk. He declares hat recently several films were presented ere which should not have been allowed o be shown in the theaters, that they ere a disgrace and a reflection upon the ommunity.

In and About Cleveland

Kramer Buys the Ray Theater.

Cleveland.—The Ray theater, Prospect venue, near East 9th street, which has een operated for two years by the Fire- roof Theater Company, has been pur- hased by F. H. Kramer, jeweler, who eld a perpetual lease on the land. The roperty is held at $125,000.

It is understood that Edward Stanley, ho has been managing the house, will ose it during the hot weather in order o devote more of his time to his cam- aign for election as state representative n the Republican ticket.

Fitzgerald Resigns from Midland.

Cleveland.—James A. Fitzgerald, former irector of the Reserve Photoplay Com- any, and who later organized the Mid- and Film Manufacturing Company, has esigned from that corporation.

Mr. Fitzgerald said he had resigned to evote his time to other work. He inti- ated that it had to do with the pushing f a new motion picture project.

Redfern Buys Back the Victory.

Findlay, O.—Captain J. P. Redfern has st announced his purchase of the Vic- ry theater from W. T. Huber and Arthur uck. Clarence Poe, son-in-law of Cap- in Redfern, and a former owner of the heater, will manage it. Mr. Poe owned he house six years ago and sold it to uber and Buck.

Marvin Theater Being Overhauled.

Findlay.—Jack Parson, manager of the arvin theater, has closed the house until eptember 1. While it is closed a new bby will be built and the entire house verhauled and redecorated.

American Changes Hands.

Zanesville.—The American theater, re- ntly acquired by Gus Katsampes, has gain changed hands. The latest owner David Sullivan of Corning.

Reserve Making a Racing Comedy.

Cleveland.—Real trotting races, with eal millionaire drivers in the seats and he classiest of Cleveland society folk in he grand stand, are to be part of the first hree-reel film comedy ever produced in leveland. The picture, "Casey in the rand Stand," starring Johnny and Emma ay, is now being produced by the Re- erve Photoplay Company. Every day ictures are being made at the Randall ack where Pop Geers and other famous rivers are in action. Johnny Ray takes he role of an unsophisticated bettor and ins a huge bank roll. The new picture full of lively action and good clean omedy.

Winchester Bars Children from All Theaters

Kentucky Town Authorities Taking No Chances on Epidemic of Infantile Paralysis —State Fire Marshal Active in Formulating Theater Regulations.

By G. D. Crain, Jr., 1404 Starks Building, Louisville.

LOUISVILLE, Ky.—Reports received from Winchester, Ky., were to the effect that Isaac Browne, of the City Board of Health at Bowling Green, Ky., had ordered the moving picture theaters to bar all children under fifteen years of age from the theaters on account of the alleged epidemic of infantile paralysis. At Winchester one isolated case was reported, and the city authorities did bar children from the theaters. However, this order did not come from the State Board of Health, which merely advised local authorities throughout the state to consider the advisability of restricting the assembling of children in places of amusement, schools, street cars, trains, etc. A special bulletin was issued by the State Board, but no specific orders were given on the subject. A rumor got out to the effect that the State Board had issued such orders, but investigation on the part of Louisville exhibitors has proved that the rumor arose from misinterpretation of the bulletin issued at Bowling Green. However, at Winchester the city authorities have issued orders which even bar children from attending picnics and the public parks. A few cases have been reported in Louisville, but no action has been taken or is likely to be taken by the local authorities.

Kentucky Adding Theater Regulations.

Frankfort, Ky.—State Fire Marshal Pannell has called a meeting at Frankfort, Ky., to be held shortly for the purpose of adopting drastic regulations for the protection of the public in moving picture theaters, public schools, etc., and in the handling of explosives, inflammable materials, etc. The regulations will prohibit aisle blocking in theaters and specify the character of fire escapes, exits, aisles, ventilation, moving picture booths, electrical equipment, wiring, etc., and the manner of storing and handling films, etc. People who will be affected by the order will be given a chance to present their side at the hearing. The regulations will also include handling explosives, oils and inflamables of various kinds in other lines of business. Louisville exhibitors do not expect that the regulations will have much bearing on the local theaters, but will undoubtedly have considerable effect on small theaters in isolated districts.

Rozelle to Be World Film Officer.

Louisville, Ky.—Announcement was recently made in this city to the effect that Logan A. Rozelle, a well known local business man, had been appointed assistant sales manager of the World Film Corporation, and would go to New York on August 1 to take up his duties. He recently retired from the position of special superintendent of the Oliver Typewriter Company, with which company he has been connected for fifteen years. Mr. Rozelle came to Louisville from Franklin, Tenn., and has been here for eight years, handling the district agencies from Louisville.

Fourth Avenue Increases Capital.

Louisville, Ky.—Amended articles of incorporation have been filed by the Fourth Avenue Amusement Company, increasing its capital from $75,000 to $95,000. The company operates the Alamo theater, one of the largest and finest in the state. Fred J. Dolle is president.

Strohman Entertains Newsies.

Louisville, Ky.—Henry Strohman, manager of the Baxter theater in the Highlands, had as his guest all of the news carriers and street hustlers in the Highlands to carry for the Louisville Herald at a special program arranged especially for the newsies. A special five-reel film entitled "Sunshine Dad," and "Tons of Fun," a comedy featuring "Fatty" Arbuckle, were on the program.

Louisville News Notes.

Henry Guthrie, head of the Aladdin Film Company, recently returned from a trip to New York, where he saw a number of large film men, and viewed the new picture of "Civilization" at the Criterion. Mr. Guthrie returned with a bunch of interesting live gossip concerning film men, theaters, etc., in the Empire city. Shortly following his return he went to Chicago to get in for the last day or two of the Exhibitors' convention.

With the thermometer hovering around the century mark in Louisville attendance at the downtown theaters has not been up to the standard since the middle of the month, though the airdomes and parks are getting a fair run. Some of the exhibitors have taken advantage of the present dull afternoons to view a few ball games. In fact the boys had a regular party out at Eclipse Park a few days ago when Fred Dolle, Joe Steurle, Louis Steurle and some of the other leading exhibitors were present to see the Colonels of the American Association administer a drubbing to the tail-end Brewers.

Kentucky News Notes.

Lexington, Ky.—B. J. Tracey, John E. Eliott and F. G. Stilz of this city have filed articles of incorporation of the Alhambra Amusement Company, listing a capital stock of $20,000, divided into $15,000 of preferred stock, and $5,000 worth of common. The limit of indebtedness is fixed at $25,000. The new company will take over the Alhambra theater at Richmond.

Lynnville, Ky.—E. J. McCuan will shortly start a moving picture show. The building has been secured, a machine purchased, and the only delay is in getting an engine and other electrical equipment to generate power.

Hellier, Ky.—W. D. Bartley and H. Cockill are about ready to open a moving picture theater in the Mullins building.

Bowling Green, Ky.—J. P. Masters, manager of the Princess theater, has secured the services of Jack Hanes of Nashville, Tenn., to handle the big photoplay instrument which was recently installed in the theater. This music has proved very attractive to the people of the city.

Berea, Ky.—The management of Berea College has arranged to have a free moving picture show in Berea Chapel every Saturday evening for the students and also for the public. The first performance consisted of a Chaplin comedy and a travelog picture. There is no regular picture house in the little town.

Louisville, Ky.—The Adger Amusement Company, with a capital stock of $2,000, has been incorporated by Adger Wall of Chicago, E. L. Wall, Chicago, and Charles Buete of Louisville. The stock is all subscribed for.

Hopkinsville, Ky.—The example of the City Commissioners in placing the ban on carnival shows has had its effect all over the state, many cities adopting similar regulations. As a result this form of amusement will be forced into other fields, and the exhibitors of moving pictures will have things nearly all their own way when it comes to controlling amusements.

Calendar of Daily Program Releases

Releases for Weeks Ending August 5 and August 12

(For Extended Table of Current Releases See Pages 1010, 1012, 1014, 1016.)

General Film Company.

Current Releases.

	Serial No.
MONDAY, JULY 31, 1916.	
BIOGRAPH—Gold and Glitter (Drama—Biograph-Reissue No. 68)	20971
LUBIN—Otto the Gardener (Comedy)	20972
SELIG—The Old Man Who Tried to Grow Young (Three parts—Drama)	20966-7-8
SELIG—The Selig-Tribune No. 61, 1916 (Topical)	20970
VITAGRAPH—His Hard Job (Comedy)	20969
TUESDAY, AUGUST 1, 1916.	
BIOGRAPH—The House of Discord (Two parts—Drama—Biograph Reissue No. 69)	20978-9
ESSANAY—The Chimney Sweep (Two parts—Dr.)	20973-4
LUBIN—The Prince of Dishonor (Two parts—Dr.)	20976-7
WEDNESDAY, AUGUST 2, 1916.	
ESSANAY—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon-Comedy)	20980
—A Scenic subject on the same reel	20980
VIM—Feature Comedy—Hubby's Relatives (Com.)	20981
THURSDAY, AUGUST 3, 1916.	
SELIG—The Selig-Tribune No. 62, 1916 (Topical)	20982
VIM—Human Hounds (Comedy)	20983
FRIDAY, AUGUST 4, 1916.	
KALEM—Peaches and Ponies (Comedy)	20984
VIM—Wait a Minute (Comedy)	20986
VITAGRAPH—A Race for Life (Comedy)	20985
SATURDAY, AUGUST 5, 1916.	
ESSANAY—The War Bride of Plumville (Three parts—Comedy-Drama)	20987-8-9
KALEM—A Mystery of the Rails (No. 91 of the "Hazards of Helen," Railroad Series—Drama)	20993
SELIG—An Angelic Attitude (Comedy)	20994
VITAGRAPH—The Bond of Blood (Three parts—Drama—Broadway Star Feature)	20990-1-2

General Film Company.

Advance Releases.

MONDAY, AUGUST 7, 1916.

BIOGRAPH—The Telephone Girl and the Lady (Drama—Biograph Reissue No. 70).
SELIG—The Gold Ship (Three parts—Drama).
SELIG—The Selig-Tribune No. 63, 1916 (Topical).
VITAGRAPH—Pa's Overalls (Comedy).

TUESDAY, AUGUST 8, 1916.

ESSANAY—The Three Scratch Clue (Two parts—Drama).
KALEM—Ham Comedy (Title not yet decided).
LUBIN—Their Mother (Two parts—Drama).

WEDNESDAY, AUGUST 9, 1916.

BIOGRAPH—The Fatal Wedding (Three parts—Drama).
ESSANAY—The Fable of "Books Made to Balance" (Comedy).
KALEM—The Girl from Frisco Series No. 1, "The Fighting Heiress" (Two parts—Drama).
VIM FEATURE COMEDY—The Tired Business Man (Comedy).

THURSDAY, AUGUST 10, 1916.

SELIG—The Selig-Tribune No. 64, 1916 (Topical).
VIM—Dreamy Knights (Comedy).

FRIDAY, AUGUST 11, 1916.

KALEM—Daisy, the Demonstrator (Comedy).
VIM—Rushing Business (Comedy).
VITAGRAPH—Romance and Roughouse (Comedy).

SATURDAY, AUGUST 12, 1916.

ESSANAY—Worth While (Three parts—Drama).
KALEM—Hazards of Helen, Railroad Series No. 92 (To be announced later).
SELIG—A Western Masquerade (Western-Comedy).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending August 5 and August 12

(For Extended Table of Current Releases See Pages 1010, 1012, 1014, 1016.)

Universal Film Mfg. Company.

SUNDAY, JULY 30, 1916.	Serial No.
IMP—Mutiny (Drama)	01638
L-KO—No release this day	
VICTOR—The Latest in Vampires (Two parts—Com.)	01637
MONDAY, JULY 31, 1916.	
NESTOR—Caught With the Goods (Comedy)	01641
RED FEATHER—From Broadway to a Throne (Five Parts—Drama)	01640
UNIVERSAL SPECIAL FEATURE—Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama)	01658
TUESDAY, AUGUST 1, 1916.	
GOLD SEAL—The State Witness (Three parts—Dr.)	01642
VICTOR—A Society Sherlock (Comedy)	01643
WEDNESDAY, AUGUST 2, 1916.	
ANIMATED WEEKLY—Number 31 (Topical)	01646
IMP—The Lucky Gold Piece (Drama)	01644
L-KO—Dinty's Daring Dash (Two parts—Comedy)	01645
THURSDAY, AUGUST 3, 1916.	
BIG U—Redwood Lane (Drama)	01648
LAEMMLE—Partners (Two parts—Drama)	01647
POWERS—Imperial India No. 3 (Educational)	01649
FRIDAY, AUGUST 4, 1916.	
IMP—Which Way (Drama)	01650
NESTOR—No release this day	
VICTOR—When the Minstrels Came to Town (Two parts—Comedy)	01651
SATURDAY, AUGUST 5, 1916.	
BIG U—Tillie the Little Swede (Drama)	01653
BISON—Under the Lion's Paw (Two parts—Comedy)	01652
JOKER—Kate's Affinities (Comedy)	01654
SUNDAY, AUGUST 6, 1916.	
BIG U—The Captain of the Typhoon (Two parts—Drama)	01655
IMP—The Finishing Touch (Drama)	01656
L-KO—The Youngest in the Family (Comedy)	01657
MONDAY, AUGUST 7, 1916.	
NESTOR—He Maid Me (Comedy)	01660
RED FEATHER—The Mark of Cain (Five parts—Drama)	01659
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 15, "Brother and Sister" (Last No.—Two parts—Drama)	01677
TUESDAY, AUGUST 8, 1916.	
GOLD SEAL—Onda of the Orient (Three parts—Dr.)	01661
POWERS—The Honanpup (Comedy)	01662
WEDNESDAY, AUGUST 9, 1916.	
ANIMATED WEEKLY—Number 32 (Topical)	01665
LAEMMLE—A Knight of the Night (Drama)	01663
L-KO—Unhand Me, Villain (Two parts—Comedy)	01664
THURSDAY, AUGUST 10, 1916.	
BIG U—The Silent Man (Drama)	01667
POWERS—Ben, the Sailor (Manikin-Comedy)	01668
—Salmon from the Egg to the Table (Educational)	01668
VICTOR—Aschenbroedel (Two parts—Comedy-Dr.)	01666
FRIDAY, AUGUST 11, 1916.	
LAEMMLE—The Highway of Fate (Two parts—Dr.)	01669
NESTOR—Some Medicine Man (Comedy)	01671
REX—By Conscience's Eye (Drama)	01670
SATURDAY, AUGUST 12, 1916.	
BISON—Along the Malibu (Two parts—Drama)	01672
JOKER—She Wrote a Play and Played It (Comedy)	01674
LAEMMLE—The Intruder (Drama)	01673

Mutual Film Corporation.

SUNDAY, JULY 30, 1916.	Serial No.
BEAUTY—A Germ Gem (Comedy)	04933
GAUMONT—Reel Life No. 13 (Mutual Film Magazine)	04935
VOGUE—Bungling Bill's Dress Suit (Comedy)	04934
MONDAY, JULY 31, 1916.	
AMERICAN—The Dreamer (Two parts—Drama)	04936-7
MUTUAL STAR PRODUCTION—Judith of the Cumberlands (Signal—Five parts—Drama) (No. 122)	
TUESDAY, AUGUST 1, 1916.	
VOGUE—Painless Extracting (Comedy)	04938
WEDNESDAY, AUGUST 2, 1916.	
BEAUTY—Daredevils and Danger (Comedy)	04940
GAUMONT—See America First No. 47 (Scenic)	04941
—Kartoon Komics (Cartoon)	04941
MUTUAL WEEKLY—Number 85 (Topical)	04939
THURSDAY, AUGUST 3, 1916.	
AMERICAN—The Madonna of the Night (Three parts—drama)	04942-3-4
MUTUAL STAR PRODUCTION—Foiled in the Forest (American—Five parts—Drama) (No. 123)	
FRIDAY, AUGUST 4, 1916.	
CUB—When Jerry Comes to Town (Comedy)	04947
MUSTANG—Sandy, Reformer (Two parts—Drama)	04945-6
SATURDAY, AUGUST 5, 1916.	
CENTAUR—Fate's Decision (Two parts—Drama)	04948-9
SUNDAY, AUGUST 6, 1916.	
BEAUTY—Just As He Thought (Comedy)	04950
GAUMONT—"Reel Life" No. 14 (Mutual Film Magazine)	04952
VOGUE—Lost and Found (Comedy)	04951
MONDAY, AUGUST 7, 1916.	
AMERICAN—The Little Troubadour (Two parts—Drama)	04953-4
MUTUAL MASTERPICTURE DE LUXE—Father and Son (Five parts—Comedy-Drama—No. 124)	
TUESDAY, AUGUST 8, 1916.	
VOGUE—No release this day.	
WEDNESDAY, AUGUST 9, 1916.	
BEAUTY—Bill Van Deusen the Cave Man (Comedy)	04956
GAUMONT—See America First, No. 48 (Scenic)	04957
—Kartoon Komics (Cartoon)	04957
MUTUAL WEEKLY—Number 84 (Topical)	04955
THURSDAY, AUGUST 10, 1916.	
AMERICAN—The Power of Mind (Three parts—Dr.)	04958-9-60
MUTUAL MASTERPICTURE DE LUXE—The House of Mirrors (Five parts—Drama—No. 125)	
FRIDAY, AUGUST 11, 1916	
CUB—Jerry's Celebration (Comedy)	04963
MUSTANG—The Courtin' of Calliope Clew (Two parts—Drama)	04961-2
SATURDAY, AUGUST 12, 1916.	
CENTAUR—For Her Good Name (Two parts—Dr.)	04964-5

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Stories of the Films

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BIOGRAPH.

GOLD AND GLITTER (Reissue, July 31). The cast: The old brothers (William J. Butler and Walter Lewis); the girl (Lillian Gish); her sweetheart (Lionel Barrymore); the husband (Elmer Booth); the wife (Grace Lewis); a lumberman (Harry Carey); girls (Dorothy Gish and Gertrude Bambrick).

As the husband leaves for the lumber regions, his wife gives him a memory message to be opened after his arrival. Attracted by a maid, cherished by the love of two old brothers, he forgets it until some time later. The message serves its purpose, however, for through it, after a thrilling experience, the maid learns the true value of the man's love, while he in his turn, goes back to his waiting wife and finds there, along with his shame and regeneration, his heart's desire.

THE HOUSE OF DISCORD (Two Parts—Aug. 1).—The cast: The daughter (Dorothy Gish); the wife (Blanche Sweet); the husband (Lionel Barrymore); the wife's sweetheart (Marshall Neilan); the groom (Antonio Moreno).

In her youth the mother was saved from the fatal mistake by an accident, but it caused her years of separation from child and husband. It had occurred primarily through her self-righteous sister-in-law's domination and interference. A like fate and downfall threatened the daughter, now reaching maturity. The mother's insistence separated the child from her environment. Love and understanding did the rest.

LUBIN.

THE PRICE OF DISHONOR (Two Parts—Aug. 1).—The cast: Colonel Lyon (Melvin Mayo); Kate Lyon (Velma Whitman); Lieut. Frank Waring (L. C. Shumway); Capt. John Eliot (George Routh); Faith Emory (Eleanor Blevins); Joseph Sutton (George Berrell); Grady (Gordon Murray). Written and directed by Captain Wilbert Melville.

Kate, the daughter of Colonel Lyon, of the East Indian Service, is loved by Lieutenant Frank Waring, the paymaster, and Captain Eliot, of the Ordnance Department. She prefers Frank, and they are engaged. Eliot is induced to gamble by Grady, a cock fight promoter, and soon he is heavily in debt. Grady threatens to expose him. Kate is visited by Faith Emory, an old friend, who is going to the interior of India as a missionary. Faith meets Frank, and congratulates Kate on her choice. Eliot, in desperate need of money, steals some from the payroll, and in fear of discovery, hides the money in Frank's gloves. When a search is made, the money is found and Frank is ordered to his room to await trial. Kate impulsively denounces him.

A new consignment of ammunition is received. Eliot tests it and finds that it is worthless. Instead of reporting the matter, he visits the company's agent, and accepts a bribe, as the company would lose important contracts if the truth leaked out. Eliot, elated, pays his debts. He makes love to Kate, and she, in pique at Frank, consents to marry him. Kate receives a letter from Faith, which is brought by a native convert. The letter states that Faith is very ill, and would like Kate to send her medicine. Kate receives permission from the Colonel to go to Faith's relief. She is accompanied by several sepoys, who take with them some of the worthless ammunition for their rifles.

A few hours later, Eliot is awakened from a drunken stupor in a dive by the sound of natives in the next house. He hears them tell of a plan to attack the missionaries. He goes back to the post, and informs the men of what he has heard. He is half way sobered when he learns that Kate has gone to Faith's cabin. He rushes to the ammunition room, and discovers that the soldiers have taken the worthless ammunition. The Colonel calls a number of men to ride to Kate's relief, and again the worthless ammunition is being taken. Eliot, unable to stand the strain any longer, breaks down and confesses. The Colonel is distracted. He rushes the soldiers off with full supply of ammunition, and has Eliot confined in the guard room. Frank, learning what has happened, begs the Colonel for a chance to redeem himself, and is allowed to depart with the men.

Meanwhile, Kate has arrived at Faith's cabin, and the attack is made. The soldiers discover that their rifle cartridges do not go off, and they have to depend upon their revolvers. The attacking natives surround the cabin, and the little body of defenders is gradually reduced. When Frank and the rescuing party finally come up, only Kate and Faith are alive. Eliot, his conscience sorely tormented by the terrible consequences of his dishonorable act, writes a note which fully exonerates Frank, and then kills himself. On the way home, Kate is ashamed to look at Frank, but when they reach the post, and the true state of affairs is known, she is only too happy to place Frank's ring on her finger again.

KALEM.

THE GREAT DETECTIVE (July 18). The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mrs. Worry (Ellen Godsay); Her husband (A. Edmondson).

Ham—with his 999 disguises—is called on by Mrs. Worry to keep an eye on her husband. Armed with a photograph of hubby the two set out on a riotous sleuthing career which ends with a bang when they find hubby at dinner with another fair lady and send the news to wifey.

A WATERY WOOING (July 19). The cast: Flossie (Ethel Teare); Her aunt (Mytra Sterling); Tom (Victor Rottman); The professor (Gus Leonard). Directed by Harry Millarde.

Tom is not in favor with Flossie's aunt though the latter lady thinks he is just right. Tom's fertile brain forms a scheme and by a fake rescue of Flossie from the ocean waves he gets in the good graces of the stern aunt. But when the next day finds aunty in peril herself the truth comes out—Tom can't swim.

Professor Spoofledoo is this time on the job and saves aunty. The latter crafty widow then claims him for her own, but the professor would much rather bestow his ardent attentions on Flossie. The tangle is finally straightened out as it should be—with the professor and aunty in each other's arms and Tom and Flossie wandering along rosy paths.

A DOUBLE ELOPEMENT (July 21). The cast: Sis Hopkins (Rose Melville); Prof. Doolittle (Henry Murdock); His sister (Olive West); Skull N. Bones (C. D. Peruchie); Mr. Higgins (Richard Purdon); the maid (Frances Nemoyer). Directed by Robert Ellis.

Sis, is the maid in the Higgins home, adjoining that of Prof. Doolittle, a physical culture specialist. Sis takes up the study of 'fysical culture' with disastrous results, for her throwing out of the medicine ball renders the Doolittle maid a subject for hospital treatment. Sis is then loaned to the Professor's establishment. On that night the perfect maid had planned with her pal to get away with the family plate.

Sis and the Professor plan an elopement, the Professor's sister and Skull N. Bones, the local undertaker, plan the same thing, the pal arrives to carry out his plan with the maid, and detectives who have heard the maid's delirious talk in the hospital, appear to frustrate the scheme. Naturally there is a mix-up of considerable proportions with a goodly share of laughs before matters are straightened out.

IN DEATH'S PATHWAY (No. 89 of the "Hazards of Helen"—July 22). The cast: Helen, Lone Point operator (Helen Gibson); Dick Benton (P. S. Pembroke); Eleanor Burkett (Pearl Anibus); her father (G. A. Williams); Guy Warren (George Routh). Written by S. A. Van Petten. Directed by James Davis.

Burkett, superintendent of the Western Railway, opposes his daughter's friendship for Dick Benton, one of the company's lawyers, favoring the latter's fellow-worker, Guy Warren. Warren succeeds in putting through a scheme which results in Dick's discharge. The lovers plan to elope and enlist the aid of Helen. But Eleanor's father learns of the move and wires ahead to police officials to board her train and arrest her while he follows in his special. By a daring leap from a handcar to the train Helen succeeds in warning Eleanor of her peril, but is too late and Helen and Dick are forced to stand idly by while Burkett starts on the return trip in his special, carefully guarding Eleanor.

While Pembroke and Helen speed in an auto on the road alongside the track they suddenly see the engineer and fireman of the special flung to the ground by a bursting steam valve. Their warning cries unheard by the passengers on the special, Helen decides on a desperate course and they take a short cut, bringing them to a bridge over the tracks before the wild train. Pembroke climbs over the railing and allows his body to sway in mid-air, while Helen drops until she has only a perilous hold on his feet. As the speeding train whizzes by beneath she abandons her hold and lands atop the tender. In a few seconds the train is brought to a stop. Helen's pleading combined with the evidence of Dick's courage soon breaks down Burkett's stubborn will and the lovers are happy.

ESSANAY.

THE CHIMNEY SWEEP (Two Parts—Aug. 1).—The cast: Joyce Wynne (Joyce Fair); Jimmy (Tommy Harper); Col. Wynne (John Cossar); Donalson (Fred Malatesta).

Jimmy, the waif, sees Joyce while cleaning chimney in Col. Wynne's magnificent home. He believes her the most beautiful girl he has ever seen. He clips a curl while she sleeps and leaves a note explaining that he "tuk the kurl bekawse yure the purtiest gurl I ever saw." Donaldson, the colonel's close friend, adopts Jimmy, who grows up into a well-educated young man. Joyce likes him immensely, but he has a rival, Carl Bellou. Jimmy writes a note to Joyce informing her that one of her suitors is the little chimney sweep who has striven ever since to make himself worthy of her. He tells Bellou about it and the latter hurries to announce himself as the chimney sweep. "I had hoped it was Jimmy," she tells him, and Jimmy enters in time to hear her words. He had the ring with him.

VERNON HOWE BAILEY'S SKETCH BOOK OF PETROGRAD AND SCENIC (Aug. 2).—The capital of Russia, which has for centuries reflected the glory of the czars and been the pivot point for the merging of the far east and the far west, a dividing line of Oriental and Occidental civilization, has been pictured in these motion drawings with all the skill of this renowned artist. The mysterious palaces of the equally mysterious city have been caught by his photographic eye and transferred to the screen. The architectural beauty of the Romanoff possession—possible to the richest family in the world—were all sketches before the outbreak of the war. The drawings have now been completed and in the film offer an excellent study of the old St. Petersburg, which added new features to its history by the recent change in its name. By contrast, 500 feet of Western America scenic share the reel with the sketches.

THE WAR BRIDE OF PLUMVILLE (Three Parts—Aug. 5).—The cast: Sallie Plum (Nell Craig); Ezra Plum (Ernest Maupain); Frank Hazard (Edmund F. Cobb); Captain Dalziel (Ullrich Haupt); Sargent, his accomplice (Harry Dunkinson); Amanda Plum (Florence Oberle); Judge Pendlehurst (Hugh Thompson).

The principal industry of Plumville is the Plumville Iron Works, of which Ezra Plum is president. Sallie Plum, his daughter, is the sugar plum of Plumville. Frank Hazard, foreman of the works, realizes this. Two strangers arrive in Plumville. It is apparent to both that Ezra is some plum; further apparent to Dalziel that Sallie is an exceptional plum as plums go, and also apparent to Sargent that Amanda, the aunt, isn't such a bad plum at that.

The strangers pose as foreign buyers with a war contract and Ezra falls hard. Frank, who is sweet on Sallie, and Judge Pendlehurst, who has more than a platonic affection for Amanda,

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suspect the nowcomers, but they have Ezra trimmed for $25,000 before the city detectives reach Plumville. Ezra Plum collapses, Sallie Plum takes back Frank's ring and Amanda Plum starts a quarrel with the Judge, proving that the old affection has returned. And now there's joy in Plumville, and the Plumville Iron Works hum merrily manufacturing—cast iron hitching posts.

VIM FEATURE COMEDY.

WILL A WOMAN TELL? (July 26).—Wifey gossips and stirs up the neighborhood. Hubby determines to teach her a lesson, and, having prepared her mind by pretending to be greatly worried, sends her to bed with the injunction not to look out of the window facing the woodshed. Her curiosity gets the better of her, and she sees hubby bury something in a hole under a tree. That night he talks in his sleep and confesses a murder. Next morning as soon as she thinks he is gone she confides in a neighbor, who informs the police. The "crimnal" is arrested and taken to the scene of the crime, where the box is dug up. On the lid is the inscription: "You can't keep a secret, but you can keep this." The laugh is on Wifey, and we hope she is cured of her propensity to tell everything she knows.

HUBBY'S RELATIVES—(Aug. 2).—Lothario has many girls and is pursued by creditors. He falls in love with a new girl and marries her, having told his creditors that she is wealthy. His old flames read of the marriage and descend upon him. Likewise the creditors come to collect. Hubby in despair introduces them as his cousin, sisters, uncles, aunts and other relatives. He gets them out of the house, but they become suspicious and return. After he has exhausted every effort to keep the facts from wifey he is exposed.

VIM.

THE HEROES (July 27).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Schoolmaster (Bert Tracey); sweetheart of Plump and Runt (Ray Godfrey); Circus Agent (Joe Cohan).

Day succeeded day in one happy sequence for Plump and Runt. Occasionally they caught the drift of their teacher's meaning; often they did not, but what matter? Had they not beanshooters, tacks and other little things with which to annoy him? Was not Ray the object of their youthful passion, also a member of their class, and did they not rob every orchard for her delectation?

One day the circus arrived in town and then began the trouble. Fascinated by the tales of the flashy agent, Ray vanishes and Plump and Runt are left alone. They take up the trail and at last locate the circus in a distant town. To their horror they recognize Ray as the High Diver as she stands poised for her terrific drop through space. As she hits the water her lovers also dive in and pandemonium reigns. Down comes the tent, over goes the tank, and the villainous circus man counts more stars than ever were in the firmament as the reunited trio set out for their peaceful country home.

WHAT'LL YOU HAVE? (July 28).—The cast: Pokes (Robert Burns); Jabbs (Walter Stull); Bartender (Robin Williamson).

Jabbs' steady customers try to persuade him that Robin, the bartender he has just discharged, is a member of the Black Hand organization and decide to perpetrate a little joke on him. By the time Pokes appears in the barroom and proceeds not only to eat all the free lunch, but even to get away with a cigar and leaves nothing in the line of cash behind him, Jabbs is willing to believe that perhaps the Black Hand is really after him. After Pokes' meeting Robin on the street and purloining a watermelon from him he seeks refuge in Jabbs' saloon. Jabbs is so scared that he runs for assistance. While Jabbs is seeking help Pokes makes himself at home in the saloon, sampling everything in sight. When Jabbs finally returns to the cafe with police aid Pokes is having the time of his life. When the police order Pokes to come outside he threatens them with the watermelon and the police, believing that it is a bomb, open fire on him with their revolvers. The bullets hit the beer kegs behind which Pokes is hiding, with the result that the entire place is wrecked and both Pokes and Jabbs are deluged with the streams pouring out of the kegs.

HUMAN HOUNDS (Aug. 3).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); General Debility (Bert Tracy); his wife (Ray Godfrey); Count de Lummox (Joe Cohan); Countess Mudge de Lummox (Mudge Cohen).

With the secrets of a nation entrusted to his care, General Debility cautiously places them in his bureau as his charming friend, the Countess Mudge, enters his room. Her fascinating manner entirely puts the old chap off his guard and she discovers the hiding place of the papers. The old General's wife, tired of his everlasting flirtations, decides to divorce him and with the divorce papers calls on the famous detectives, Plump and Runt, to serve them.

At the same time the General discovers that his valued plots are missing and also employs Plump and Runt to find them. Not gifted with any great amount of intelligence our two worthies manage to muddle things up in splendid style. They find the plots, mistake them for the divorce papers, are themselves robbed, and finally blunder into the right course, owing to the indecision of the female mind, as the General's wife, changing her mind in regard to the divorce, and returns to them the missing plots which she fondly imagined were her divorce papers.

WAIT A MINUTE (Aug. 4).—The cast: Pokes (Robt. Burns); Jabbs (Walt. Stull); Jane Higgs (Helen Gilmore); Robin (Robin Williamson); his sweetheart (Ethel Burton); her sister (Edna Reynolds); Thirsty Norton (Harry Naughton).

Jane Higgs is admired by Pokes, who tries in every possible way to win her affections but to no avail. Jane is not only the village constable but also the head of the Fire Department, and the local Justice of the Peace as well. Being suddenly called to assist the sheriff of the adjoining county, Jane appoints Pokes as her substitute to take charge of the office in her absence. Jane has scarcely departed when Pokes receives word that Bad Jabbs is shooting up Thirsty Norton's Cafe. Putting on his police hat, Pokes starts off to capture Jabbs, but one look at the bad man and Pokes seeks refuge back in the office and emerges only at the call of fire from a nearby barn.

While busy at the fire, Robin rushes in and demands that Pokes act as justice of the peace and marry him immediately. Pokes quits the fire and proceeds with the wedding service, but the call for help coming again from the dance hall stops the marriage while Pokes again rushes forth. Then the various calls coming for Pokes that are part of the duties of the many offices he holds keeps him rushing madly in all directions. He finally discovers that Robin has eloped not with his real sweetheart, but with her older sister who has disguised herself in Ethel's clothes. However, now that he has a couple of young people in front of him, Pokes is determined to fulfill the duties of the justice of the peace and is going to marry them regardless of Robin's vehement protests.

By a clever scheme Pokes succeeds in capturing Jabbs and putting out the fire in the barn and proudly returns to the office with his prisoner. When Pokes arrives at the office, he finds that in his absence Jane has returned with Robin's real sweetheart, Ethel, and has already performed the wedding service. Moreover, instead of being praised for his daring capture of Jabbs, he sees his admired Jane clasp the bad man to her bosom and proclaim him as her long lost husband. Picking up the presents he has given Jane, Pokes, heartbroken, wends his weary way over the hills to another village.

KNICKERBOCKER STAR FEATURES.

THE SAND LARK—(Three Parts—July 28). The cast: Joe Manley (Henry King); Jenny Sayer (Margaret Landis); Her Father (Henry Stanley); Chester Hoover (Charles Dudley); Helen Wright (Joyce Moore); Her Husband (Norman Luke). Direction H. M. & E. D. Horkheimer.

Jenny, the sweetheart of Joe Manley, a fisherman, finds a weeping woman on the sands and brings her home. A child is born, and Jenny, who has promised not to reveal the woman's presence, is placed in a compromising position when her sweetheart returns.

The woman flees and meets a man, who takes her to a neighboring beach resort. Joe follows, believing the woman is Jenny, and on discovering his mistake forces the man to go with him to marry Jenny. The woman meets her husband, from whom she is estranged, and takes him to see their child. Reconciliation takes place after the man and Jenny's paralyzed father are burned to death in a fire caused by the paralytic as an act of vengeance.

SELIG.

SELIG-TRIBUNE NO. 54 (July 6).

San Francisco, Cal.—These workmen are literally wading into wealth as they load six closely guarded trucks with eighteen million dollars of the city's money for a journey of three blocks from the old to the new city hall.

In German East Africa.—Allied troops, in their advance, arrive in camp with native transport bearers, after a long day's march.

El Paso, Tex.—Out of the fiery heat of sunparched Mexico, across the Rio Grande and into God's country, come these wounded troopers, victims of snipers' bullets in the Carrizal fight.

London, England.—Warfare plunged these men into perpetual darkness, but their lives are brightened at St. Dunston's, Regent Park, where they dance and are taught various trades.

Sea Girt, N. J.—Members of Troop A, New Jersey cavalry, go through army maneuvers prenaratory to embarking for the Mexican borderland.

Springfield, Ill.—"I don't belong to the regulars, I'm only a volunteer," can no longer be sung by these troopers who take the oath of allegiance to Uncle Sam and graduate from State militiamen to "regular fellows."

Los Angeles, Cal.—Trim soldiers and sailors, ready for fight or frolic, are cheered as they march through the streets here to the strains of patriotic music.

Washington, D. C.—The President and Mrs. Wilson and members of the Presidential party leave D. A. R. hall after attending memorial services for Yuan Shih-kai, late President of China.

SELIG-TRIBUNE NO. 55 (July 10).

London, England.—His Majesty King George V., attended by Capt. Godfrey Fausett, R. N., and Lieut. Col. Clive Wigram, inspect troops belonging to the Eastern command.

New York, N. Y.—With troopers of the 71st Regiment of the New York National Guard encamped in the streets, this city presents an appearance not seen since Spanish war days.

Chicago, Ill.—This city's famous stock yards becomes the clearing house for the good old dependable mule, as thousands of National Guardsmen pass through here on their way to the Mexican border.

Bergen, Norway.—To familiarize passengers with the proper method of putting on life saving jackets, all passengers sailing on the Norwegian steamer Bergensfjord are obliged to go through this drill before the ship departs.

El Paso, Tex.—Negro troopers of the 10th U. S. Cavalry, who were taken prisoners in the Carrizal fight, are marched to the center of the International Bridge and turned over to the United States.

Pigeon Islands, Cal.—During springtime thousands of seals frequent these islands. When the young seals are able to protect themselves the grown males go back to Alaska not to return before breeding time the following June.

Bridgehampton, L. I.—Charles E. Hughes, Republican nominee for President, and William H. Taft, ex-President, meet here for conference.

Somewhere in Mexico.—These brave troopers under commands of Gen. Pershing are scouring the Mexican plains searching for bandits.

THE CONFLICT—(Three Parts—July 24).—The cast: Paul Gilbert (Charles West); Nell Gail (Fritzi Brunette); Harold Morgan (Jack Pickford); Alice Morgan (Vivian Reed); John Barnison (Frank Clark); Allan Newell (Harry Lonsdale). Written by Rosa Raymond. Directed by William Robert Daly.

Allan Newell, rector of the fashionable St. Paul's Church, informs Paul Gilbert, a rising young minister, that he, Newell, is planning a trip abroad and would like Gilbert to succeed him as rector of St. Paul's. At the same time Paul Gilbert receives a letter from a friend asking him to occupy the pulpit at Seamen's Bethel, located in the slums of a great city.

The Rev. Gilbert is in love with Alice Morgan, sister of Harold Morgan, and he is torn betwixt the ambition to occupy the fashionable church and what he believes to be his duty in the Master's cause, namely, to take charge of the humble Bethel. Finally he informs his betrothed that he will decline the rectorship of St. Paul's and devote his life to the seamen's mission. "You cannot expect me to follow you into the slums," exclaims Alice, and she breaks the engagement.

Down near the Seamen's Bethel Nell Gail, an orphan, is the owner of the "Oasis" saloon. She accidentally meets Harold Morgan, who falls in love with the girl. In the meantime Paul Gilbert has plunged into his work among the rough seamen and the benefits of his labors in the Master's vineyard are shown when the "Oasis" saloon loses much of its income.

When Morgan visits the saloon in hopes of meeting Nell Gail he becomes involved in a game of cards. One of the players is caught cheating. A shot rings out and the man falls lifeless. Morgan is arrested, charged with murder. At the trial it appears that Harold Morgan is to be convicted of murder.

Bill Boyle, a water front bully, as the trial progresses, endeavors to escape from the city, and is injured from a fall from a freight car. Taken to the hospital, he confesses that he is the real slayer of the man in the saloon. He writes a note to Paul Gilbert, confessing that he did the deed.

The Rev. Gilbert arrives with the note just in time to have the trial postponed for further investigation of Boyle's confession. It is later found to be the truth. Alice Morgan finally realizes that she loves Paul Gilbert. She is also grateful because of his friendship to her brother in time of need. Ultimately there is a double wedding, in which Harold Morgan and Nell Gail and Alice Morgan and Paul Gilbert take the matrimonial vows

LOCAL COLOR ON THE A-1 RANCH (July 29).—The cast: Tom (Tom Mix); Vicky Hoskins (Victoria Forde); John Hoskins (Joe Simkins); John Hicks (Joe Ryan). Written and produced by Tom Mix.

Vicky Hoskins, an Eastern girl with story writing ambitions, goes West to get local color

[illegible] Tom, foreman of John Hicks ranch, plans to joke the Eastern girl. With cowboy Tom rigs up a dummy, proceeds to hang it to a tree and tells Vicky that they were merely hanging a story writer who happened to come to the ranch, and Vicky nearly collapses with fright.

Vicky decides to make love to Tom just to see how he acts, and so that she can tell what to do with her hero in her Western story. John Hicks, the ranch owner, discovers Vicky's plot and tells Tom. Then Hicks and the boys accuse Vicky of trifling with Tom's affections. A stranger, who looks exceedingly seedy, approaches and he is asked to perform a supposed marriage ceremony between Tom and Vicky. Too late the boys discover that the stranger is a real clergyman, and that the matrimonial ties are binding. Later, however, Tom finds a means to cause Vicky to become content with her lot.

SELIG-TRIBUNE NO. 56, (July 13).

Vienna, Austria.—Even though their country is at war, thousands of persons enjoy the races here. Note the number of army officers scattered through the crowd.

On the Eastern Front.—These German reinforcements are being rushed to the assistance of the Austrian armies in an effort to check the Russian drive.

On the Western Front.—According to the latest reports, the Germans have been forced to evacuate these trenches which they have held for months.

New York, N. Y.—The beauty of the celebration in this city, demonstrates that a safe and sane Fourth, is better than a harvest of crippled children.

St. Paul, Minn.—The Mississippi Valley Power Boat Association hold their annual regatta.

Minneapolis, Minn.—Ralph De Palma, in his Mercedes, wins the 150-mile race from a field of eighteen contestants at the Minneapolis speedway.

Las Vegas, N. M.—Roping, broncho busting, bulldogging and wild horse racing marks the gathering of cowboys here for their annual reunion.

SELIG-TRIBUNE NO. 57 (July 17).

San Francisco, Cal.—Crack girl swimmers race for American tank championship.

New York, N. Y.—Twenty-five thousand striking garment workers parade in streets and hold open air meeting in Madison square to convince their former employers there has been no break in their ranks.

Chicago, Ill.—The world's largest recreation pier, 3,000 feet long, 292 feet wide and costing $4,250,000, is opened to the public here. Over 50,000 persons can be accommodated at one time.

Baltimore, Md.—The giant German submarine Deutschland arrives at quarantine with $1,-000,000 cargo of dyestuffs after having traveled 4,180 miles, 1,800 of them under water. An unparalleled record.

Tacoma, Wash.—A head-on collision of two locomotives affords a thrill to the thousands of spectators who attend the celebration at Speedway Park here.

Santa Rosa, Cal.—Veterans of the Civil war gather here for their annual encampment.

El Paso, Texas.—The kind of work these boys are doing on the border, under the supervision of regular army officers, is making our state militia an efficient body of men. Camp of the 5th, 8th and 9th Massachusetts Infantry.

THE OLD MAN WHO TRIED TO GROW YOUNG (Three Parts—July 31).—The cast: Rodney Graves (Al. W. Filson); George Harding (Chas. H. West); Doris Keene (Vivian Reed); Dr. Ceneri (Harry Lonsdale); Mrs. Keene (Eugenie Besserer). Written by Malcolm Douglas. Directed by T. N. Heffron.

Rodney Graves, millionaire merchant, and George Harding, his secretary, are both in love with Doris Keene, a young girl interested in charitable work. Graves, well along in years, is not in the best of health. He gives the girl every attention, and even signs a check for $4,000 for a charitable institution in which Doris is interested. Doris, however, has no love for the elderly millionaire, thinking only of George Harding.

Dr. Ceneri, a charlatan, knowing of Graves' longing for youth, takes advantage of the millionaire's declining [illegible] and offers to sell him an elixir which will bring back his youth. The engagement of Doris Keene and George Harding is announced.

The charlatan calls at the millionaire's home with the elixir hypnotizes him and then dyes Graves' hair brown. When Graves awakens he really believes that at least thirty years have fallen off his shoulders. With this belief comes the ambition to win Doris. He proposes and is rejected. He vows to be revenged upon George Harding, his secretary.

Graves makes it appear that Harding has absconded with the payroll of the company, and the young secretary is arrested and placed in jail. Graves then goes to Doris and tells her that he will have Harding released from prison, providing she marries [illegible]. Doris resolves to sacrifice herself for her sweetheart, and marries the millionaire.

In the meantime, the elixir carried by Graves is exhausted, and as the influence of this powerful drug wanes, he is seized with heart pains. When Doris, his bride, scorns his love, Graves shouts to her that George Harding is innocent of any crime, and that it was a scheme of his to gain possession of the girl. Then he is again seized with a paroxysm of pain and falls lifeless. Graves' butler overhears his confession to his bride. Harding is released from jail because Graves' confession frees him of any guilt.

AN ANGELIC ATTITUDE (Aug. 5).—The cast: Tom Miller (Tom Mix); Grace Williams (Victoria Forde); Daniel Miller (Joe Ryan). Written by Edwin Ray Coffin. Produced by Tom Mix.

Al Matthews writes to his old friend, Daniel Miller, that a young lady wishes to come west to sketch some real western scenery, and will arrive at Miller's ranch within a few days. Daniel Miller is well along in years, but when Grace, the artist, appears at the ranch, visions of matrimony again come to the old gentleman.

Tom, Daniel Miller's son, also admires the pretty girl. It does not take long for Tom and Grace to fall in love, but their love-making is constantly interrupted by the interference of father. Grace wisnes to paint a picture, and she induces Tom's father to pose as an angel hanging from a rope which is tied to the limb of a tree. When father is thus made secure, Tom and Grace escape to plight their troth uninterruptedly.

Universal Film Mfg. Co.

POWERS.

FIGHTING INFANTILE PARALYSIS (July 27).—This subject will be released in place of "Creating Life from a Dead Leaf," which was originally scheduled for release on that day. On the same reel will be a cartoon comedy entitled "Jitney Jack and Gasolena." A synopsis of this latter subject was printed on page 836 of the July 29 issue. "Creating Life from a Dead Leaf" will be released at a later date.

DORSEY TRAVEL PICTURES (Imperial India Part 4 Rough Riders of India Aug. 3).—In this picture some of the field sports of India are shown. First there is an elephant race. These animals, though very large and awkward, can travel at a terrific rate. Next sword practice is shown. Horsemen, riding at full speed, cut a sheep in two in one stroke, a feat requiring great skill. Other feats of horsemanship are shown, such as pulling a peg and piercing the heart of a great manikin. A camel race affords much amusement.

Some native troops in a sham battle perform remarkably well. The cavalry in particular give a very spectacular performance. Then some Nautch girls are shown. These are the Geishas of India and command enormous salaries. They are pictured in some of the dances which made them famous.

NESTOR.

CAUGHT WITH THE GOODS (July 31).—The cast: Reggie Smith (Eddie Lyons), his father (Hart Gamble); June (Lee Moran). Written by Ben Cohn. Produced by Eddie Lyons and Lee Moran.

Because Reggie is prone to look upon the liquor when it is red, white and blue, father severely scores him, and his patience reaches a climax when he is presented with a bill for damages Reggie has inflicted on a poor, inoffensive restaurant. Reggie is in love with June, his father's ward, and she reciprocates his affection.

Reggie arrives home early one morning—to be exact, at 3 A. M.—and is confronted by his angry father. Father calls him a grafter, and, flaunting the bill of damages before him, tells him to leave the house and not return until he has paid the bill. June intercedes, but father is obdurate and Reggie is thrown out. He spends the night on the lawn, and is awakened the next morning by a paper being thrown in his face. Idly looking over it, he sees where a man who knows the elite and club life can get a job, and he decides to try for the place.

The Association of Stevedores are wrought up over the advance of beer from five to ten cents a can. There is untold suffering among them, and they secure the services of Detective Potts to advance their cause. Thus it is that Reggie and Potts meet, for Potts has inserted the advertisement.

Unknown to Reggie, his father is head of the graft trust that advanced the price of beer. The members meet each night to plan new schemes, but Potts and Reggie discover the meeting place and make a raid. The last to come out is Mr. Smith. Recognition follows, and upon being allowed to leave, Smith "makes good" with both Reggie and Potts.

Reggie is enabled to pay off his bills, and as he has proven his father to be the biggest grafter of all, is allowed to return home and bask in the smiles of June.

LAEMMLE.

PARTNERS (Aug. 3).—The cast: Stuart Kingsley (Howard Crampton); Kate (Catherine Calvert); Donald Grant (Hobart Henley); Silas Gray (Marcus Moriarty). Written by John C. Brownell. Produced by Hobart Henley.

Kate is the only daughter of Stuart Kingsley, head of the Gasoline Trust. Just before riding one morning she asks her father for spending money and he gives her a hundred-dollar bill. Kate tires while riding that morning and decides to rest in a little summer house in the park. On a bench in the little house she sees Donald Grant fast asleep with a letter from his mother. She is so touched by the letter that she slips the hundred dollars in his pocket.

Later Donald goes to a cheap restaurant and happens to sit next to an old inventor. The old man tells him that if he had $100 he could perfect his machine for making a substitute for gasoline. Donald is interested, but says he cannot help him. Imagine his surprise when upon putting his hand in his pocket to pay his check he finds the hundred dollars. Donald agrees to help the old man with his new-found wealth.

Two weeks later the machine is perfected and one of the leading papers publishes an article telling about the invention. Kingsley reads the article, which predicts the downfall of the trust. He hands the paper to his daughter and she is surprised to read that Donald Grant with a hundred-dollar bill, which he claims the fairies gave him, has bought a half interest in the invention. A meeting of the trust is called. Old Kingsley calls up Donald and tells him to come at once to hear their proposition. When he comes great pressure is brought to bear on him to sell out for a small amount. But he refuses to sell for less than a million dollars.

Meanwhile Kate cannot resist the temptation to go to Donald's office and offer her congratulations. Donald is not there when she arrives, but the old inventor goes for him. While he is gone she amuses herself by writing some of the sentences in the letter from Donald's mother. Donald comes in and seeing the lines realizes that this must be his benefactress. So he says that since she is the one who has made the whole thing possible she must become a partner.

When Kingsley again tries to buy the invention he says he can do nothing without the consent of the third partner. But when Kingsley finds that his own daughter is one of the partners he takes an interest in it himself. The last scene shows Kate, Kingsley, the inventor, Donald and his mother all prosperous. It is not hard to guess that Donald and Kate will become partners for life.

JOKER.

KATE'S AFFINITIES (Aug. 5).—The cast: Kate (Gale Henry); Maxine (Lillian Peacock); Bill (Wm. Franey); Charlie (Chas. Conklin); Lovejoy (Milburn Morante).

The friends of pretty Maxine and her fiance, Lovejoy, consider Maxine's old maid sister, Kate, a "lemon" and Kate has never had a beau until her photo is seen by plain, sober-going Bill, who promptly falls in love. They are "affinities" and all goes well until Charlie, a sailor, home from a long voyage, meets Kate at a picnic. Thereupon, Charlie falls in love with Kate, also. Kate has the time of her life with the new experience of playing off one man against another.

But Charlie and Bill quarrel and a duel is arranged. Bill is hit, but his life is saved by a locket containing his mother's picture, which he always carried over his heart. This locket brings out the fact that Charlie and Bill are long lost brothers. Privately, each decides to sacrifice for his brother and goes away, leaving a note for Kate, telling her he has given her up for brother's sake. This is the end of Kate's matrimonial hopes, for there were only two brothers in that family, which exhausts Kate's possible affinities.

VICTOR.

A SOCIETY SHERLOCK (Aug. 1).—The cast: Freddy De Peyster (William Garwood); Vera Van Zandt (Irma Dawkins). Adapted by Norbert Lusk. Produced by William Garwood.

Vera Van Zandt, a society girl, gives a week-end party. Freddy De Peyster, one of the guests, musters sufficient energy to propose to Vera, who tells him that the man she marries must be a hero. Freddy gets hold of a volume of Sherlock Holmes, which he eagerly devours.

The next day Vera receives a valuable necklace from her father as a birthday gift. On leaving the parlor that evening Vera forgets to take her necklace with her. Lenora, one of the guests, suggest that they hide it so that

she won't be so careless with diamonds. It is hidden in a vase on the center table. The loss is discovered and Vera's father informs the police.

The police learn of the young man with the monocle, and Freddy, who is sleeping upstairs and who is under suspicion of being the culprit, is rudely awakened from his slumbers and rushed down into the parlor in scant attire. The police jostle him against the center of the table, causing the vase to fall. Freddy adjusts his monocle and there amidst the debris of shattered glass glisten the elusive diamonds. Thus Freddy has proved himself a veritable Sherlock, and in the final scene we see Vera crowning her hero with the necklace.

WHEN THE MINSTRELS CAME TO TOWN (Two Parts—Aug. 4).—The cast: Girl (Baby Early); Boy (Frank Butterworth); Father (Seymour Hastings); Mother (Kathryn Griffith). Produced by H. C. Matthews.

Mother and Father take the children to see the minstrel show. All the usual stunts are performed, much to the disgust of the parents and to the delight of the children. That night they dream of darkies and end-men.

The next day the children decide to have a minstrel of their own. So all the kids in the neighborhood are summoned and told to forage for material. When all the junk is collected they decide that the garage is the logical place for the stage. The car is their only obstacle, so they start it to get it out. But no one knows how to stop it and the auto goes sailing down the street. The blackening of the faces is at first a puzzle, but shoe blacking and stoveblack solve the problem. Then a baby is needed for a part in the play. So little brother is stolen from the cradle and his face blacked.

In the meanwhile father has been phoned that his car was found meandering through the streets, and when he gets to the police station to see about it mother phones that baby has been stolen. He rushes home with the whole police force and the thieves are found in the garage, having the time of their young lives. The picture ends with a view of little Frankie in the tub getting the world's most thorough scrubbing.

L-KO.

DINTY'S DARING DASH (Two Parts—Aug. 2).—The cast: Dinty (Dan Russell); his wife (Katherine Griffith); I. M. Trubbell (Bert Roach); his wife (Belle Bennett).

Dinty was hard to discourage in his coquettishness, and he flirted desperately, and without the least embarrassment to himself. Unfortunately he was unlucky in one of his flirting excursions, as he picked out a lady whose husband had the nastiest temper and was the most unreasonable when he got angry, of any flirt discourager alive. Husband gave Dinty a fair and gentlemanly warning and fate was against him until he discovered that he was unintentionally taking a bath in the wife's bath tub. Also he discovered that husband was in the near vicinity with two Krupps, and that the means of exit from the bathroom led right past husband.

How flirts miraculously escape, how innocent people get mixed up in pursuits they don't want to, and how some people live through terrible experiences was proven here. The result of it all was that Dinty tried to escape on a street car in his kimona. The conductor was willing, the motorman was unwilling and Dinty was unwilling, but husband was close behind with his trusty Krupps, and Dinty just naturally had to keep going or perish from a shot in the excitement. The chase eventually stopped, but it stopped when the street car conductor stopped in the middle of a railroad crossing when a train was due to pass. The only thing that got stopped was Dinty's inclination for flirting. The crash was heard for miles and several policemen lost their dignity trying to escape from the onrushing train. As Dinty went up on a sliver from the cowcatcher he remarked that flirting does not pay.

THE YOUNGEST IN THE FAMILY (Aug. 6).—The cast: Father (Gene Rogers); Mother (Elsie Cort); Daughter (Lucille Hutton); The Suitor (Bert Roach).

She was a young thing and her father thought her too young to be married, but, as is always the case, she thought she knew better and so her clandestine meetings with her sweetheart, an adventurer. He was nothing more than a janitor, but with his fine looks and clothes he impressed her very much. Her father had a janitor who got fresh with the head janitor and father fired him, but father made a sad mistake when he left the safe open and the said janitor grabbed all the kale in sight and skipped with it without the least compunction.

Daughter was married and they were getting along fine on father's money, when she happened to read an article wherein it stated that poor Mr. Broke was busted and had to pawn his furniture to buy bread and eats. She went to hubby and asked him if father and mother could not enjoy their old age with them. Being a good-natured fellew he readily consented to their spending their reclining years with them in their magnificent home. They arrived, but it was a sad reception father got when he looked into the eyes of his deposed janitor, now his son-in-law. Father took a wallop at him and son-in-law raced from the house into jitney and away, with father and the cops in hot pursuit.

BISON.

UNDER THE LION'S PAW (Two Parts—Aug. 5).—The cast: Hamilton (Rex de Roselli); Grace, his daughter (Golda Colwell); Blanche, little daughter (Clara Horton); George, superintendent (Colin Chase). Scenario by Harry Schenck. Produced by Jay Hunt.

Hamilton, a victim of paralysis and owner of a menagerie where animals can be bought, sold and exchanged, has a superintendent under his employ who is in love with his elder daughter, Grace. She loves him, too, but unknown to her father. One day while putting an animal through some stunts the trainer is caught and Hamilton is taken with a stroke at the sight, this being his second attack. He realizes that the next attack will probably mean his end, and he thinks, too, that by selling he will rid his daughter of the superintendent. He sells the menagerie, but keeps his pet animal, a wild and vicious lion, which he takes to his private residence and places in a barn.

Some time later his little daughter, Blanche, is playing around the grounds of his home when young George, the superintendent, happens to spy her and asks her to take a note to her sister unknown to her father. Blanche consents, but in trying to deliver the message she is stopped by her father, who takes it from her. The father is very angry. He locks Grace in her room and the mother, going on a visit, takes Blanche with her, leaving her with her aunt, who lives a short distance away. The father then decides that he will have the animal meet George that night, instead of his daughter, thinking that that will keep the superintendent away for good.

He then turns the animal loose and waits for the arrival of George, but in the meantime Blanche runs away from her aunt's and arrives home and is confronted by the animal. Father, seeing this from the window, is attacked with the third stroke of paralysis. George arrives in time to save little Blanche's life. Grace breaks away from her room, helps rescue her little sister, while her mother tends to her father. Between George and Grace they manage to fight the animal back into the barn. They return to the house and al lare reconciled.

BIG U.

REDWOOD LANE (Aug. 3).—The cast: Pelette (Al. MacQuarrie); Martin Langley (Jack Nelson); Gladys (Lucille Young); Her Mother (Mrs. Jay Hunt). Written by Ben Cohn. Produced by Jay Hunt.

Pelette, a guide of the tree country, and Martin Langley, a camp foreman, are both suitors for the hand of Gladys. Martin is finally accepted and marries the girl. Pelette tries to be brave about the matter and when the two leave on a short honeymoon trip he builds a house for the two and has it completed when they return.

But daily witnessing the happiness of the two is quite too much for Pelette and after a brave struggle with himself he starts drinking. One day while in an intoxicated condition he chances to be near a stream where Gladys is bathing. The desire for the girl comes over him once more and he approaches her stealthily until she finally hears him. They struggle and he is almost on the point of getting the best of her when Martin arrives and watches spellbound.

The girl manages to elude her assailant and rushes to the edge of the cliff, falling over the side into the water. This awakens Pelette and he catches himself just in time to prevent his going after her. The two men seek her out on the shore below and Martin, with the right of possession, wildly pushes the other man aside and carries the unconscious girl home, where later she revives and it is found that she is not seriously injured. She forgives him, but Martin is obdurate. But finally, because of the pleadings of the girl, he, too, forgives the man who loved and lost.

TILLIE, THE LITTLE SWEDE (Aug. 5).—The cast: Tillie Olsen (Cleo Madison); Nels Ormsted (Charles Gunn); Andy Dix (W. V. Mong). Written by William V. Mong. Produced by Cleo Madison and William V. Mong.

Andy Dix, a windmill agent, is on the way West on a fast train. His seatmate seems to be in distress and Andy asks her what the trouble is. The girl, Tillie, answers him in Swedish, which he is unable to understand. Dix makes the acquaintance of Olaf Hanson, who is also on the train. He learns that Olaf is a Swede and he tells of Tillie. Olaf talks to Tillie, who is happy to meet a countryman, and he learns she is on her way to the middle West, where her father is seriously ill. Olaf asks her about funds and Tillie tells him she is all right and displays a large roll of bills.

Tillie's first night in a sleeping car is very uncomfortable; she cannot sleep, and twice she thinks some one is watching her, but is not sure. Finally she doses off. When she awakes her money is missing and she hears Dix leaving. She suspects him and follows out. Dix sees he is followed and takes a taxi. Tillie follows. He finally eludes her and Tillie misses her train. She wanders about the town until exhausted. At last she finds the Swedish Welfare League, who take care of her.

Her father is, meanwhile, worrying over the non-arrival of his daughter. He had received word that she was on her way, but the train arrived without her. Nels Ormsted cheers the old man up. Finally they receive word of Tillie's whereabouts and learn that she is on her way to the farm. Nels is ordered to meet the train. Dix is in the country selling windmills and has been doing very well. After securing several orders he sets out for the station.

Nels meets Tillie, who has started to walk to the farm, and the two become acquainted—Tillie tells him of her troubles and how Dix stole her money. They meet Dix walking on the road and Nels makes him return the money. There is a happy meeting between the father and daughter, and the sight of Tillie acts as a tonic on the sick man. Through the days of harvesting Nels and Tillie are together often and their interest in each other grows with the passing days.

THE CAPTAIN OF THE TYPHOON (Two Parts—Aug. 6).—The cast: Angus Steele (King Baggott); Tom Steele (Wallis Clarke); Captain Morton (Howard Crampton); Bess, his daughter (Edna Hunter); The Girl (Beatrice Allen). Written by Harry Ditmar. Produced by Henry M. Webster.

Angus Steele, captain of the Typhoon, is sitting in his cabin in port when he hears a fight on deck. He rushes up to stop it and sees under a tarpaulin a girl shivering from the cold. He carries her into the cabin and is prompted to tell her his story. Twenty years before Angus was in love with Bess, the skipper's daughter. One day the old man is brought home dead and Bess turns to Angus for protection, though she does not love him.

Then Tom, Angus' brother, returns from a drunken brawl. Bess, who has not seen him for many years, falls in love with him. Tom, seeing that Bess does nto love him, agrees to the match and leaves the town forever. In the years that have passed Tom sank lower and lower. He was supported by Bess, but finally decided that it was not worth while to stay with her. So he leaves and Bess commits suicide.

At last the time comes for the ship to go out—and the waif's happiness is over. Then Tom rudely comes on board to ask for money. Angus refuses and as they argue the girl recognizes Tom's voice. She runs to him and says she knew he would return. When he flings her aside Angus gets so angry that he attacks Tom and throws him overboard. Then the girl turns on Angus and says she loved Tom and that she hates him. And as the ship sails to sea Angus is standing on the bridge looking wistfully at the disappearing lights of the city.

RED FEATHER.

FROM BROADWAY TO A THRONE (Five Parts—July 31).—The cast: King (Walter Belasco); Jimmy (Carter De Haven); Billy (Duke Worne); Bess (Miss Marvel Spencer); Princess Corinne (Yona Landowska); Heldone (Frank MacQuarrie); Marlex (Malcolm Blevins); Emissaries (Albert MacQuarrie, William Canfield and T. D. Crittenden).

"Battling" Jimmie, a fighter and a dreamer, is preparing to meet "Killer" Briggs in the prize ring. It is the chance of Jimmie's life, because the winner of the fight is scheduled to meet the champion. It is not merely the glory Jimmie is after, but a purse as well, for if he wins the fight he will be in a position to marry Bess. On the afternoon before the fight "Silent" Billie, a newspaper reporter with out a job, presents Jimmie with a lucky coin which has the general appearance of a royal emblem of some art. The emblem was given to Billie by his foster father, Herman Marlex, an eccentric old musician and writer.

Marlex catches Jimmie wearing the emblem and he tells Jimmie that the emblem is the key to a throne. He goes on to tell Jimmie a wild story of how twenty years before he kidnapped the heir apparent to the kingdom of Magonia and brought him to this country. He tells Jimmie that Billie is the kidnapped prince. Jimmie is impressed by all this until the ar-

rival of Billie, who tells Jimmie that the story is Marlex's hallucination.

The fight is held that night as scheduled. In the second round Jimmie receive a blow that knocks him unconscious. As the referee begins to count him out, Jimmie dreams that he loses the fight and returns home. He writes a letter to Bess telling her that he is now broke and that he intends leaving New York and stay away until he makes good. The room of old Marlex is just across the hallway from Jimmie's room. Jimmie hears a noise in Marlex's room. He goes into the hallway and listens. It appears to him that the three emissaries from the King of Magonia are in Marlex's room and are demanding of Marlex that he place the kidnapped prince in their hands. When Marlex learns that the emissaries intend to rob him of the reward he refuses to inform them of the prince's whereabouts. The emissaries bind and gag Marlex and throw him into a closet. Jimmie breaks into the room at this juncture. The emissaries see the emblem upon his sweater front and take him to be the king.

He arrives in the Kingdom of Magonia, and tries to explain to King Felix that he is not the prince. The king will not believe him. The arrival of the alleged prince throws Heldone, pretender to the throne, out of favor. Heldone organizes a conspiracy which ripens into a revolt against the king. In the meanwhile Bess is hired by Princess Iona of Magonia, who is visiting the United States. She accompanies her to Europe. The princess meets Billie and convinces him that he is the real prince. Thereupon the princess, Billie, Bess and Marlex leave for Magonia.

They arrive at about the time when the revolt breaks. No sooner is their amazement at seeing Jimmie upon the throne over than the revolutionists break into the palace. There is a terrific fight and Jimie is knocked senseless from a blow from a sword. Jimmie's consciousness returns and he finds himself in the prize ring. He has just been counted out. Right then and there he decides to accede to Bess' request to go into vaudeville with her. They plan to get married at once.

UNIVERSAL.

ANIMATED WEEKLY, NO. 30—(July 26).

$5,000,000 HURRICANE'S WRECKAGE—Waterfront devastated by gale that blows ships far ashore—Mobile, Ala.

7,000 BOY SCOUTS REVIEWED—Mobolize America's future fighters for prize drill—Coney Island, N. Y.

30,000 SEE RACING REVIVED—Historic $10,000 American Derby run for first time in 11 years—Chicago, Ill. Subtitles—They're off! The winner.

SOME SWIFT WATER QUEENS—Fastest girl swimmers in U. S. battle for national titles—San Francisco, Cal.

TRAINING CITIZEN SAILORS—Naval militia quit Armory in old Frigate for battleship cruise—New York City. Subtitle—Boarding the Kentucky.

A WELCOME DIP—4th Maryland Infantry, on way to border, stop to swim—North Bend, Ind.

WITH THE "BOYS" ON THE BORDER—Universal's Animated cameraman films for home folks militiamen's training—El Paso, Texas. Subtitles—Bayonet drill. Advance by rushes. "Edging up." Not to reduce, to flank foe. "Eats." Warding off typhoid. Getting trimmed. Subduing a "wild one."

HONOR U-LINER'S CAPTAIN—Mme. Christine Langenhan gives cup to Paul Koenig, Deutschland's interpid commander—Baltimore, Md.

FIELD MARSHAL REVIEWS VOLUNTEERS—Volunteer Corps celebrate Britain's recognition by parade before Viscount French—Hyde Park, London, England.

NEW WAY TO KEEP COOL—Aquaplaning is latest thriller for daring society girls—New York City. Subtitle—A Grecian one-step.

REVOLUTION'S RUINS—Pulling down buildings wrecked by fire and rioters—Dublin, England.

SPANISH ENVOY AT LAUNCHING—First Under-sea fighter built in U. S. is chirstened by Ambassador Riano's wife—Quincy, Mass.

CARTOONS BY HY. MAYER.

GOLD SEAL.

THE STATE WITNESS (Three Parts—Aug. 1).—The cast: Walt Kendall (L. C. Shumway); Edgar Douglas (Lee Hill); Ethel Rodney (Marie Walcamp); her father (E. N. Walleck); her mother (Helen Wright). Adapted by Walter Woods. Produced by McRae.

The Kendall brothers, Luke and Walt, own a cotton plantation; they have leased their swamp pine section to a lumber company. Edgar Douglas, a northerner, is the local manager and foreman of the saw mill. Douglas objects to the way the Kendalls treat their colored help and offers his protection and a position to any negro who has been abused. This causes bad feeling between the northerner and the Kendalls, and when several negroes take advantage of Douglas' offer and leave the plantation during the cotton picking, the hostilities are opened. In the fight that follows, Walt Kendall is beaten.

Ethel Rodney, a young southerner, a neighbor of the Kendalls, arrives in time to witness the fight. She is interested in Douglas, and knowing that serious trouble will follow this outbreak, induces him to come to her home until Walt's anger has subsided. Arriving at her home, Ethel leaves Douglas seated on the porch, while she dresses for dinner. A ring at the telephone in the hall summons her.

The message is from her father in town. He wants some memoranda in the desk under the telephone. In getting it, Ethel finds her father's revolver and pushes it well back out of sight. After giving her father the information, she returns to her room. A second ring at the telephone is answered by Douglas. Ethel hears him talking excitedly; he then runs into the hall. A search of the desk drawer shows the revolver gone. She mounts her horse and rides toward the sawmill, hoping to overtake Douglas. Just before rounding a bend in the road she hears two pistol shots. A moment later she comes upon the body of Walt Kendall, her father's revolver beside the body. Douglas is arrested and Ethel is forced to become the "State's witness" against him. He is found guilty, but his lawyer seems confident that he will secure a new trial. Luke Kendall fears a new trial would be granted, so gathers together some of his friends, "fixes" the sheriff and prepares for a lynching. First they burn the sawmill. The illumination attracts the attention of Ethel and she goes to the phone to call the sheriff. But the wires have been cut. Moving the desk in an endeavor to see if the 'phone trouble was in the house wires, she is startled to find on the floor her father's revolver. A break in the back of his desk drawer had allowed it to drop on the floor when she thrust it out of sight. And there it had lain during the trial, the principal piece of evidence that convicted Douglas.

With the evidence Ethel mounts a motorcycle and starts for town. Her one hope is of beating the lynchers, who have convinced the sheriff of Douglas' guilt. She passes the lynchers, is fired on, wounded, but never slackens her speed. She arrives in time to place her evidence in the hands of the sheriff, who summons his deputies. There is a brisk fight and the lynchers are beaten off. Later a negro named Sam Daw confesses that he obtained Walt Kendall's pistol during his fight with Douglas and after being beaten by Walt, shoots him. Ethel and Douglas go North after his acquittal for the wedding tour.

IMP.

A LUCKY GOLD PIECE (Aug. 2).—The cast: Bob Dunn (Ben Wilson); Frederick Bruce (Charles Ogle); Marion Bruce (Edna Hunter); Little Bobbin (Sherry Tansey). Written by Jessie McAllister. Produced by Ben Wilson.

Bob Dunn while making the rounds of his book factory loses a lucky gold piece. It is found by a girl in his employ, who brings it back in spite of the fact that she needs the money very much herself. Bob then tells her why he values the coin so highly.

Years before, when he was a street urchin, he happened to pass a house where a lawn party was being given for a little girl. It was the little lady's birthday and her father had given her a gold coin as a present. All the children shunned the boy because he was poorly dressed, but the child gave him some cake and felt so sorry for him that she made him take her gold piece. Giving the gold piece as security, he went into business and prospered.

In the meanwhile the Bruces had lost all their money and were forced to leave their fine home and live in poorer quarters. When Bob finishes his story the girl tells him that she is the one who befriended him as a child. After her father's death, she says, she was forced to earn her own living, and so came to work in the factory. Bob is delighted and at once proposes to Marion. They have a wedding ring made out of the gold piece and the last picture shows Bob placing it on her finger.

WHICH WAY? (Aug. 4).—The cast: The Man (William Lowery); the Woman (Agnes Vernon); Sunbeam (Doris Baker); Old Sailor (Frank MacQuarrie); the Father ("Doc" Crane). Written and produced by Francis Powers.

The child, about eight years of age, known as Sunbeam, is fathered by an old seaman in poor health. The home is the tenement slums of a big city. She sells papers or flowers, runs errands, etc., to help buy food and medicine for the home. A young and enthusiastic settlement worker meets her and begins to grow fond of the girl. By chance, she meets a gaudily-dressed young woman of the street, and the latter's sweetheart, a fast youth on the downward path. She unconsciously influences this young couple to lead better lives.

The couple, having had a quarrel over jealousy and gambling, have wandered despondently to the river docks, intent upon suicide, each unaware of the other's purpose. They are saved from the attempt by Sunbeam, who suddenly meets them as she comes up the stairway from below the dock, where she has been sent by her foster-father to summon an old sea friend to his bedside. Sunbeam tells the young couple that her father is very ill, and they follow her to her home, where, after the arrival of the old sea friend, the father dies. The young couple ask the settlement worker if they may care for Sunbeam. The old sea friend is willing, but suddenly wants to know who they are and who will vouch for their respectability.

The young couple hang their heads, as the old sea friend indignantly claims Sunbeam and takes her away to his curious old home under the docks. The young woman cries, and the youth comforts her; he whispers to her a proposal that they get married. The young settlement worker, understanding their mental distress, marries them and starts them along the straight road of life. Sunbeam dies some time later and the settlement worker tells the mourners that Sunbeam, perhaps, was sent as a Soul child to lead others to a better life.

UNIVERSAL SPECIAL FEATURE.

THE ADVENTURES OF PEG O' THE RING, NO. 12 ("On the High Seas"—Two Parts—July 17).—The cast: Peg (Grace Cunard); Doctor Jr. (Francis Ford); Doctor Lund, Sr. (Marc Fenton); Mrs. Lund (Jean Hathaway); Flip, the Clown (Pete Gerald); Marcus, the Hindoo (Irving Lippner).

As this episode begins the chance acquaintance of Dr. Lund, Jr., has just been knocked on the head by the river pirates. Their only protection being thus removed, Peg and Dr. Lund, who have sought safety on the after deck of the pirate vessel, are in imminent danger of being recaptured by the harbor pirates, but Dr. Lund's friend recovers consciousness quicker than his asailants expected, and sneaks up behind them with a revolver. This turns the tide again in his favor, and after the three jump to safety and swim to the small launch on which Dr. Lund pursued the pirate vessel.

In the meantime the circus people discover Peg's absence, and trace her to the dock. As they reach it the launch lands, and for the first time in months things seem to have straightened themselves out. Dr. Lund offers the hospitality of the circus to the young man who has so staunchly stood by him, and much to his own relief, he hands over Peg's much-fought-over letter to Peg, who turns it over to Flip. This action is seen by Marcus and another member of Mrs. Lund's gang. Flip hides the leter and starts to dress for the performance, but before the time for the curtain to go up he falls from a trunk and badly sprains his ankle. The manager threatens to fire him if he is not in condition to play that night. Peg comes into Flip's dressing room, and, learning of his accident and the danger in which he stands, she offers to play his role. She dresses as a clown.

Peg makes a big hit as a circus clown. When her act is over, and she is about to run into Flip's dressing-room, she is kidnapped. The girl's absence is discovered, and Dr. Lund, Jr., is the first one to pick up a hot trail. He discovers her in an unoccupied house near the circus. In his attempt to rescue her he is knocked unconscious. In the excitement, Peg escapes. She runs to the gateway entrance and hides there. The ruffians catch a glimpse of a white figure running outside, and, supposing it to be Peg, one of them fires a shot, bringing down the figure. In the uncertain light they have killed the owner of the house. When they discover their error they decide to tie up Dr. Lund so that he will not be able to escape when he recovers consciousness and make a getaway, but their plans are frustrated, for Dr. Lund works his way to the window which he broke and on the jagged glass which still remains in the frame he cuts the cords which bind his wrists.

Peg has been able to make good her escape, but unfortunately for her, the hour when her strange inheritance frequently takes possession of her approaches and she becomes for the time being a jibbering, irresponsible maniac. Her shrieks arouse two ruffians who follow her. When they discover that it is Peg they resolve to put an end to her at once. As Peg perches on the brink, her pursuers close in on her. She threatens to throw herself off the brink, but they only laugh and draw nearer. As they are about to lay hands upon her she makes the crazy jump and crashes down thirty or forty feet, landing bruised and cramped on a shelf rock, but fortunately restored to her senses. As the crooks look down upon her they hear Dr. Lund behind them and hide in a crevice. With one look over the rock Dr. Lund sizes up the situation and runs to the nearest habitation for a rope.

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Fastening one end of the rope to a huge tree trunk, and tying it securely, he throws the other over the rock and goes down hand over hand to Peg's assistance. After comforting her and assuring himself that she is not seriously injured he ties the rope about her preparatory to climbing up himself and pulling her up, but a devlish scheme is being hatched above him. The ruffians, seeing both of the objects of their warfare together, and in such a precarious position, decide to put an end to them. As the episode fades out they are seen hacking at the rope which is all that lies between Dr. Lund and his companion and either starvation or destruction on the rocks below.

Mutual Film Corporation.

AMERICAN.

PASTURES GREEN (Two Parts—July 24).—The cast: Bruce Blake (Al Vosburgh); Helen (Vivian Rich); Minette Leday (Josephine Phillips); Uriah Sharp (George Periolat); Collins (George Ahearn. Scenario, Nathan P. Oakes. Directed by Carl M. Le Viness.

Bruce Blake belongs to the idle rich and is a constant source of worry to his people because of his escapades. As the story opens, he is waking up in his room after a night of more than usual gayety. His head troubles him, and suspecting that as usual he has committed some deplorable foolishness, he calls his faithful valet, Collins, and demands to be informed of the events of the night before.

Collins modestly tells him he proposed to the sprightly French dancer, Minette Leday, that was all. But it was enough. The vivacious little French woman would be wise enough to hold him to his promise. What should he do? Collins has a farm in the mountains. He suggests that Bruce go there under the name of Collins, to escape the search Minette would surely make for him. As Collins, he goes, but the night of his departure, Minette dies mysteriously. Linking up the mystery of her death with the fact of Bruce's disappearance, the police start a hunt for Bruce and the newspapers spread the story broadcast..

At the farm Bruce falls in love with a dairy maid and just as he reaches an understanding with her the detective arrives to arrest him for the murder of Minette. Simultaneously with this, the city newspaper appears upon the scene with a story that the dancer died of heart failure and that the search for Bruce has been called off. Of course, happiness reigns and is none the less supreme when Bruce discovers that his pseudo dairy maid is really Helen Blair Coble, the daughter of a millionaire, who sought the precincts of a country village for romantic reasons, desiring to be loved for herself alone.

OUT OF THE RAINBOW (Three Parts—July 27).—The cast: Donald Lowrie (Edward Coxen); Vivian Conroy (Leona Hutton); Marion Wayne (Lizette Thorne); Dick Martin (Jack Farrell); Elsie Martin (Hazel West); Bob Gray (George Ahearn); Carl Lambert (Joseph Beaudry); Arthur De Lysle (George Field). Scenario written by Anthony W. Coldewey. Directed by Thomas Ricketts.

Donald Lowrie, a popular young business man, has been misunderstood in his casual attentions to Vivian Conroy, who assumes a proprietary interest in him, which becomes amusing to their friends. Dick and Elsie Martin, a young married couple, are entertaining their cousin, Marian Wayne. Upon her introduction to Donald, the mutual attraction between Marion and Donald is so pronounced as to call forth the exhibition of violent jealousy on the part of Vivian. In the brief period of her visit, Marion is thrown constantly into the society of Donald by her friends, much to Vivian's discontent and Donald's satisfaction. They soon become engaged and smothering her disappointment, Vivian is forced to congratulate them.

Unconquered, however, Vivian still schemes to secure Donald for herself. She pays a society actor to attend a reception to which all the young people are invited. While Marion is placed in a position where she can see all that goes on, the actor, Arthur DeLysle, impersonating Donald for a moment, caresses Vivian among the shrubbery and Marion listening, hears Vivian address words of endearment to the supposed Donald. An estrangement results. Marion flings back the ring to Donald. Vivian cheers him and marries him.

Later on, DeLysle, the actor, goes broke and demands money of Vivian. She pays him, but realizing that she has not made Donald happy, she feels guilty. In the meantime, Marion goes into charity work and meeting Carl Lambert, a kindred spirit, agrees to marry him though she tells him of her real love for another and of her disappointment.

Before the marriage can be performed, De Lysle blackmails Vivian again. She refuses to pay him; he assails her and in the ensuing struggle, she receives a mortal wound. Almost with her last effort she writes two letters of confession—to Marion and to Donald. She is forgiven, there is a reconciliation between Marion and Donald and a new joy dawns at the end of the rainbow of hope.

CUB.

WHEN JERRY CAME TO TOWN (Aug. 4).—The cast: Jerry (George Ovey); Hank (George George); father (Louis FitzRoy); Nellie, his daughter (Claire Alexander); Bill (Ray Lincoln); constable (Gordon MacGregor); ice man (Harry Jackson).

Jerry sees a village cut-up tormenting a young woman, who is loaded down under the weight of a heavy basket of groceries. Jerry lands on the youth's head with a brick, preventing any further trouble and then he carries the basket for the girl. Arriving in town, Jerry learns that his friend is the daughter of the town grocer. The father needs a strong young man to help about the store and Jerry lands the job. Jerry's attention directed at the girl more than to his work arouses the wrath of the storekeeper and the two get into a fight. Jerry hides in a barrel and soon he is a captive when the old man nails the lid on, not knowing that Jerry is inside.

The "cut-up" having told of the attack made upon him by Jerry to the constable, a search is started for Jerry and the grocery store is searched. There is no trace of Jerry. Jerry tries to release himself from the barrel and in so doing attracts the attention of the constable and several others, who think the store haunted and they rush out. Jerry then frees himself.

The father and the constable hide in the big ice box believing Jerry will return. They are detected by the new clerk who locks them in and then proceeds to make love to the daughter. In the meantime the constable and father are frozen stiff and when the ice man arrives and opens the big refrigerator the two fall on the floor.

Jerry and the girl are having a delightful time, while some of the customers build a fire in a stove and place the two frozen victims on top to thaw them out. Revived, the father hears Jerry singing and with the constable and others he makes ready to capture Jerry.

They burst in upon Jerry and the girl and there is a general mix-up. During the uproar Jerry makes his escape and bidding the frightened daughter a hasty good-bye, he starts a dash for freedom. Led by the constable a mob gives chase after Jerry, but the fleet-footed little fellow gains and out-distances his pursuers, while back at the store the angry father uses his razor strap effectively on his daughter.

MUTUAL SPECIAL FEATURE.

PURITY (American—Seven Parts—July). The cast: Virtue and Purity (Audrey Munson); Thornton Darcy (Nigel de Brullier); Claude Lemarque (Alfred Hollingsworth); Evil and Luston Black (William A. Carroll); Judith Lure (Eugenie Forde); Pandora (Josephine Phillips); Beauty (Meta Drinkwitz); Truth (Marie Van Tassel); Love (Ellen Howard); Music (Mary Dunham); Drama (Alice Anrooney); Art (Hazel West); Maiden and Youth (Walalce MacDonald and Nell Franzen; Shepherd (Ashton Dearholt).

Thornton Darcy, an idealistic poet, is at work upon an allegorical poem which he calls "Virtue." He devotes the first part of it to picturing the idyllic state of the earth prior to the advent of evil in which Virtue is the world's guiding spirit. Virtue is represented by a nude female figure, artlessly adorney with filmy drapery. In the second part he introduces the Greek myth of Pandora, who releases Evil on the world.

Finishing his work for the day, Darcy falls into a light doze and upon awakening discovers that his dream girl, Virtue, has come to life in the person of a young woman clad in a simple home-made dress kneeling on the bank of the stream gathering flowers. They become acquainted and he learns that her name is Purity Worth, and that she lives near the woods in a humble secluded home. She makes an instant appeal to Darcy as he does to her and they repeat the meeting in the woods, with the result that they fall in love and are engaged, in spite of the fact that there is no immediate prospect of marriage, owing to Darcy's reduced circumstances. Darcy is unable to sell his poems, and the publisher will not print them for less than five hundred dollars.

Claude Lamarque, a painter, strolling in the woods, sees Purity bathing in a stream. He later succeeds in meeting Purity and makes her an offer to pose for him. She refuses, but accepts his card. Purity receives word from Darcy that he is ill in bed and begging her to come with him. His final effort to publish his book of poems has met with refusal.

Unselfishly seeking to aid him, she goes to Lamarque, secures five hundred dollars in advance with a promise to repay him by posing for him, and earning money from other artists, and at once turns the money over to the publisher to bring out Darcy's book. She binds the publisher to secrecy. Darcy is confined to his bed with a siege of illness, and is only saved from death by the happy turn. Purity guards from him the secret of her share in it.

In the meantime, she poses regularly for Lamarque. Through his interest in her he secures an engagement for her to pose in imitation of marble statuary at a fete given by a fashionable young widow, Judith Lure. No sooner is Darcy's book published than it excites instant attention and praise, and he becomes the lion of the hour.

In the meantime, Luston Black, an acquaintance of Lamarque, having caught a glimpse of Purity posing for the artist, has become infatuated with her. He assumes that because of her position as a model he will have an easy conquest. But Purity, despite her innocence, senses his base motives and spurns him.

Darcy, accepting an invitation to visit Lamarque, comes into the studio while Black is pressing his attentions upon Purity. He thrashes Black, who taunts the poet with the fact that his fiancee is posing in the nude. Darcy will not believe it. Purity acknowledges the truth. Darcy will not listen to Purity's explanations and casts her off. A short time later the poet sees Lamarque's finished picture of "Virtue." Darcy is quick to read the great truth that the picture is intended to convey and upon learning that Purity was the instrument through which his poems were published, hastens to her. They are happily reunited.

CENTAUR.

FATE'S DECISION (Two Parts—Aug. 5).—The cast: The Husband (William Clifford); The Wife (Margaret Gibson); The Flirt (Claude Mortonson). Directed by Charles Swickard.

The husband, a middle-aged and prosperous business man, is burdened and worried with the care of his enterprises and so deeply engrossed is he in his affairs that he does not show his wife the consideration she expects. Many dinners at home are not graced with his presence and the wife dines alone. As she does not understand business or appreciate its demands upon her husband's time, she attributes his seeming neglect to waning love.

On a shopping expedition with a female friend, her companion suggests luncheon at a tango tea garden. Here the young wife is introduced to The Flirt and she enjoys her first sensation of being flattered by a strange man. The first experience leads to other visits to the garden by the young wife and she is soon on friendly terms with the flirt, but, of course, without taking her husband into her confidence. A day arrives when the husband is unexpectedly called out of town and as he plans to leave that same night, he calls up his home and notifies his wife to have his bag packed and ready. They planned to attend the theatre that evening and the wife reminds the husband of this fact, suggesting that he postpone his departure until the next day, arguing that the theatre engagement is more important.

The husband, worried, and his mind upon a possible big loss of business, is rather curt in his treatment of his wife's attitude, an act which she can only assume is a further demonstration of his neglect. Her association with The Flirt has been merely foolish up to this time. He made attempts to have the young wife permit him to visit her at her home during the absence of her husband, but without success.

Piqued, the wife resolves that she will not miss the theatre and decides to ask The Flirt to act as her escort. She does not phone the invitation on account of the servants in the house, but dispatches it in writing by a telegraph messenger. After an early dinner, the husband prepares to leave for his trip, but the young wife becomes conscience-stricken and

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pleads with him to take her along. He assures her that it is impossible under the circumstances.

The husband is about to enter his auto on the way to the depot when he witnesses an auto accident only a short distance from the house and orders the chauffeur to drive to the assistance of the victim with all possible speed. Arriving at the scene they remove an unconscious, bleeding man, from under the wreck and take him to the husband's home. The wife, more determined than ever to accompany The Flirt to the theatre, descends to the lower floor of her home to await his arrival. She reaches the reception hall just as her husband and the chauffeur carry in their burden and place the body upon a divan. The husband orders the butler to phone for an ambulance and he searches the unconscious man for papers which might lead to his identity, while the wife and maid try to do what they can for the victim.

The wife bathes and washes the blood-smeared face and is horrified to recognize the features of The Flirt. Suppressing a wild scream, she falls fainting into the arms of her husband, who has witnessed her agitation. The husband carries his wife to her room, while the ambulance surgeon enters, examines the body of The Flirt and pronounces it lifeless. In the bed room, while the maid is attending the wife, the husband again reads the letters he removed from the body of The Flirt—the letter written by his wife inviting a strange man to escort her to the theatre. Looking pityingly at his wife; realizing why she wanted to accompany him on his trip at the last moment; and awakening to the fact that he has been leaving her too much alone, he sets fire to the letter. When it is consumed by the flame, he gently takes his wife into his arms.

MUTUAL SPECIAL FEATURE.

SECRET OF THE SUBMARINE (Chapter 11—Two Parts—July 31).—Hope and Cleo sinking to their death in the quicksand call for help. Hook hears them and with the aid of a grapevine pulls them safely to the bank. Mahlin and Satsuma are thus foiled in their attempt on the lives of Hope and Cleo. Olga and Morton, who are being pursued by the police for the theft of Smith's aeroplane, hide the machine in among some trees and escape. Hope, Cleo and Hook start back to the city. The mountains where these events have been happening have been infested by bandits. The cowboys of the Bar X ranch are in pursuit of them. They capture one and promptly lynch him. They continue their pursuit after the bandits but accidently wound Olga, who with Morton has heard the noise of the chase, and fearing they are the objects of it have been hiding in the brush. The cowboys take the wounded Olga and Morton to the ranch house.

Hope back in the city receives a telegram from the U. S. Naval Board congratulating him upon his success in obtaining the key to the secret of the submarine. And now that Hope and Cleo have the Philosophy, the book that they now know contains the secret. Romero tells them that he had taken the book with him on a hunting trip and lost it in the mountains. Hope and Cleo realize that the secret is forever lost. Hope consoles Cleo with the thought that it was through the hunt for the secret that they had learned to love each other and he would rather have her than have succeeded in obtaining the secret. They decide to marry immediately.

Mahlin and Satsuma have been ordered by the Black Council, representing the secret service of their governments, to report the reason for their failure to obtain the secret of the submarine. They attend the meeting and are threatened with death unless they obtain the secret within four weeks. Hook buys a parrot as a wedding present for Cleo and gets into serious trouble.

In Washington, a special meeting of the Naval Board is being held to discuss the situation arising between U. S. and a foreign government which is liable to lead to war. They congratulate themselves, however, that in a few weeks Lieut. Hope will have obtained the secret of the submarine, which will enable them to successfully protect themselves against an attack from any other country. As they are congratulating each other on the country safety, a telegram is handed to them from Lieut. Hope, stating that the book with the secret has been lost. Confusion reigns and the country faces the most dangerous situation since the days of the Civil War.

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Cleo is preparing for her marriage to Hope on the morrow. While Hope has just received a letter from Inez Machin, imploring him to marry her, as the fact has become known that they spent the night in a shack alone in the mountains, and Inez's honor is at stake.

MUSTANG.

THAT GAL OF BURKE'S (Two Parts—July 28).—The cast: Tommie Burke (Anna Little); Arnold Blake (Jack Richardson); Charles Percival (Frank Borzage); Mr. Burke (Dick Lareno); Mr. Burke's New York sister (Gordona Bennett); Mabel, her daughter (Queenie Rosson). Directed by Frank Borzage.

Tommie Burke is a tomboy, and she can braid a hackamore, rope a steer, ride a broncho, or do any of the things cowboys usually accomplish. Arnold Blake, son of the wealthiest cattleman, is her companion on many wild rides and innocent escapades.

Away back in the backbay district of Boston, Charles Percival is starting for the west, without the farewells of an uncle and two stern maiden aunts, who feel that he has disgraced them forever by his reckless habits. About the time he arrives at the Burke ranch, the latter receives his New York sister and her daughter Mabel. Percival accepts a job on the ranch.

Mabel soon monopolizes Arnold Blake, and Tommie finds more congenial company in Charles Percival. There are numerous opportunities for the portrayal of character and the presentation of scenes distinctively western. A strong comedy feature is injected by Charles writing to his relatives in the east that he is kidnapped by Indians and held for ransom of $5,000. With the money thus secured, he buys a half interest in the ranch and by an exchange of love secures a controlling interest in Tommie.

VOGUE.

BUNGLING BILL'S DRESS SUIT (July 30).—The cast: Bungling Bill (Paddy McGuire); Elsie (Elsie Greeson); her sweetheart (Arthur Moon); her father (Jack Gaines).

Moon, at the time of his uncle's death, receives as his share of the estate, an old dress suit. Considerably disappointed he sells the suit to a second-hand clothing dealer for a sum with which he buys some flowers for his sweetheart, whose birthday it is. While dickering with the clothing dealer, Moon's sale is overheard by Jerry, a crook, who must have a dress suit to get in the house that night, where a reception is being held in honor of a girl's birthday, and this girl is Dolly, Moon's sweetheart. Through his accomplice, the maid in the house, Jerry is to make a clean-up, but in order to avert suspicion, he must have the dress suit. Consequently he steals it from the clothing dealer, and after a chase he gets into his room. There he is examining it when his upper neighbor, Bungling Bill, falls through the floor on him and steals the dress suit while Jerry is unconscious.

Bill is in possession of the suit, finds therein a letter telling him that a lawyer named Daniels has a will, which leaves him a mighty sum. He accordingly presents himself at the lawyer's office in the dress suit and is treated royally. The lawyer invites him to the reception that evening and there Bill has quite a time in playing up to the lawyer's daughter. Moon, having found out from the father of his sweetheart, who is Bill's lawyer friend, that he is good for nothing but manicuring boulevards, resolves to elope with Dolly that night at seven thirty, which is the time the maid has told Jerry to be on hand to rob the house, complications set in and Bill is exposed as a fraud when Jerry is eventually captured. Bill is forced to take refuge in his dingy room, where he resolves that dress suits were never made for him, and he cuts it off, revealing himself in the garb which fits his work better. Moon is restored to the fortune Bill accidentally fell into, and he wins Dolly, the lawyer's daughter.

GAUMONT.

REEL LIFE, NO. 11, "How France Prepared" (July 16).—One of the big surprises, from a military standpoint, of the bloody struggle now being waged in Europe, has been the wonderful stamina displayed by the French soldiers. Under the guise of sports for boys, France, as far back as ten years ago, began training her youths for just such an emergency as confronts them now. "Physical Education by Means of Sport" was the term covering the efforts of France to restore her sons to vigorous manhood. These pictures were taken under the official

(*Continued on page 998.*)

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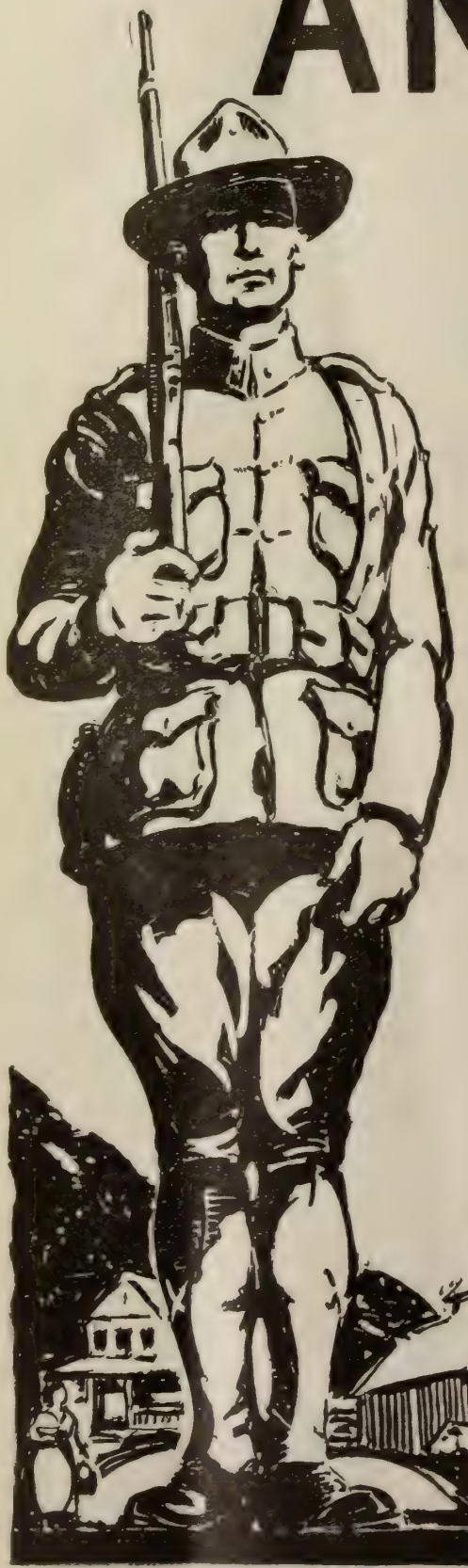

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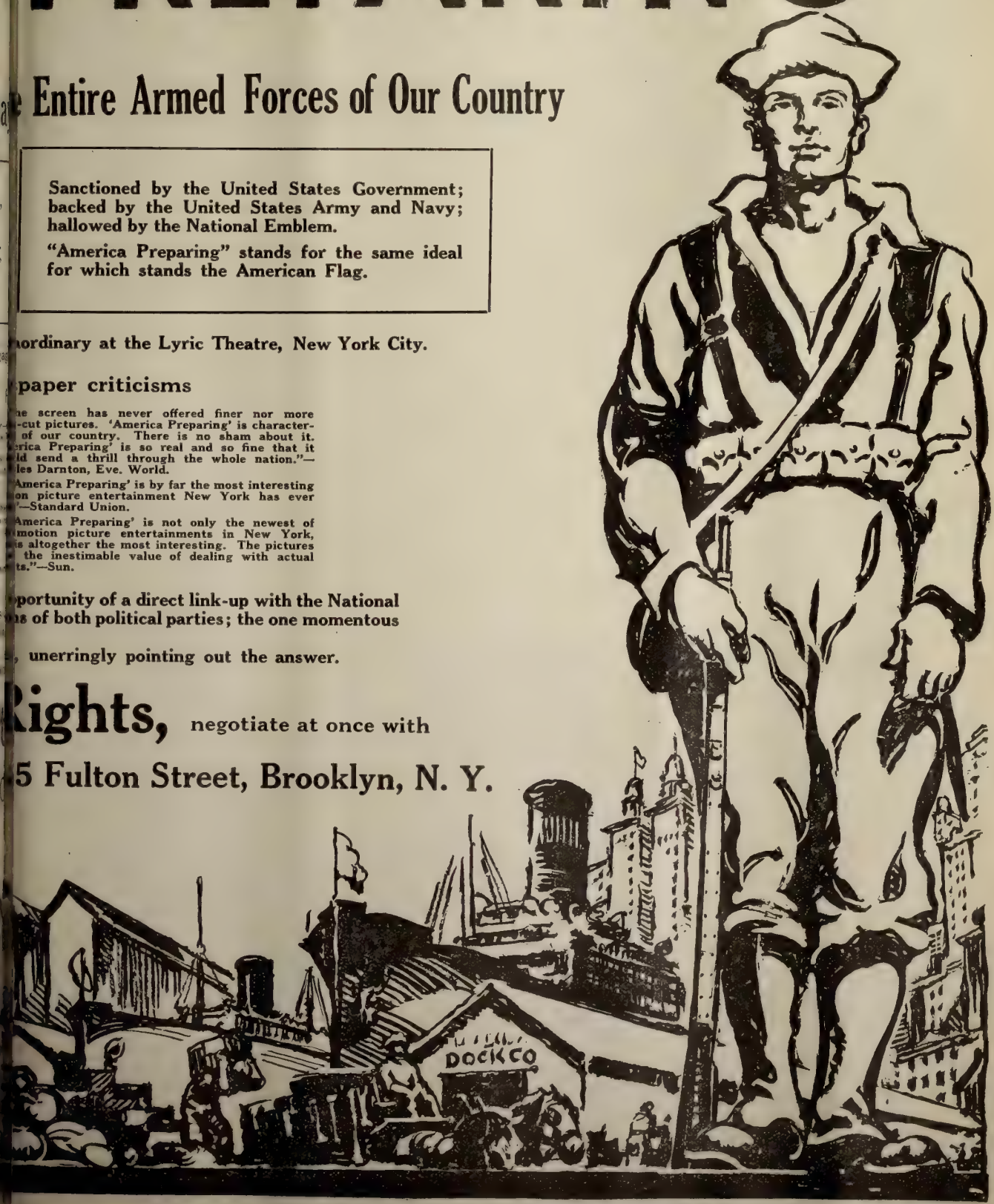

(Continued from page 995.)
sanction of the French Government by the Gaumont Company.

Quarrying marble, the views of which were taken at Carrara, a town in Central Italy whence comes the wonderful marble noted for its texture and beauty, is another interesting subject treated in this release. Although marble has been quarried in Carrara since the time of Cæsar, the supply still seems inexhaustible. How auto thieves work, showing the methods pursued by these persistent law-breakers, and the various schemes devised by owners to prevent robberies, furnishes the third of the interesting subjects presented in this release.

REEL LIFE, NO. 12, "Shows Coal Mining" (July 23).—How anthracite coal is mined, shipped, prepared and made ready for household use is one of the interesting subjects in Reel Life No. 12. Every phase of preparing coal for commercial and domestic uses is shown on the screen. These pictures were taken at Lansford, Pa., in the heart of the hard coal mining district at one of the most important collieries in that section. A new insight into the multitude of activities in connection with the mining of coal is obtained from this interesting film.

Another subject of interest is called "A Day in the World's School House," and shows how the largest correspondence school in the world conducts its business. The ramifications of teaching students in every country by mail are clearly explained by means of the camera.

The third division of the film gives a series of pictures depicting the breeding of seagulls. The Reel Life photographer made a special trip to an island off the Massachusetts coast, where the sole industry is the raising of seagulls, to obtain these pictures. Views of the whole life of the gull from the egg to the adult were taken.

In the special release See America First there is another instalment of the United States Department of the Interior motion pictures of National parks. The park at Crater Lake, Oregon, noted for its natural splendor and pictorial beauty, is shown in this release. The sides of the crater are two thousand feet high and when the reflection is seen in the deep clear mountain lake at the bottom it appears as if one were looking straight down for twice the distance from the cliff to the water.

MUTUAL STAR PRODUCTION.

JUDITH OF THE CUMBERLANDS. (Signal—Five Parts—July 31).—The cast: Judith Barrier (Helen Holmes); Creed Bonbright (Leo. D. Maloney); Blatchley Turrentine (Paul C. Hurst); Uncle Jeptha Turrentine (Thomas G. Lingham); Pony Card (William Brunton); Nancy Card (Clara Mosher); Andy Turrentine (Harry Lloyd); Jeff Turrentine (Sam Morje); the marshall (G. H. Wisschussen).

The story treats of an ancient mountain feud in which Creed Bonbright, who lost his father in a fight with a rival clan, tries to educate the sturdy mountain men to respect the law instead of disregarding it. He is loved by Judith Barrier, the niece of Uncle Jepp Turrentine, the leader of a rival clan. Judith is also loved by Blatchley Turrentine, a distant cousin, who runs an illicit whiskey still in a cave on Uncle Jepp's property. He hates Creed and swears vengeance upon him. Andy and Jeff, sons of Uncle Jepp's, are engaged with Blatch in making moonshine whiskey.

Creed is elected Justice of the Peace and the day of the election Andy and Jeff are arrested by the Marshall for having contraband whiskey. Creed endeavors to have them freed at the request of Judith. He is unsuccessful. Blatch hearing of the arrest summons the members of the clan who attack the jail and escape with the prisoners to the mountains. On their return Judith gives a party to which Creed is invited. Blatch and Creed quarrel, and while the party is in progress the Sheriff's posse comes for the prisoners. They escape and Blatch and his friends suspect Creed.

The gang waylays Creed. In a struggle between Creed and Blatch he is thrown over a cliff but is uninjured. He plans to create the impression that he has been killed, and aided by his friends a charge of murder is brought against Creed, who is arrested. Creed pleads self-defense, but the mob in the town incited by Blatch's friends plan to lynch him.

In the meantime Blatch who has been hiding in the cave where the still was situated crawls out at night to call on Judith. He proposes to her and she agrees to marry him if he will ride into town with her then. When they arrive in the town she snatches his gun and forces him to show himself to the crowd who are about to hang Creed. Creed is freed. Judith drives away with Blatch after persuading him to postpone the wedding.

Blatch bent upon revenge plans to kill Creed. Judith overhears the plot and goes to warn him. As he approaches the rendezvous of the gang, Judith shoots his horse from under him. The shot arouses the gang and Blatch, stepping out on a ridge, is mistaken for Creed and shot by one of his friends. With Blatch out of the way peace is established and Creed and Judith are married.

MUTUAL.

MUTUAL WEEKLY NO. 82 (July 26).

Somewhere in France—The Allies' Spring Drive. Subtitle: Thousands of big shells are concentrated behind the first line trenches. The Flying Squad ready for action. Latest type of aerial gun. Troops are transported by motors. Big guns are pushed to the front. The steel wall of France.

Washington, D. C.—Troopers killed in Carrizal fight are buried here. Last honors paid dead of the 10th Cavalry.

San Francisco, Cal.—"They're on their way to Monterey." Autos transport citizen rookies to preparedness training camp.

New London, Conn.—Steam yacht "Warrior" grounded. Is hauled on ways, and owner, Alexander Cochran, examines its bottom for holes.

Billancourt, France.—A 200-foot chimney is demolished here.

Washington, D. C.—Pediment for House wing of the Capitol is put in place. Paul Bartlett's work is Triumph of American art.

Narragansett Pier, L. I.—Fashionable summer colony see Japanese court stars take doubles match. Kumagae and Mikami are tennis champions.

Havre, France.—Australian troops arrive here on way to the front.

Fort Wright, N. Y.—Eighth Coast Artillery, N. G. N. Y., at service firing. Big guns roar in annual practice.

Matawan, N. J.—Man-eating sharks attack bathers along Atlantic Coast. Dynamiting and capturing one of these dangerous fish.

New York City.—State armory burns. One dead and several overcome as fire eats way to ammunition magazine.

Chicago, Ill.—Sport of kings revived at famous Hawthorne track. "Dodge" wins the American Derby.

Ossining, N. Y.—"Tom Brown" returns to Sing Sing in a riot of noise. Warden Tom Osborn is reinstated after cowardly attack by prison political ring fails. Subtitle: Thomas Mott Osborn waving his hat.

BEAUTY.

GAMBLERS IN GREENBACKS (July 26).—The cast: Jed Smithers (John Sheehan); Grace Jonsin (Carol Halloway); Hop Jonsin (John Steppling); Slim (Dick Rosson).

Jed Smithers was the country boy who had knocked them dead in New York with his famous art. He had become the social lion over night, but work was bearing on his tired brain and nothing seemed to please him. In his studio he carelessly swung his brush on the canvas, in spite of the beautiful model on the pedestal, he could not get to going right. She tried to soothe him, but Jed was plumb disgusted and decided to go out into the "wilderness" of a city park.

"Hop" Jonsin was a big politician, whose side graft was making spurious greenbacks. Hop had swung a big deal for his crook pals. Hop's daughter, Grace, had been selected as the model to go on paper money. Hop had engineered the deal himself and felt that it should be easy to dope up bum currency when he had the model right in his house. His pals were overjoyed, but not his daughter. She told him she was going out for a stroll; but Hop was wise and sent Slim Jim, who, by the way, loved Grace, to shadow her.

When Jed sat in the park and saw Grace being bothered by Slim, he came to the rescue. He invited her to his studio for tea. Slim shadowed them. When he had found where Grace had gone, he rushed back to Hop's and told him. Hop smiled, for he knew that Jed would be inspired and paint the girl's picture. Why not let him and then—steal the painting and get back the girl.

Jed was inspired with Grace and demanded that she pose for him. When the picture was

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finished, Hop and his gang stole the picture and the girl. Like a bolt from the clear sky came a clew. Jed had painted a picture for Cheops, a meat magnate, who paid him with currency he had that day taken in at the counter. Jed took one look at the face on the greenback and rushed to the police station. Here he was informed that the greenback was spurious, since the issue had not yet been put out by the government. Investigations were made and the police located Hop's joint.

The raid on the place was made. Grace took refuge in a closet. The crooks were overpowered and rushed out—but Jed had been floored and lay immovable on the table. Grace crept from her hiding place and discovered her artist lover! She revived him and he pressed his suit, but Grace refused to allow him to marry the daughter of a counterfeiter and a crook. They were thinking it over when Jed's hand touched a secret spring and he opened a cache that let a black box fall on his head. The contents scattered all about. Jed discovered a document and read it. It was the will of Jiminthin Simkins, stating that "Hop" Jonsin should take care of little Grace Simpkins!—conclusive proof that Grace was not "Hop's" child. The lovers embrace as the feature ends.

A GERM GEM (July 30).—The cast: Septimus Flux (Orral Humphrey); Pemina Flux (Jo Taylor); Brother George (Joe Massey).

Septimus Flux was a student of the germ. He was a nut on the subject. He always carried a thermometer, magnifying glass, antiseptic fluid, etc., with him, and whenever he came to an object or a person foreboding the presence of more germs than necessary, Septimus would kill them with his dope. Like the law of the opposites was Pemina, the wife of Septimus. She always let in too much air, mixed too much food, etc. Septimus spent what time he had to spare keeping Pemina from making a germ-haven of the house and herself. Septimus was engrossed in his laboratory work when Pemina came rushing in with a telegram. Septimus disinfected it and carefully fingered it as he read that George, Pemina's brother, would soon be on a visit to them. Septimus immediately ordered the guest room disinfected and all the germs waylaid. It was done.

George arrived. He was a speedy chap with a desire that ran to pleasure. He embraced Pemina on his arrival and there was a sounding smack when their lips met. Septimus went wild as he calculated the germs transferred from one to the other. He argued with George and showed him the benefits of the sanitary kiss, but George couldn't see it. Pemina confided in George the fact that Septimus was a germ-nut. George did a little quick thinking and then told Pemina that she needn't worry, he would cure the old chap.

Working in his laboratory, Septimus suddenly felt a draught. He drew his thermometer, turned around, and discovered George standing behind him. Septimus started to spray the air with antiseptic but George forestalled him with the information that they were going out. Septimus held back but George was firm, and taking the old fellow with no little force led him from the house.

They went into a taxi, opened the doors, in came the air, and while Septimus raved, George did everything possible that the old fellow didn't like. Finally they came to a park. Septimus pleaded with tears in his eyes that they get out of the auto and inhale sufficient oxygen to offset the germs they had so far taken in. George wondered. Then acceded.

They started to stroll the park, and while so doing pased two pretty damsels. George made their acquaintance and introduced Septimus, who held away, lest he be infested with the germ. They suggested a stroll, and away they went. George cuddled close to his friend, but Septimus held aside. They came to a refreshment parlor. Septimus couldn't indulge, but his lady friend managed to get close enough to him to insist, so Septimus fell.

The rest was then different. The man who had once been so fearful of the germ, now proceeded irregardless of it. He even forgot that he had the germ of a wife at home and his actions were very much out of place for a married man. George merely smiled until things became a little too serious, then he bundled Septimus into a cab and took him home. And when Septimus arrived home he kissed his wife! She was surprised, and wondered. She asked George, but George would never tell. And so it come to pass that Septimus Flux gave up the study of germs.

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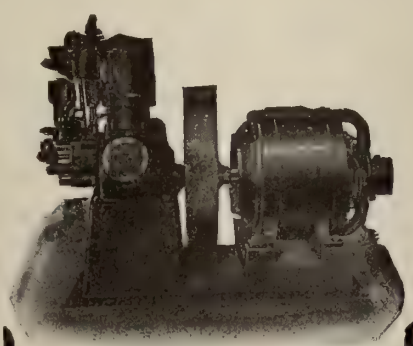
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Miscellaneous Subjects

INTERNATIONAL FILM SERVICE.

HEARST INTERNATIONAL NEWS PICTORIAL NO. 57 (July 18).

Washington, D. C.—Six troopers of the 10th Cavalry, killed in the battle of Carrizal, are buried with military honors at the Arlington Cemetery. Captain Morey is the only commissioned officer who participated in the battle and returned alive.

Galveston, Texas.—A gorgeous pageant is a feature of the Annual Cotton Carnival here. Floats bedecked with flowers and products of the southern land pass in splendid review.

Chicago.—A giant periscope is used by the tower men of the Northwestern elevated lines to watch the movements of electric trains.

El Paso, Texas.—Armored automobiles are being used to aid the movements of troops along the border. Machine gun company of infantry and cavalry keep in practice by continuous action.

New York.—Girls are taught to swim in the public bath houses, the city paying competent instructors to make expert swimmers of amateurs.

San Jose, Cal.—Thrilling deeds of daring are features of the annual western frontier round-up day here.

Washington.—An electric device is used in the House of Representatives, in place of the human voice during the speaker's roll-call.

Saloniki, Greece.—The giant German Zeppelin, brought down by British guns near this city, and destroyed by fire, is brought into Saloniki to be viewed by the populace.

New York.—General Cipriano Castro, former Dictator of Venezuela, is detained at Ellis Island, and orders are issued for his deportation.

Baltimore.—The B. P. O. Elks of the nation take part in an annual meeting of the lodge here, and hold a grand parade.

Galveston, Texas.—The new sea-wall which protects this city against floods, is used as a promenade along the beach where thousands of bathers enjoy the Gulf of Mexico surf.

Ossining, N. Y.—Thomas Mott Osborne returns to Sing Sing Prison as Warden, cleared of charges that caused his removal, and the entire population of the penitentiary and the city turns out to bid Tom Brown a joyous welcome.

Along the New Jersey Coast.—Sharks spread terror among bathers in places where man-eating fish never before appeared. The waters of small streams, many miles from the ocean, are dynamited in an effort to kill the man-eaters, and a specimen of shark, capable of swallowing a man is captured.

HEARST INTERNATIONAL NEWS PICTORIAL, NO. 58 (July 21).

The Lewis Machine Gun.—Deadliest of war devices, invented by an American army officer, is tested by the United States Marine Corps. More than 50,000 of these guns are being used by the European allies.

CHARLOTTE, N. C.—Floods sweep several southern states along the Atlantic Coast, killing 34 persons and wrecking railroad bridges over many streams.

Baltimore, Md.—Captain Paul Koenig, commander of the submarine "Deutschland," is presented with a silver cup by Madam Christine Langenham prior to his preparation for the dangerous return to Bremen.

El Paso, Texas.—Sons of Massachusetts millionaires, members of Battery A, First Field Artillery, perform menial tasks with right good will, along with soldiers of the United States Regular Army, who are part of the Mexican border patrol.

Los Angeles, Cal.—Gwendolyn Heath Streeton is declared a 100 per cent. baby in the Los Angeles Examiner contest to determine what infant in this city is most perfect.

New York.—Several hundred members of the New York State Naval Militia leave Brooklyn, N. Y. C., for the annual training cruise on board U. S. warships.

British Submarine in Action.—Remarkable picture of a British undersea boat in the Mediterranean by staff photographer, Ariel L. Varges. These are the first motion pictures of a British submarine obtained since the European war began.

Fashions de Luxe.—The latest decrees of Dame Fashion are portrayed in the most appropriate settings, including the most recent importations of Lucile, Lady Duff-Gordon.

A laugh-provoking cartoon by T. E. Powers, well-known comic artist, illustrating a recent important change in the national political situation, entitled "On Again—Off Again."

MYSTERIES OF MYRA (Episode No. 12—"The Elixir of Youth"—Two Parts—July 10).—An old and ugly man and woman, possessed by demon spirits, receive from the High Master, a drop or two of the "Elixir of Youth." They are transformed into a handsome young man and young woman. In return for the Elixir, the man and the woman go out to destroy Myra, aided unwillingly by Varney.

The woman pretends that she is a psychic, and calls on Alden to investigate her powers. Meanwhile, Varney tells Myra that Alden is not true to her. To prove this Varney leads her within range, by field glasses, of Alden's window. The woman manages to get Alden into her arms near the window. Myra sees this, and is convinced for the time being that Alden is false to her.

She faints. The man whose youth was renewed, and in whom is an infernal spirit, takes charge at this point, sends Varney away, and hypnotizes Myra. He commands her to meet him on the grey rocks at midnight. She revives, sees the handsome stranger with surprise, and is glad to have him escort her home.

At midnight the post-hypnotic suggestion works. Myra gets out of bed, goes to the seashore, meets the handsome demon lover at the grey rocks, and with him, walks out on the reflection of the moon over the water.

Meanwhile, Alden, whose suspicions have been aroused, awaits the return of the woman, for something she has left. When she does return, he forces her to stand over the Pentagram, which dispels the charm of the elixir of youth, and causes her to become, in a moment, the old hag she was in the beginning of the episode. Before releasing the woman from the Pentagram, Alden forces the plot from her. He then dashes off, followed by his servant. They jump into a motor boat, equipped with a powerful searchlight.

The Demon lover, after Myra has walked with him far from shore, wakes Myra from her sleep-walking trance, and demands that she yield herself to him. Myra refuses. He steps out of the moonlight, and lets go of Myra, who sinks into the water and is about to drown when Alden arrives in his motor boat. Alden rescues her.

MYSTERIES OF MYRA (Episode No. 13—"Witchcraft"—Two Parts—July 17).—While out horseback riding, Myra runs across an old woman, whom the neighborhood knows as a witch. Several boys have been teasing the unfortunate woman, but Myra drives them away. The witch in her gratitude shows Myra a glimpse of the fairies, after which she starts for home.

The Master, hearing of this, forges a letter to Myra, from the old witch, inviting her to call that night, and see more fantastic fairies and other sights. Myra persuades Varney, whom the Master has ordered to be on hand for the purpose, to drive her out to the witch's cabin in his car. Near the cabin, Varney allows himself to be overpowered by the Black Order men, who are hiding outside. But he manages to push her into the cabin, and hand her his pistol.

She learns from the witch that it is all a plot of the Black Order. Myra defends the cabin with her pistol, shooting one of the Black Order men. They cease trying to break in, but set the cabin on fire. Myra, in a fainting state, manages to communicate with a sleeping telegraph operator, who, under her telepathic suggestion, sends a real telegram to Alden, begging for help.

While the house burns, Alden and the police start to the rescue in the police motor patrol wagon. The witch has a little underground escape from her house. Through this, she and Myra escape. But it is not long enough to help them much, and they are observed crawling out into the woods, and promptly pursued by the Black Order men.

In a little clump of dead trees, some of which are like forms of persons, they are surrounded. The old witch beglamours the pursuers, so that Myra looks to them like a birch log lying on the ground, and she, herself, like an old gnarled tree, in a sort of human shape. But the Black Order men are not to be fooled. They suspect the resemblance of the stump which the old witch has turned to, and cut it with a large knife. The stump turns into the old witch, and pleads for mercy. To save her own life, the witch points to Myra. The Black Order men are about to pounce on the birch log, which turns into Myra, when Alden and the police drive away the Black Order men, and rescue the girl.

"MYSTERIES OF MYRA"—(Episode No. 14)—"Suspended Animation"—Two Parts—(July 24.)—Myra is kidnapped and taken into a farmhouse, furnished, but not inhabited at the time. Varney and one of the men who helped in the kidnapping, revolt at the idea of murder, which the Master has planned. They manage to slip a note to Myra to change the milk cups and pretend she is poisoned. This changing of the cups is done in an entirely new way. She pretends to be poisoned; the wicked woman who tries to poison her gets the real poison, discovers the substitution, follows Myra around the room, and is about to kill her, when the poison paralyzes her hand, and Myra escapes.

But the Master is coming, so Varney and his friend have to hide the wicked woman, and place a clamp on Myra's pneumo-gastric nerve, hiding it under her hair, at the base of her skull. This pressure on the nerve and hypontic passes, induce a state of suspended animation, which deceives the Master into thinking her dead. The Master orders her body sewn up in a bag, to be taken with him to the Lodge. Varney and his friend manage to sew up the body of the other woman; but have to leave Myra in suspended animation.

Alden, Mrs. Maynard, Alden's servant and the chauffeur are guided to the farmhouse by a blindfolded psychic, whose specialty is finding things. Arrived there, they are unable to make sure whether she is dead or alive. All Alden's skill fails to revive her. The psychic finder spells out the words "pneumo-gastric nerve." Alden then finds the clamp and revives Myra. The Master in his den opens the back to dispose of Myra's body, and to his dismay finds the body of the woman he hired. In a conflict with Varney's friend, the latter is killed.

Pathe Exchange Inc.

PATHE NEWS, NO. 58 (July 19)..

Sacramento, Cal.—The firemen contest with their brother policemen their ability to resist the powerful stream of high pressure hose, and gain the advantage of the cooling influence.

Baltimore, Md.—Captain Paul Koenig, commander of the German merchant submarine "Deutschland," is presented with a cup by Mme. Christine Langenhan in honor of his marvelous achievement.

El Paso, Texas.—Four companies of the Second Infantry Pennsylvania Militia the first corps assigned to real military duty, leave for the "Big Bend" district to prevent possible raids by Villa bandits.

Aberdeen, Wash.—"Tar" Henderson, champion log roller of the world, demonstrates his skill with several novel stunts at the annual Northwestern Water Carnival. Subtitle: A tree felling contest is also held and the winners fell a 38-inch Douglas fir in 7 minutes 38 seconds.

Santa Rosa, Cal.—Many famous soldiers and their families reunite once a year when the Northern California Veterans' Association holds its annual encampment.

Galveston, Texas.—A great civic pageant with gorgeously decorated floats is a feature of the Eighth Annual Cotton Carnival.

Ellis Island, N. Y.—General Cipriano Castro, former dictator of Venezuela, who is held up by immigration authorities for the second time from entering the country.

Ossining, N. Y.—The return of "Tom Brown" (Thomas Mott Osborn) to Sing Sing, vindicated of all charges against him, is enthusiastically cheered by 1,600 members of the Mutual Welfare League. Subtitles: Many ex-convicts, now honest, hard-working citizens, attend a glowing testimony to Warden Osborn's principals. Ex-Warden George W. Kirchway greets Mr. Osborn. Two academic members of the League bestow the degree of "Doctor of Humanity" on Mr. Osborn and Mr. Kirchway. The warden pledges renewed and more vigorous efforts to make useful, upright citizens of the unfortunate prisoners.

Matawan, N. J.—Shark hunting parties dynamite river beds in an endeavor to exterminate the man-eaters that took four lives in one week. Subtitles: The remains of one of the victims are washed up. One party is success-

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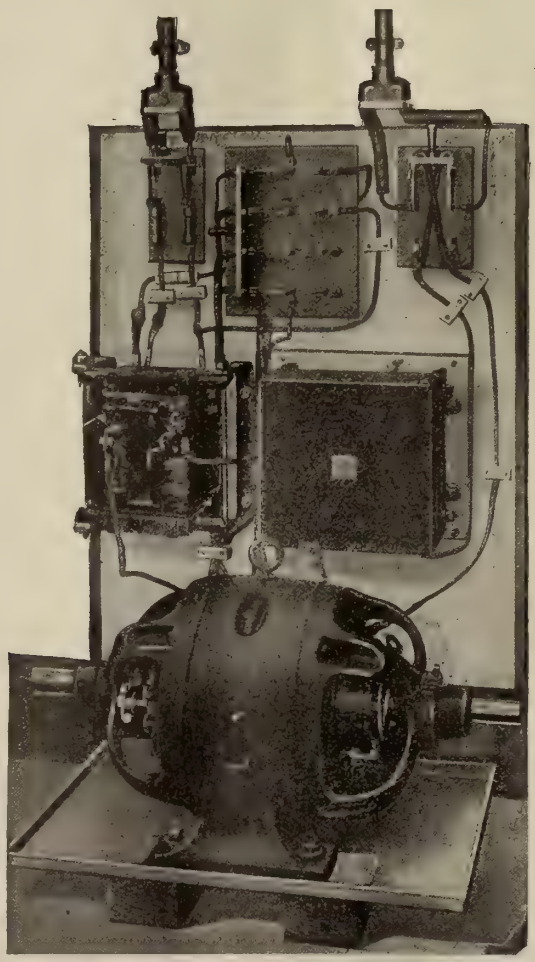

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ful in landing an eight-foot shark. The mouth is very large and can easily hold a man's leg.

San Antonio, Texas.—The machine gun corps of the militia test the efficiency of their guns on the rifle ranges of Fort Sam Houston.

Paris, France.—Members of the League of Patriots pay a tribute to the memory of Joan of Arc, and place a wreath of flowers on her statue.

London, England.—One thousand men of the Voluntary Training Corps are inspected in parade by Field Marshal Viscount French.

TRIANGLE FILM CORP.

THE PAYMENT (Ince—Five Parts—July 30).—The cast: Phyllis Page (Bessie Barriscale); Robert Reyburn (Charles Miller); Edith Reyburn (Katherine Kirkwood); Dick (William Desmond); Mr. Page (Thomas S. Guise); Mrs. Page (Gertrude Claire). Directed by Raymond B. West.

Phyllis Page is the daughter of a plodding mill-worker. There has just been a strike and, as usual, the strikers get the worst of it and go back to work until the next outbreak. Phyllis does not belong to this life where the best achievement is three meals a day and a place to sleep; she has ambitions. She wants to become a miniature painter. So she goes to New York.

Upon arriving in the city she soon learns that the plodders are not confined to a small mill town. She secures a place in a department store, and with the little saved from her scanty wages she studies art with an old professor quite as poverty-stricken as herself. He tells her she has real ability; and with a couple of years' training abroad unquestionably would win recognition.

Then she attracts the attention of Reyburn, a wealthy lawyer who chances into the store with his wife. He offers to send her abroad if he may work his will with her. And, as the price seems enough, she yields. Three years later, as the result of her studies abroad, she has become famous. Society flocks to her, and among the fashionables is Reyburn's wife.

Mrs. Reyburn forms an instant liking for the young artist and insists upon her coming to their home. Phyllis is strongly drawn toward the woman she has wronged, but tries to keep away. But Mrs. Reyburn insists, and she becomes a frequent visitor. Then Mrs. Reyburn tries to arrange a match between Phyllis and her handsome young brother; and sure enough, the young people fall in love.

Then Reyburn intervenes. "You are not the woman for him," he tells her. "If you marry him you will be cruelly deceiving him and my wife." Phyllis pleads for her happiness. "You'll tell!" she exclaims in sudden fear. He slowly shakes his head. "I won't tell, but you will."

THE HALFBREED (Fine Arts—Five Parts—July 30).—The Cast: Lo Dorman (Douglas Fairbanks); Teresa (Alma Reuben); Sheriff Dunn (Sam De Grasse); Curson (Tom Wilkinson); Winslow Wynn (Jack Brownlee); Jack Brace (George Beranger). Directed by Allan Dwan.

Lo Dormante, or "Sleeping Water"—called by white men Lo Dorman—is a halfbreed Indian. He has been raised by an old botanist who has a cabin in the Carquinez woods; but now that the old man is dead, Lo finds that white men will have nothing to do with him. So he goes to live in a hollow tree deep in the forest.

In the mining camp, close at hand, Winslow Wynn, a free-and-easy Baptist preacher, has arrived with his pretty daughter Nellie. Nellie is a butterfly, shallow and insincere; but half the male population of the town is in love with her. Even Lo is in love with her; and his interest is returned by Nellie in a way that leads him to hope that he may marry her.

Meanwhile, Teresa, a dance-hall girl who has stabbed her lover and is fleeing from justice, seeks refuge in the Carquinez woods and finds herself before the habitation of Lo. He takes her in and gives her shelter. To get a dress for her he begs one from Nellie. Wearing this dress, Teresa is seen by a suitor of Nellie and mistaken for her.

Nellie has a great curiosity to see the home of Lo, so takes the stagecoach from her home to the village at the other side of the wood. Descending at the border of the woodland, she ventures along the trail. She is seen by the suitor who previously took Teresa to be her; and convinced that Nellie is meeting Lo clandestinely in the woods, he goes home and tells her father the scandal. Lo has by this time found the insincerity of Nellie and the true worth of Teresa; but he saves Nellie's reputation in a thrilling sequence of scenes and wins his own happiness.

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METRO PICTURES CORP.

GOD'S HALF ACRE (Rolfe Photoplays, Inc.—Five parts—July 31).—The cast: Blossom (Mabel Tallaferro); Henry Norman (J. W. Johnston); Rose Norman, his wife (Helen Dahl); Bess Norman, his sister (Lorraine Frost); Perry Westley, his friend (Richard Neill); Prof. Sterling (John Smiley); Parker, Superintendent at Rainbow's End (Daniel Jarrett); Lucy, "the Dragon" (Miriam Hutchins). Scenario written by June Mathis. Directed by Edwin Carewe.

Henry Norman, a successful novelist, is engaged in writing his new book. He decides that he must delve into real life for his material, as his previous work has been too idealistic. The new book is about aged types, and his friend, Perry Westley, gives him an opportunity to live for a while at a home for the aged called "Rainbow's End." There is an excellent reason for Westley's sending him away from home. Westley is in love with Mrs. Norman, and is paying her attentions.

Ignorant of the true condition of affairs, Henry takes up his temporary residence at Rainbow's End. More interesting than all the aged types is the forlorn young maid-of-all-work, Blossom, who, scarcely more than a child in years, is old before her time. Henry laughingly calls her "The Little Old Young Lady." In her Henry finds the inspiration for his book. She tells him all about her aged charges, and aids him in gathering material. Another who feels the charm of the stranger is Lucy Hargreaves, the matron, commonly known as "The Dragon." In spite of her ugliness, she is determined to make him love her.

But Henry's thoughts are concerned only with his work. A letter brings him tickets from a playwright friend to attend the opening of a new play. He throws the tickets into the wastebasket, but seeing the wistful expression on Blossom's face he asks her to accompany him, intending to write a chapter on "The Little Old Young Lady in Society." She is overjoyed. Henry's wife and Westley are also at the premiere, and Rose Norman, seeing Blossom with her husband, decides that the time has come for her to run away with Westley. Blossom found a page of Henry's manuscript, in which a proposal of marriage is made to "The Little Old Young Lady." She thinks it is meant for her, and before saying good-night to him, she asks, innocently, "When are we going to be married?" Henry is obliged to tell her that he is already married. She creeps upstairs, to cry herself to sleep, when she is confronted by the angry "Dragon," who drives her out of the house.

Henry goes home, only to find that his wife and his false friend have eloped in an automobile which is shortly struck by lightning. Both are killed. Blossom takes refuge in God's Half Acre, an asylum for crippled children presided over by Cynthia Huckaby, and she helps Cynthia with the children. Time brings her an opportunity to save the life of Henry Norman's little son, and in this way Henry finds her again. He promises to make her over into a young young lady, instead of an old young lady, and then writes the last words of his new novel, "They lived happily ever after."

IVAN FILM PRODUCTIONS, INC.

THE FADED FLOWER (Six Parts—July) —The cast: Mary Hill (Rose Coghlan); Lillian (Marguerite Snow); Wilbur Mason (Arthur Donaldson); Anne (Alma Hanlon); Henry Parker (Edward Mackay). Written and directed by Ivan Abramson.

Wilbur Mason, an elderly millionaire widower, father of Anne, an only child, proposes to Lillian Hill, his stenographer, who accepts him, because of his declaration that he will devote his fortune to restoring the sight of her blind mother. Lillian, in the presence of Henry Parker, a struggling playwright, introduces Mason to her mother as her future husband. Parker, who thinks himself in love with Lillian, imagines his heart is broken. Mason, after the honeymoon, engages a renowned specialist whose operation upon Mrs. Hill is unsuccessful. Lillian now sadly realizes that her sacrifice was in vain. She becomes cold toward Mason.

Two years later Lillian and Anne meet Parker of whose great success they have read. Parker and Anne fall in love with each other. Lillian at Anne's suggestion, inviting him to call upon them. Parker does so hoping to meet Anne, but finds Lillian alone. Lillian gives Parker a rose from among those plucked for her that morning by Mason, who knows her love for them and who, unseen, witnessing her act, concludes that

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Lillian's love for Parker is the cause of her indifference toward him. His jealous rage becoming ungovernable he makes his presence known and orders Parker from the house, first tearing from the latter's coat the rose given him by Lillian. Mason thereafter repeatedly charges Lillian with being false to him and in love with Parker.

Parker meeting Anne, accompanies her to the gateway of her home, where she leaves him. Mason discovering him there alone believes that Parker has clandestinely met Lillian, whom he later upbraids, again thrusting the rose before her. Lillian, as the result of Mason's accusations, becomes grief stricken and ill. Despondent she leaves her husband's home and returns to her mother where she fades like roses in the autumn winds.

Mrs. Hill, fearing for her daughter's life, goes to Mason who is moved by her heart-broken and anguished appeal. He accompanies her, repentant and remorseful, to Lillian's bedside which he reaches in time to receive with her expiring breath the pardon for which he pleads and to hear the doctor pronounce her dead. Crazed with sorrow, scarcely hearing the doctor's words, Mason is about to lift the coverlet from Lillian's face when he is stricken with paralysis.

Later at his home he weeps in secret at sight of the now faded rose which to him has become a symbol of Lillian. Repenting his mistake, he bids Anne send for Parker and consents to their marriage. Troubled by his conscience, Mason's overwhelming woe permits him no rest, and he goes at dead of night to Lillian's burial place, carrying with him roses which in life she so dearly loved, which he tenderly places over her dust. "Lilian, my faded flower," he cries, "you died a martyr to my unfounded jealously. May your soul find peace in the Kingdom of Heaven."

WORLD-EQUITABLE.

MISS PETTICOATS (Peerless—Five Parts—July 31).—The cast: Agatha, Miss Petticoats (Alice Brady); Guy Hamilton (Arthur Ashley); Mrs. Sarah Copeland (Isabel Birwin); Rev. Ralph Harding (Robert Elliott); Hank (Johnny Hines); Mrs. Worth Courtleigh (Lila Chester); Captain Joel Stewart (Ed. M. Kimball). Written and directed by Harley Knoles.

Miss Petticoats, a young mill worker, lives with her grandfather. Her mother eloped with a French count who neglected and abused her and shortly after the birth of Miss Petticoats, died. Miss Petticoats' parentage is the subject of gossip in the village.

She stops a runaway and saves the life of wealthy Mrs. Copeland, who rewards her by giving her a position as secretary. Guy Hamilton, Mrs. Copeland's spoiled nephew, resents Miss Petticoats' entrance into the home, fearing she might share some of the inheritance which would otherwise be his. Mrs. Worth-Courtleigh, a young married woman who is in love with Guy, is jealous of the girl, fearing her power over Guy.

Guy is gradually attracted to Miss Petticoats and takes her about, making Mrs. Worth-Courtleigh very jealous. Mrs. Worth-Courtleigh spreads reports of the girl's parentage and her relations with Guy and Miss Petticoats is subsequently snubbed by all, and when she questions Guy, he makes an insulting proposal that they go to the city together. Mrs. Copeland, who alone stands by and believes in Miss Petticoats, denounces Guy for his infamy. Mrs. Worth-Courtleigh's husband learns through a letter of his wife's infidelity and after a scene, she and Guy leave together for the city.

Mrs. Copeland and Miss Petticoats leave together for France, where Miss Petticoats meets her paternal grandfather and is acknowledged by him just before his death, making her the heiress to his title and fortune.

Harding, a young minister who has been in love with her since childhood and who had preached the sermon that drove Guy and Mrs. Worth-Courtleigh from the village, because of their treatment of Miss Petticoats, had afterwards resigned his pulpit and devoted himself to social welfare work. He meets her again, but despite the fact that she is rich and popular, she is not happy, so he endeavors to interest her in his welfare work. Together they go to see Mrs. Worth-Courtleigh, who is dying, and she confesses her part in ruining Miss Petticoats and in weakening and demoralizing Guy.

Guy tries to renew friendship with Miss Petticoats, but she scorns him. Harding, who has loved her all the time, in spite of all that has been said against her, tells her of his love and they are married.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER (No. 6 of Series 2, "Strictly Private"—July 26).—Musty hunts wild horses in the bad lands of New Jersey, and by putting salt on one's tail, he catches a fine specimen. He sells it to a farmer after recommending the animal as an educated horse. But the animal refuses to stay in the stable in which it is locked, and breaks away to join the fascinating Musty. Now that Musty has a horse he begins to have ambitions. He wishes for a cabby's suit and a nice sea-going hack, and behold, who suddenly appears but the fairy tramp, Musty's guardian genius. The fairy's wand causes the wished-for raiment and vehicle to become Musty's.

At nightfall comes rest for the weary. Musty appropriates a stable over which is a room designed for human occupation. He retires in the latter, but awakens to find his trusty steed in bed with him. In answer to Musty's inquiries as to how he got there, the faithful animal shows how he rigged up a pully with a plow for a counter-weight. He descends to the ground floor in the same way and Musty soon has him in the harness.

Musty gets a slightly inebriated customer, whom he drives almost a quarter of a block to what he assumes is the customer's home. He carries him to the second floor, opens a door and pushes the customer through. The door, it seems, is a false door opening into space, and the customer falls to the ground. Consequently, when Musty comes out of the house he finds the man outside again. He repeats the operation several times, but finally becomes disgusted and hangs the alcoholic one on a telegraph pole, after accepting all his money as remuneration for his services.

When the horse finally becomes mutinous and balky, Musty has a brilliant idea and builds a fire under him. The horse moves all right, but only far enough to draw the cab over the flames. Then he balks again. But Musty is undismayed. From the recesses of his cab he fishes a fireman's suit and a hose and extinguishes the blaze. The horse finally starts, and when Musty reaches a convenient point of observation, he mounts to the upper deck of his sea-going hack and sweeps the horizon through his spyglass. While he is thus occupied, a careless autoist strikes the cab, carrying vehicle, horse and all out from under Musty and leaving our hero hanging in a tree. Musty, however, has had the presence of mind to grab the wireless apparatus attached to the hack, and as the picture fades sends out the call of "S. O. S!"

PARAMOUNT.

COMMON GROUND (Lasky—Five Parts—July 27).—The cast: The Kid (Marie Doro); Judge Evans (Thomas Meighan); James Mordant (Theodore Roberts); Doris Mordant, his daughter (Mary Mersch); Burke (Horace B. Carpenter); Mrs. Dupont (Florence Smythe); Housekeeper (Mrs. Lewis McCord); Jones (Dr. Keller).

The Kid, a product of the slums, is employed at an artificial flower factory as an expert "slipper-on." She possesses a monstrosity of a hat which is the envy of her companions wherever it appears, and the Kid loves it. Judge Evans, a young man of unapproachable character, takes up his residence in the tenement district in order to unearth the man at the head of the vice ring composed of social and political parasites. The man in reality is the father of Doris Mordant, a girl to whom Evans is engaged.

Realizing that he must "get" the Judge, or be ruined himself, Mordant, assisted by unscrupulous politicians, arranges a plot in which the Kid (whom the Judge has discovered in the tenement where he himself lives), evidently accosts a man on the street. She is taken into Judge Evans' court and, to prove his assertion that "there is some good in all of 'em"—the Judge tells the Kid to select five companions and he will send them all to his farm for three months. Mordant frames up a scheme to send with them a woman of the streets, and provides her with money and a camera. At the farm, the Kid discovers the girls plotting to secure a compromising picture of the Judge and the woman, but they persuade her to keep still by telling her they will "queer" Evans' engagement to Doris and then he will turn to her, and the Kid's love is so great, she finally acquiesces.

Following his trial and disgrace, the Judge falls ill and the Kid cares for him. He learns to love the child of the slums, and her devotion to him is as pitiful as it is sincere. The Kid believes the Judge is pining for Doris, and with her companions, whom she forces into telling the truth, goes to the District Attorney's office and before Mordant, Doris, Evans and others, makes a clean breast of the whole affair.

Evans' love for Doris is dead and he turns to The Kid, declaring his love. She is taken to the home of a competent woman for one year. Every month the Judge receives a photograph which shows the metamorphosis of both hat and girl. At the end of the year Evans goes to claim as his own the girl who saved him from ruin, and finds her the embodiment of refinement and simplicity.

V-L-S-E, Inc.

DEAR PERCY (Vitagraph—July 31).—The cast: Percy (Frank Daniels); Mrs. Casey (Mrs. Anderson); Stenographer (Alice Trevor). Written by Cyrus Townsend Brady. Directed by Charles Dickson.

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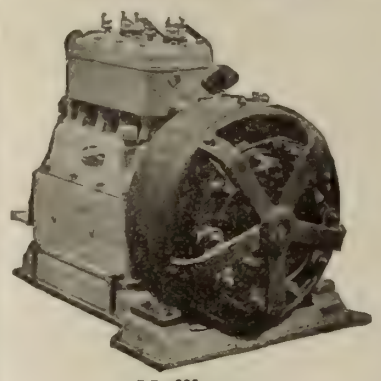

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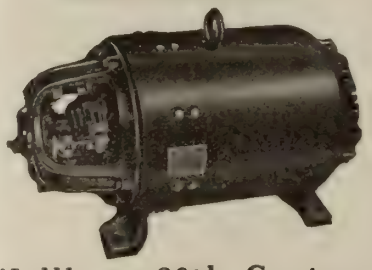

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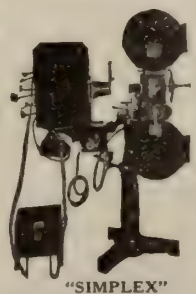

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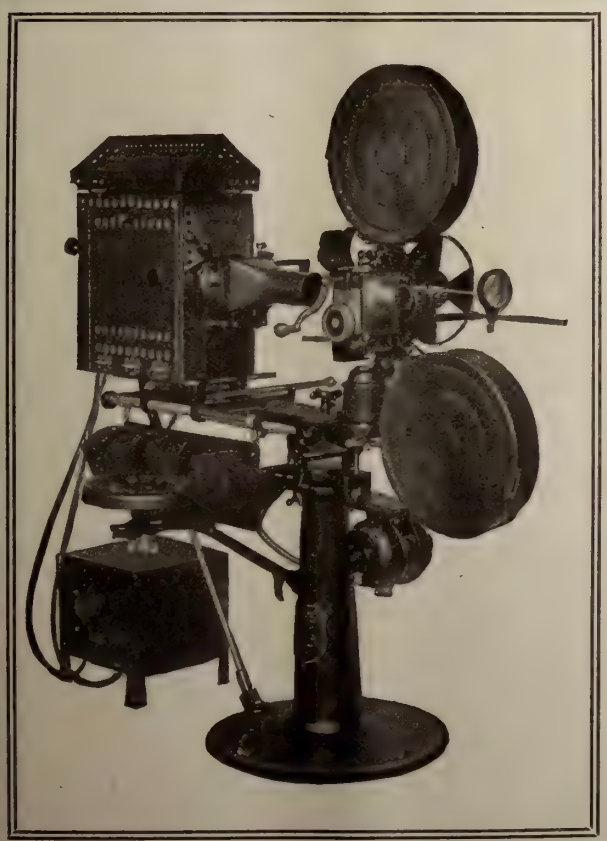

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Percy is an effeminite man. His wife is sick and tired of his gentleness and wishes that her husband was as strong as Casey, their next door neighbor, whose favorite pastime is beating up his defenseless wife. When Percy is injured in an automobile accident, the doctors have to resort to blood transfusion. The only person available, whose blood is fit to be transfused is Casey, and as Casey is willing, the transfusion takes place.

After the operation Casey is as meek as a lamb and Percy has inherited the cave man instincts of the Casey family. This pleases Percy's wife immensely, until he decorates her with a couple of black eyes, then she is not so well satisfied with her strong husband. A fortune descends on Percy. The fortune is encased in an iron safe and descends from the nineteenth floor of a building, alighting gently on Percy's noble brow. Blood transfusion is again deemed necessary by the physicians, but Percy's wife has had enough of the Casey blood and is perfectly satisfied to take her chances on his life.

HESPER OF THE MOUNTAINS (Vitagraph Five Parts—July 31).—The cast: Ann (Lillian Walker); Barnett (Donald Hall); Raymond (Evart Overton); Baker (Donald MacBride); Munro (Denton Vane); Kelly, a miner (Robert Gaillard); Nora, his wife (Rose E. Tapley); Mackay (Templer Saxe); Claire (Josephine Earle). Written by Hamlin Farland. Directed by Wilfrid North.

"But, Sis, father gave you the name of Hesper in honor of these Hesperean Mountains."

"Oh! call me Ann and let me forget these pesky mountains and everything connected with them."

This is just one of many similar conversations between Louis Rupert and his sister, whom we will call Ann. Since being forced, by the trend of circumstances, to leave her home in the East and come West with Louis, Ann had plainly shown her disapproval of the country, its customs and its rough men, who, in her mind, fell far below the cultured men of the East.

When Raymond, foreman at the ranch where she is stopping, is shot, Ann nurses him back to health, but after his recovery she treats him coldly. Seeing that his presence is distasteful to her, Raymond leaves to form a partnership with Kelly, an old miner, and try his luck at prospecting in Sky Town. Later, Ann goes to the same town in search of Louis, who followed the foreman. She begins to admire Raymond's character, but conceals her admiration, and when he ventures to propose marriage, refuses him.

The miners, under the leadership of Jack Munro, a reckless character, form a union and when the mine owners refuse to accede to their demands, go out on strike. On seeing Ann, Munro conceives a strong regard for her, and Ann is attracted to him. When she learns his true character, her opinion of Western men suffers another severe jolt, and she refuses to associate with him. Raymond, not in sympathy with the cause of the miners, refuses to join them, and his efforts to bring about arbitration between the miners and the owners are discouraged. After having attempted to arrest the ringleaders of the disturbance and having failed, the sheriff returns to town and starts organizing a posse to protect the mine owners' interest.

The strike is rapidly coming to a head, and when Raymond reiterates his refusal to join the strikers, they show their indignation by blowing up his shaft house, thus leaving him almost bankrupt. This comes at a time when he can least stand the loss, as he has just struck "pay dirt." Expectant of the arrival of the posse, Munro, a former West Point man, is constantly drilling the men, and gradually whipping them into some semblance of order. When the posse finally starts for Sky Town, the miners are well trained and equipped and able to withstand an attack from a formidable army. Raymond sees what tragic results a meeting of the two factions would produce, but is unable to prevent the battle, until Ann suggests kidnapping the leader, knowing that they will not continue without him. This Raymond and Kelly set out to do, after sending a hurry call to the Governor for the militia. Munro is subdued and thrown into an empty freight car, from which he manages to escape after some time, and rejoin his forces. At their head once more, Munro rallies his men, but just as the two armies are clashing, the troops are seen approaching and the terrified miners disperse. Disgusted with them, Munro, in a drunken fury, determines to fight them single-handed, and meets his death bravely facing a hail of bullets from the posse.

Louise gives Raymond enough money to start anew, and later when he proposes to her she accepts on condition that he call her Hesper instead of Ann.

THE LIGHT AT DUSK (Lubin—Five Parts—July 31).—The cast: Vladimir Krestovsky and Mr. Krest (Orron Johnson); Nataska (Mary Kennevan Carr); Mrs. Krest, his American wife (Sally Crute); Olga, his daughter (Hedda Kuszewski); Nicholas, Olga's sweetheart (Robert W. Frazer); Frances Farrel (Evelyn Terrill). Author, Anthony P. Kelly. Director, Edgar Lewis.

Vladimir Krestovsky, a Russian peasant of unusual physical and mental prowess, harkens to the call of America and, leaving his wife, Nataska, and his year-old baby, Olga, behind, makes the journey and secures work in the steel mills of Pittsburgh. From a position as a laborer, he finally works himself up to be one of the great financial factors of the world.

His wife in Russia has not heard from him for many years and knows nothing of his success. He shortens his name of Krestovsky to that of Krest. Then commits bigamy by marrying the daughter of one of the social leaders in the country. In the meantime, over in Russia, his daughter, Olga, has grown to womanhood. She is wooed and won by Nicholas, a kindly young Russian peasant. After the wedding, determined to seek their fortune in the new world, the three of them, Olga, Nicholas and Nataska, depart for America.

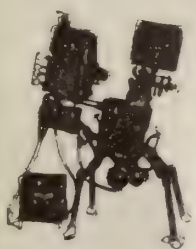
Krest's American wife dies. His mind, as he sits by her bedside, takes him back to the Street of Forgotten Days when he bid Nataska good-bye. The voice of conscience preys upon him and he endeavors to seek diversion in art. He purchases the original of Hoffman's famous painting of "Christ and the Rich Young Man." Arriving in America, Nicholas and Olga secure work in one of Krest's mills in Pittsburgh. They live with Nataska in a miserable tenement house. A baby is born to Olga, and she, in her weakened condition, returns to work. One day she is severely injured. Nicholas sits beside his wife. He realizes that with her death will also come the death of their offspring. A peasant from another part of the tenement urges Nicholas to appeal to the "Big Boss" Krest himself. Nicholas determines to do so and starts out.

In the meantime, Krest has arrived home. The painting has been hung, and he is puzzled as he studies the face of Christ; he wonders where he has seen it in real life. Without a storm has begun to gather, and far up on a distant hill, the stranger appears in a silhouette against the threatening sky. Slowly and peacefully he comes down into the house of Krest. To Krest's startled questions the Stranger replies that he is one who has come to show him the error of his ways. The Stranger takes Krest into the tenement house, shows him the living conditions of the people who work for him. Then the Stranger shows him into the home of Nicholas and shows him Olga and the baby both dead in bed. Then they go back to the home of Krest. On entering, Krest struck by the Stranger's manner and appearance, compares him to the figure of Christ in the painting, and the sub-conscious mind within him forces him to tell the Stranger that it seems he knew him in the long ago. Then the Stranger informs him that he did know him, and asks him if he cannot remember, centuries ago—and the scene goes back to Jerusalem. Krest is the reincarnation of the Rich Young Man, the Stranger is the same Christ, who, centuries ago, had urged the Rich Young Man to go sell all he had, give to the poor and to follow him, but the Rich Young Man could not think of giving up his immense wealth and had left Christ with the beggars.

Then the scene comes back to Krest's library. Christ, for the Stranger is Christ, then tells the penitent Krest that, though he did not heed him then, to heed him now, and he tells him that perhaps he did not understand him then, that he did not mean for him to sell everything he possessed, but rather that he should take that which he did not actually need and use to benefit his fellowmen. The Stranger makes the sign of the cross, and disappears.

In the meantime, Nicholas has been hastening to Krest's home. The storm breaks without and Krest awakens with a start. He crosses to the windows to shut them. Nicholas has arrived, but the butler refuses him admittance. The rain has drenched him and he stands there. Krest, who has crossed to shut the windows, peers at him. The sight of Nicholas, who looks so much like Christ, staggers Krest, who wonders if it has all been a dream, and watches Nicholas disappear into the storm. Realizing it is really a human being, he calls the butler and bids him bring Nicholas back. Krest questions him and then tells him that he is anxious to see conditions as they really are. He goes back with Nicholas to his home. On the way Krest secures a doctor to care for Olga, never suspecting that it is his own daughter and son-in-law whom he is benefiting.

Arriving at the house, the doctor and Nicholas cross to the bedside of Olga, who, much to Krest's relief, is still alive and has a chance of recovering. Krest notes the terrible living quarters of the people, and determined to investigate farther. He starts into the kitchen, where he comes face to face with his wife. Without a word, Nataska crosses to his side, and he takes her into his arms, and so the rejuvenation of Vladimir Krestovsky takes place.



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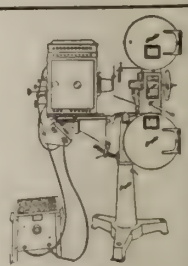

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MUSIC AND MUSICAL INSTRUMENTS.
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Deagan, J. C..... —
Harmo Pipe Organ Co.....1020
Seeburg, J. P., Piano Co..... 998
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G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 12—Men and Women (Three parts—Dr.). (Biograph—Reissue No. 63).
July 17—The Informer (Drama) (Biograph—Reissue No. 64).
July 18—By Man's Law (Two parts—Drama) (Biogoraph—Reissue No. 65).
July 24—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66).
July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama).

EDISON.

June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

July 5—Canimated Nooz Pictorial, No. 12 (Cartoon).
—A scenic subject on the same reel.
July 8—Power (Three parts—Drama).
July 11—The Private Officer (Two parts—Dr.). (Reissue).
July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy).
—A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon).
—A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).

KALEM.

July 3—Black Magic (No. 15 of the "Social Pirates"—Two parts—Drama—Last number).
July 4—The Peach Pickers (Comedy).
July 5—Notch Number Nine (Drama).
July 7—The Psychic Phenomenon Comedy).
July 8—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).
July 11—The Baggage Smashers (Comedy).
July 12—The Quack Quakers (Comedy).
July 14—The Wishing Ring (Comedy).
July 15—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series (Drama).
July 18—The Great Detective (Comedy).
July 19—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series—Drama).
July 25—Ham's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 1—The Heart Menders (Comedy).
Aug. 4—Peaches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

July 1—Edison Bugg's Invention (Comedy).
—Under a Barrel (Comedy).
July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
July 10—Otto, the Sleuth (Comedy).
July 11—The Half Wit (Two parts—Drama).
July 13—Expiation (Three parts—Drama).
July 15—Hang on Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).

SELIG.

July 8—Some Duel (Western—Comedy).
July 10—A Milk White Flag (Three parts—Comedy).
July 10—The Selig-Tribune, No. 55, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).
July 17—Selig-Tribune, No. 57, 1916 (Topical).
July 17—The Private Banker (Two parts—Dr.).
July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Conflict (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune, No. 60, 1916 (Top.).
July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Angelic Attitude (Comedy).

VIM FEATURE COMEDY.

July 19—The Connecting Bath (Comedy).
July 26—Will a Woman Tell? (Comedy).
Aug. 2—Hubby's Relatives (Comedy).
Aug. 9—The Tired Business Man (Comedy).

VIM.

July 14—The Great Safe Tangle (Comedy).
July 20—Aunt Bill (Comedy).
July 21—Help! Help! (Comedy).
July 27—The Heroes (Comedy).
July 28—What'll You Have? (Comedy).
Aug. 3—Human Hounds (Comedy).
Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).

VITAGRAPH.

June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy).
—The Head Waters of the Dalalven (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 10—The Better Woman (Three parts—Drama).

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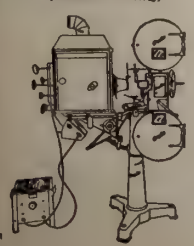

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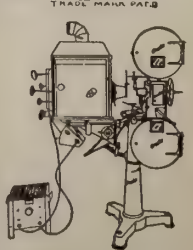


List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 12—Number 28 (Topical).
July 19—Number 29 (Topical).
July 26—Number 30 (Topical).
Aug. 2—Number 31 (Topical).
Aug. 9—Number 32 (Topical).

BIG U.

July 20—His Own Story (Drama).
July 27—Priscilla's Prisoner (Two parts—Dr.).
July 28—A Great Love (Drama).
Aug. 3—Redwood Lane (Drama).
Aug. 5—Tillie the Little Swede (Drama).
Aug. 6—The Captain of the Typhoon (Two parts—Drama).
Aug. 10—The Silent Man (Drama).

BISON.

July 8—The Committee on Credentials (Three parts—Drama).
July 15—The Human Pendulum (3 parts—Drama).
July 22—A Midwinter Madness (Two parts—Drama).
July 29—For the Love of a Girl (Two parts—Drama).
Aug. 5—Under the Lion's Paw (Two parts—Drama).
Aug. 12—Along the Malibu (Two parts—Dr.).

GOLD SEAL.

July 11—Nature Incorporated (Two parts—Comedy-Drama).
July 18—The Crystal's Warning (Three parts—Drama).
July 26—A Splash of Local Color (Two parts—Drama).
Aug. 1—The State Witness (Three parts—Dr.).
Aug. 8—Onda of the Orient (Three parts—Drama).

IMP.

July 7—The River Goddess (Comedy-Drama).
July 11—A Stranger in His Own Home (Com.).
July 14—The Little Gray Mouse (Two parts—Drama).
July 16—Two Seats At the Opera (Comedy).
July 21—Lee Blount Goes Home (Two parts—Drama).
July 23—No release this day.
July 27—Won by Valor (Drama).
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama).
Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama).
Aug. 6—The Finishing Touch (Drama).
Aug. 13—The Great Corona Race (Two parts—Drama).

JOKER.

July 8—An All-Around Cure (Comedy).
July 15—The Harem Scarem Deacon (Com.).
July 22—She Was Some Vampire (Comedy).
July 29—I've Got Yer Number (Comedy).
Aug. 5—Kate's Affinities (Comedy).
Aug. 12—She Wrote a Play and Played It (Comedy).

LAEMMLE.

July 9—No release this week.
July 13—No. 16 Martin St. (Two parts—Dr.).
July 16—Baseball Bill, No. 2, "Flirting with Marriage" (Comedy).
July 19—The Garden of Shadows (Two parts—Drama).
July 22—A Social Slave (Drama).
July 29—The Mask of Fortune (Drama).
Aug. 3—Partners (Two parts—Drama).
Aug. 9—A Knight of the Night (Drama).
Aug. 11—The Highway of Fate (Two parts—Drama).
Aug. 12—The Intruder (Drama).

L-KO.

July 9—Getting the Goods on Gertie (Comedy).
July 12—Ignatz's Icy Injury (Two parts—Comedy).
July 19—A Bold Bad Breeze (Comedy).
July 23—Spring Fever (Comedy).
July 25—Lizzie's Lingering Love (Three parts—Comedy).
July 30—No release this day.
Aug. 2—Dinty's Daring Dash (Two parts—Comedy).
Aug. 6—The Youngest in the Family (Com.).
Aug. 9—Unhand Me Villain (Two parts—Comedy).
Aug. 13—No release this day.

NESTOR.

July 14—No release this day.
July 17—Kill the Umpire (Comedy).
July 21—The Come-On (Comedy).
July 24—Art for Art's Sake (Comedy).
July 28—The Unexpected Scoop (Comedy).
July 31—Caught with the Goods (Comedy).
Aug. 4—No release this day.
Aug. 7—He Maid Me (Comedy).
Aug. 11—Some Medicine Man (Comedy).

POWERS.

July 6—The Janitor (Comedy).
July 8—"Sports of the Rajah in Mysterious India," as revealed by the Famous Dr. Dorsey Expedition (Educational).
July 13—Sammy Johnsin Gets a Job (Com—Cartoon).
—Mexican National History (Ditmars Educational).
July 15—No release this day.
July 20—The Devil Dancers of India (As seen by Dr. Dorsey) (Educational).
July 27—Jitney Jack and Gasolena (Comedy—Cartoon).
—Fighting Infantile Paralysis.
Aug. 3—Imperial India No. 3 (Educational).
Aug. 10—Ben, the Sailor (Manikin Comedy).
—Salmon from the Egg to the Table (Educational).

RED FEATHER PHOTOPLAYS.

July 10—The Heart of a Child (Five parts—Drama).
July 17—The Seekers (Five parts—Drama).
July 24—Temptation and the Man (Five parts—Drama).
July 31—From Broadway to a Throne (Five parts—Drama).
Aug. 7—The Mark of Cain (Five parts—Dr.).

REX.

June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama).
July 9—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama).
Aug. 11—By Conscience's Eye (Drama).

VICTOR.

July 18—The Gentle Art of Burglary (Com.).
July 20—The Belle and the Bell Hop (Two parts—Comedy).
July 26—Just a Few Little Things (Comedy).
July 30—The Latest in Vampires (Two parts—Comedy).
Aug. 1—A Society Sherlock (Comedy).
Aug. 4—When the Minstrels Came to Town (Two parts—Comedy).
Aug. 13—What Darwin Missed (Comedy).

UNIVERSAL SPECIAL FEATURE.

July 10—The Adventures of Peg o' the Ring, No. 11, "The Stampede" (Two parts—Drama).
July 17—The Adventures of Peg o' the Ring, No. 12, "On the High Seas" (Two parts—Drama).
July 24—The Adventures of Peg o' the Ring, No. 13, "The Clown (Two parts—Drama).
July 31—The Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama).
Aug. 7—The Adventures of Peg o' the Ring, No. 15, and Last "Brother and Sister" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

July 10—Love's Bitter Strength (Two parts—Drama).
July 13—Quicksands of Deceit (Three parts—Drama).
July 17—The Dancer (Two parts—Drama).
July 24—Pastures Green (Two parts—Drama).
July 27—Out of the Rainbow (Three parts—Drama).
July 31—The Dreamer (Two parts—Drama).
Aug. 3—The Madonna of the Night (Three parts—Drama).

BEAUTY.

July 2—The Gink from Kankakee (Comedy).
July 5—Billy Van Deusen Masquerader (Com.).
July 9—The Gink Lands Again (Comedy).
July 12—Two Slips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Germ Gem (Comedy).
Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).

CENTAUR.

July 1—A King o' Make Believe (Two parts—Drama).
July 8—The Good-for-Nothing Brat (Two part—Drama).
July 15—The Fool's Game (Two parts—Dr.).
July 22—The Ostrich Tip (Two parts—Drama).
July 29—The Haunting Symphony (Two parts—Drama).
Aug. 5—Fate's Decision (Two parts—Drama).

CUB.

July 7—A Merry Mix-up (Comedy).
July 14—The Heir of the E. Z. Ranch (Com.)
July 21—Jerry's Stratagem (Comedy).
July 28—The Masque Ball (Comedy).
Aug. 4—When Jerry Came to Town (Comedy).

GAUMONT.

July 5—See America First, No. 43, "Mobile, Ala." (Scenic).
—Kartoon Komics (Cartoon).
July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life, No. 10 (Mutual Film Magazine).
July 12—See America First, No. 44, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 16—Reel Life, No. 11 (Mutual Film Magazine).
July 19—See America First No. 45, "New Orleans, La." (Scenic).
—Kartoon Komics (Cartoon).
July 20—Gates of Divorce (Three parts—Dr.).
July 23—Reel Life, No. 12 (Mutual Film Magazine).
July 26—See America First, No. 46, "Crater Lake, Ore." (Scenic).
—Kartoon Komics (Cartoon).
July 30—Reel Life, No. 13 (Mutual Film Magazine).
Aug. 2—See America First, No. 47 (Scenic).
—Kartoon Komics (Cartoon).
Aug. 6—Reel Life, No. 14 (Mutual Film Magazine).

MUSTANG.

June 30—The Demon of Fear (Two parts—Drama).
July 7—The Taming of Wild Bill (Two parts—Drama).
July 14—Diamond Jim's Pardner (Two parts—Drama).
July 21—The Dyseptic (Two parts—Drama).
July 28—That Gal of Burke's (Two parts—Dr.).
Aug. 4—Sandy, Reformer (Two parts—Dr.).

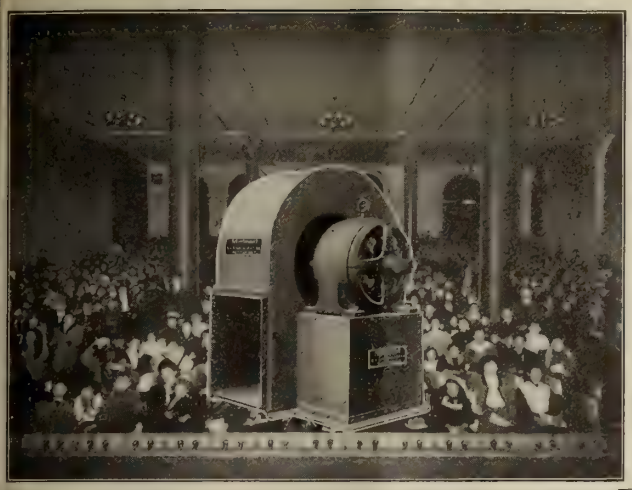
MUTUAL WEEKLY.

July 5—Number 79 (Topical).
July 12—Number 80 (Topical).
July 19—Number 81 (Topical).
July 26—Number 82 (Topical).
Aug. 2—Number 83 (Topical).

THANHOUSER.

June 13—Brothers Equal (Two parts—Drama).
June 15—The Window of Dreams (Three parts—Drama).

(*Mutual Releases continued on page* 1014.)



How Much Does It Cost You To Give Your Patrons Fresh Air?

An inefficient system of ventilation is a black eye to your theatre and your profits. The leading motion picture houses realize this fact. Many of those in the larger cities have already bettered their service and increased their patronage by installing

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Extra NET Profits For Your Theatre

$600 TO $3000 YEARLY

My Bank Book Says—

"The Butter-Kist Pop Corn Machine is doing fine. I would not be without one. It is clearing on an average of $3 (net) per day. Sold $11 Saturday."

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M. O. Moulden, Prop.
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You are actually losing $2 to $10 cold cash profit every day you open your theatre without this celebrated Butter-Kist Pop Corn Machine that runs itself. Make **two** profits from hundreds of people who pass or enter your theatre or stand outside waiting to get in.

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like scores of theatre managers and owners are doing **even in the smallest towns.** A small amount down brings this sensational money-maker. Balance soon paid from its earnings.

"LITTLE GOLD MINE" BOOK FREE!

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Address .....

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

(*Mutual Releases continued from page 1012.*)

MUTUAL MASTERPICTURES DE LUXE.

July 10—Dust (American—Five parts—Dr.) (No. 117).
July 13—Her American Prince (Five parts—Drama) (No. 118).
July 17—No release this day.
July 24—No release this day.

MUTUAL SPECIAL FEATURE.

July 24—The Secret of the Submarine, No. 10 (Two parts—Drama).
July 31—The Secret of the Submarine, No. 11 Two parts—Drama).
Aug. 7—The Secret of the Submarine, No. 12 (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

July 20—Doorsteps (Turner—Five parts—Dr.) (No. 120).
July 31—Judith of the Cumberlands (Signal—Five parts—Drama).
Aug. 3—Foiled in the Forest (American—Five parts—Drama).

VOGUE.

July 23—For Ten Thousand Bucks (Two parts—Comedy).
July 25—Jealousy a la Carte (Comedy).
July 30—Bungling Bill's Dress Suit (Comedy).
Aug. 1—Painless Extracting (Comedy).
Aug. 6—Title not yet announced.

Pathe Exchange, Inc.

ARROW.

July 17—Who's Guilty? No. 11, "The Lost Paradise (Two parts—Drama).
July 24—Who's Guilty? No. 12, "Weighed in the Balance" (Two parts—Drama).
July 31—Who's Guilty? No. 13, "The Goad of Jealousy" (Two parts—Drama).
Aug. 7—Who's Guilty? No. 14, "The Irony of Justice" (Two parts—Drama).

BALBOA.

July 24—The Grip of Evil, No. 2, "The Underworld" (Two parts—Drama).
July 31—Grip of Evil, No. 3, "The Upper Ten" (Two parts—Drama).
Aug. 7—Grip of Evil No. 4, "The Looters" (Two parts—Drama).

GOLD ROOSTER PLAYS

June 19—A Matrimonial Martyr (Five parts—Drama).
July 17—The Shadow of Her Past (Five parts—Drama).

PATHE.

July 17—Unfriendly Fruit (Comedy).
July 17—Home Sweet Home (Cartoon).
—The Caterpillar (Educational) (Colored).
July 24—Paper Parasols (Industrial).
—Ornate Pagodas (Picturesque China) (Scenic).
July 31—A Matrimonial Mixup (Comedy).
July 31—Losing Weight (Cartoon).
—Some Tropical Birds—Parrots (Colored—Educational).
July 31—Uncle Sam's Immigrants (Educational)
Aug. 7—Tokio, Capital of Japan (Scenic).
—Jumping Analyzed (Physical Culture—Educational).
Aug. 7—Florence Rose Fashions (A Day With Betty Young (Fashions).

PATHE NEWS.

July 19—Number 58, 1916 (Topical).
July 22—Number 59, 1916 (Topical).
July 26—Number 60, 1916 (Topical).
July 29—Number 61, 1916 (Topical).
Aug. 2—Number 62, 1916 (Topical).
Aug. 5—Number 63, 1916 (Topical).
Aug. 9—Number 64, 1916 (Topical).
Aug. 12—Number 65, 1916 (Topical).

ROLIN.

July 10—Luke Rides Roughshod (Comedy).
July 24—Luke Crystal Gazer (Comedy).
Aug. 7—Luke's Lost Lamb (Comedy).

Miscellaneous Releases.

BLUEBIRD PHOTOPLAYS, INC.

July 24—The Silent Battle (Five parts—Dr.).
July 31—The Secret of the Swamp (Five parts—Drama).
Aug. 7—Love's Lariat (Five parts—Drama).
Aug. 14—Bettina Loved a Soldier (Five parts—Drama).

EMERALD M. P. CO.

June 26—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

EVA TANGUAY FILMS.

July—Energetic Eva (Five parts—Comedy).

FOX FILM CORPORATION.

June 19—A Woman's Honor (Five parts—Dr.).
June 26—The Man from Bitter Roots (Five parts—Drama).
July 3—Ambition (Five parts—Drama).
July 10—A Tortured Heart (Five parts—Dr.).
July 17—Caprice of the Mountains (Five parts—Drama).

THOMAS H. INCE.

July—Civilization (Drama).

INTERNATIONAL FILM SERVICE, INC.

July 18—Hearst-International News Pictorial No. 57, 1916 (Topical).
July 21—Hearst-International News Pictorial, No. 58, 1916 (Topical).
July 24—The Mysteries of Myra, No. 14, "Suspended Animation" (Two parts—Drama).
July 25—Hearst-International News Pictorial, No. 59, 1916 (Topical).
July 28—Hearst-International News Pictorial, No. 60, 1916 (Topical).
July 31—The Mysteries of Myra, No. 15 (Two parts—Drama).
Aug. 1—Hearst-International News Pictorial, No. 61, 1916 (Topical).
Aug. 4—Hearst-International News Pictorial, No. 62, 1916 (Topical).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).
July—The Faded Flower (Drama).

KEMBLE FILM CORPORATION.

July—The Zeppelin Raids on London and the Siege of Verdun (Topical).

LEWIS J. SELZNICK PRODUCTIONS, INC.

July—The Common Law (Drama).

METRO PICTURES CORPORATION.

July 3—A Virginia Romance (Quality—Two parts—Drama) (Special release).
July 3—Love Me, Love My Dog (Rolma—Comedy).
July 10—The Quitter (Rolfe—Five parts—Drama).
July 10—Taking a Rest (Comedy).
July 17—The River of Romance (Yorke—Five parts—Drama).
July 17—His Birthday Gift (Rolma—Comedy).
July 24—The Child of Destiny (Columbia—Five parts—Drama).
July 24—His First Tooth (Comedy).
July 31—God's Half Acre (Rolfe—Five parts—Drama).
July 31—Microbes (Rolma-Comedy).

PARAMOUNT PICTURES CORPORATION.

July 20—Under Cover (Famous Players—Five parts—Drama).
July 24—An International Marriage (Morosco Five parts—Drama).
July 27—Common Ground (Lasky—Five parts—Drama).
July 31—Hulda of Holland (Famous Players—Five parts—Drama).
Aug. 3—Little Lady Eileen (Famous Players—Five parts—Drama).
Aug. 7—A Woman in the Case (Famous Players—Five parts—Drama).
Aug. 10—The House of the Golden Windows (Lasky—Five parts—Drama).
Aug. 14—The Stronger Love (Morosco—Five parts—Drama).
Aug. 17—Public Opinion (Lasky—Five parts—Drama).
Aug. 21—Rolling Stones (Famous Players—Five parts—Drama).
Aug. 24—When Shadows Fall (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

July 13—28th release, "The Wild and Wooly West" (Cartoon—Comedy).
July 20—29th release, "Colonel Heeza Liar's Courtship" (Cartoon—Comedy).
July 27—30th release, "Bobby Bumps and the Detective Story" (Cartoon—Com.).
Aug. 3—31st release, "In Lunyland" (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

July 24—The Real Bohemia (Scenic).
July 31—Picturesque Prague (Scenic).
Aug. 7—From Carlsbad to Moravia (Scenic).
Aug. 14—28th release, "In Innsbruck, Capital of the Austrian Tirol" (Scenic).
Aug. 21—29th release, "In South Tirol, the Italina Corner of Austria" (Scen.).

C. POST MASON.

July—The Wonder City of the World, Greater New York by Day and Night (Three parts—Scenic).

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE FROHMAN AMUSEMENT CORP.

July 15—Jaffery (Drama).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

July 26—Casey's Servants (Comedy).
Aug. 2—Jerry, the Janitor (Episode 1—Com.).
Aug. 9—Jerry, the Janitor (Episode 2—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of June 18:
His First False Step (Keystone—Two parts—Comedy).
Bedelia's Bluff (Keystone—Two parts—Comedy).
Releases for week of June 25:
His Wild Oats (Keystone—Two parts—Comedy).
The Waiters' Ball (Keystone—Two parts—Comedy).
Releases for week of July 23:
Stranded (Fine Arts—Five parts—Drama).
The Captive God (Ince—Five parts—Dr.).
Releases for Week of July 30:
The Half-Breed (Fine Arts—Five parts—Drama).
The Payment (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.
(*Releases for Thirteenth Week.*)

July 17—His Leading Lady (Rancho—Drama).
July 17—The Love Doctor (Gayety—Comedy).
July 17—The Springtime of Love (Lily—I.r.).
July 18—Their Frontier Wives (Utah—Dr.).
July 18—The Terrible Turk (Jockey—Comedy).
July 18—The Grenville Code (Supreme—Dr.).
July 19—The Redemption (Buffalo—Two parts—Drama).
July 19—The Noble Sacrifice (Supreme—Dr.).
July 20—The Call of the Desert (Hiawatha—Drama).
July 20—Fifty-Fifty (Judy—Comedy).
July 20—The Brand of Shame (Sunset—Dr.).
July 21—Whom God Hath Joined (Puritan—Two parts—Drama).
July 21—Make-Up and Marriage (Jockey—Comedy).
July 22—The Slumbering Memory (Buffalo—Two parts—Drama).
July 22—Love's Awakening (Sunset—Drama).
July 23—The Accusing Conscience (Puritan—Two parts—Drama).
July 23—Love and Overalls (Gayety—Com.).
—Borrowed Finery (Gayety—Comedy).
(*Releases for the Fourteenth Week.*)
July 24—The Black Mask (Rancho—Drama).
July 24—Guilty Neighbors (Hippo—Comedy).
July 24—Shadows of Doubt (Supreme—Dr.).
July 25—Their Frontier Wives (Utah—Drama).
July 25—The Terrible Turk (Jockey—Comedy).
July 25—The Greenville Code (Supreme—Dr.).
July 26—The Honor of the Tribe (Buffalo—Two parts—Drama).
July 26—Stringing Them Along (Judy—Com.).
July 27—The Call of the Desert (Hiawatha—Drama).
July 27—Fifty-Fifty (Judy—Comedy).
July 27—The Brand of Shame (Sunset—Dr.).
July 28—An Indian Maid's Vengeance (Buffalo—Two parts—Drama).
July 28—The House on the Hill (Supreme—Drama).
July 29—The Man Who Came Back (Rancho—Drama).
July 29—The Stolen Jewels (Sunset—Drama).
July 29—Wife's Frame-Up (Gayety—Comedy).
July 30—Treachery of the Red Man (Buffalo—Two parts—Drama).
July 30—Life's Lottery (Sunset—Drama).

WORLD-EQUITABLE.

July 24—Paying the Price (Paragon—Five parts—Drama).
July 31—Miss Petticoats (Peerless "Brady Made"—Five parts—Drama).
Aug. 7—A Woman's Way (Peerless—"Brady Made"—Five parts—Drama).
Aug. 14—The Summer Girl (Peerless—Five parts—Drama).
Aug. 21—"B" (Paragon—"Brady-Made"—Five parts—Drama) (title subject to change).

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This Basic Patent is for Sale!

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 984, 986.)

(*Continued from page* 1014.)

V-L-S-E, INC.

July 3—Selig Athletic Feature Film Series No. 1 (Sports).
July 3—The Conflict (Vitagraph—Five parts—Drama).
July 3—Kernel Knutt and High Shoes (Vitagraph—Comedy).
July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).
July 10—Kernel Knutt, the Piano Tuner (Vitagraph-Comedy).
July 17—Selig Athletic Feature Film Series No. 2 (Sports).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 24—Selig Athletic Feature Film Series No. 3 (Sports).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Dear Percy (Vitagraph—Comedy).
July 31—Selig Athletic Feature Film Series No. 4 (Sports).

GEORGE KLEINE.

July 3—Gloria's Romance, No. 7, "The Harvest of Sin" (Two parts—Drama).
July 5—The Mishaps of Musty Suffer, Series 2, No. 3, "While You Wait" (Comedy).
July 10—Gloria's Romance, No. 8, "The Mesh of Mystery" (Two parts—Drama).
July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9, "The Shadow of Scandal" (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11 (Two parts—Drama).
Aug. 7—Gloria's Romance, No. 12 (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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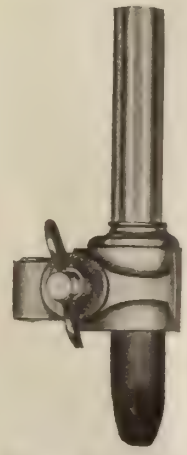

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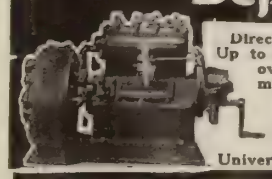

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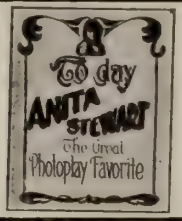

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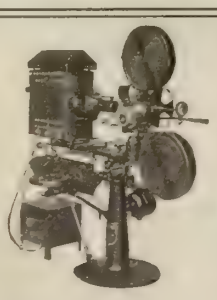

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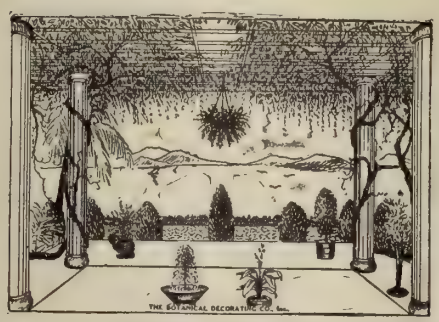

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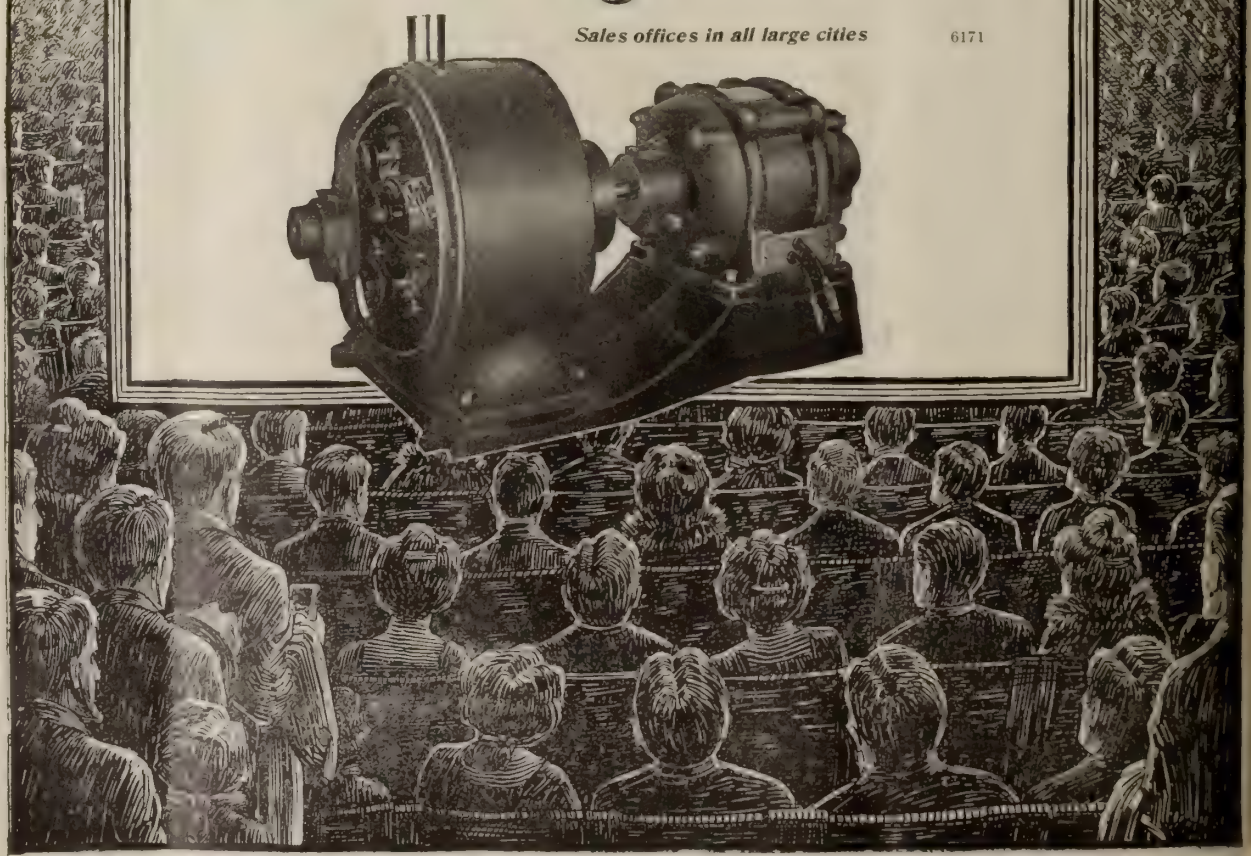

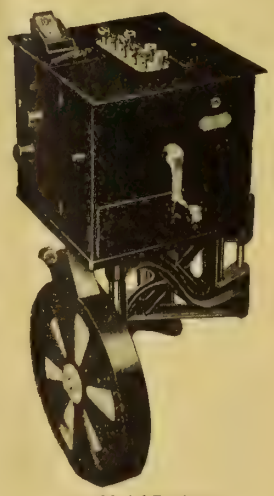

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This letter is an unsolicited expression of my opinion of your products, and wishing you continued success, I beg to remain,

Yours very truly,
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MOVING PICTURE WORLD

THE FILM INDEX

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THE FROHMAN AMUSEMENT CORPORATION'S PRODUCTION

JAFFERY

By WILLIAM J. LOCKE

"A PERFECTLY BUILT MARVEL
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Directed by

GEORGE IRVING

This play has been selected by

WILLIAM RANDOLPH HEARST

as the

First Feature Release of the International Film Service

How the Reviewers confirmed Mr. Hearst's Selection

MOVING PICTURE MAIL

. . . it must require an enormous amount of confidence for a director to set out in the face of many failures deliberately to screen another Locke novel—one, too, which presents more difficulties than did the others, and which is really in many ways a more delicate and fragile piece of work.

Director George Irving, however, had, besides this self-confidence, a thorough understanding of technicalities, a knowledge of dramatic construction, and a well developed sense of the beautiful. One learns these things about the director from viewing his picture.

And so we are glad of his self-confidence and we congratulate him on his picture.

All the delicacy, all the humanity, all the appeal and all of the interest possessed by the original story are transferred to the screen here without any visible loss. The finished whole is a perfectly built marvel of photographic art. It is one of the finest pictures in months; we would be scarcely exaggerating if we said it was the very finest. A long search through the memory might bring to light one or two which equaled it, but we sincerely doubt if it could bring out any which surpassed it.

The story is told in a direct, easy way; situations are built up carefully and by admirable degrees; there is no suddenness, no carelessness, no haste in its telling. No scene is undeveloped, and none is over emphasized. The big moments make one gasp for breath, the smaller moments enthrall one by their sheer beauty of direction, acting and setting. The settings in every scene are perfectly suited to the action and impressive in themselves. The few spectacular scenes in the play are splendidly handled. The photography is of the very best.

Altogether a picture very much out of the ordinary; a picture which will please the most critical; a picture which will fill houses; a picture of which its makers can be proud.

MOTOGRAPHY

The somewhat difficult feat of doing justice to the work of William J. Locke in picturizing one of his novels has been accomplished by George Irving, who directed the production of "Jaffery" for the Frohman Amusement Corporation. "Jaffery" is a delightful enough novel to have become one of the most popular products from Mr. Locke's gifted pen and to succeed in imbuing a screen play with its charm is to make a motion picture of broad appeal and distinct merit.

To begin with, the producers approached the rather ambitious attempt to picturize "Jaffery" judiciously, intelligently. C. Aubrey Smith was engaged for the title role, the work of scenariolizing the book was placed in the very competent hands of Anthony Kelly and Mr. Irving apparently was given a free rein to do everything he deemed necessary. The result of this is that the Frohman Amusement Corporation now offers a vastly attractive picture. . . .

MOVING PICTURE WORLD

"Jaffery"

Excellent Adaptation of Locke Novel Is Made by the Frohman Amusement Corporation.

Reviewed by Lynde Denig

Appropriately cast in every role, flawlessly staged to create the atmosphere of one of William J. Locke's most popular novels and directed with rare skill by George Irving, "Jaffery" occupies a certain place among the best of current productions. It is the type of picture that exhibitors want but seldom find—a picture with a story that is not insipid, yet instead of depending upon abnormal sex relationships, possesses charm and romance and leaves an unquestionably wholesome impression. Several of Locke's works have been treated successfully on the screen, but in no instance has the spirit of the author been more completely realized. . . .

DRAMATIC MIRROR

Closely following the plot of the Locke novel from which it is derived, the film version of "Jaffery" is in every way a notable screen achievement. The action is swift, and at no stage does the picture drag or lose its interest. An excellent cast, capable directing, and clearly defined, artistic, photography form a combination which entitles the production to rank with the best. . . . The picture from first to last is unusually attractive and merits a hearty reception by film patrons. P.

MOVING PICTURE NEWS

. . . They are intensely human narratives, and this same description applies to "Jaffery," the picture, produced under the direction of George Irving.

"Intensely human narrative" calls for careful production, accurate settings and a good cast; these have all been provided, and the net result is a film of more than usual importance. The cast includes such prominent and capable people as C. Aubrey Smith, Florence Deshon, Eleanor Woodruff, Paul Doucet, Ben Hendricks, and, by no means least, George Irving, himself. . . . All in all, an elaborate production has been provided, considerations of trouble and expense evidently have not weighed heavily.

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GOD'S HALF ACRE

A METRO wonderplay in Five Acts that constitute the year's best production
Directed by the Great
EDWIN CAREWE

Released on the Metro Program - Aug. 7th.

METRO TRAVELOGUE

The completing link in the 100% METRO Program

The Wonders of All the World

Each week is better than the one that went before.

Ask your exchange to show you number five and number six.

and the most absorbing novelties from the four corners of the earth

METRO COMPLETE PROGRAM { *A Big Feature* *A Supreme Comedy* *A Superb Travelogu*

B.S.MOSS

PRESENTS

"IN THE HANDS OF THE LAW"

BY

WILLIAM O'H. HURST

A Terrific Indictment of the Evils of Circumstantial Evidence

Will Create More Comment and Discussion in Every Community Than Any Photodrama of the Decade

The Screen Play that Stirred Up New York's Police Department and State Legislature

PRODUCED BY HORKHEIMER BROS.

Also Now Ready on the "One-A-Month" States-Rights Basis

"Boots and Saddles"
Eugene Walter's Masterwork

"The Power of Evil"
A Powerful Presentation of a Modern Menace

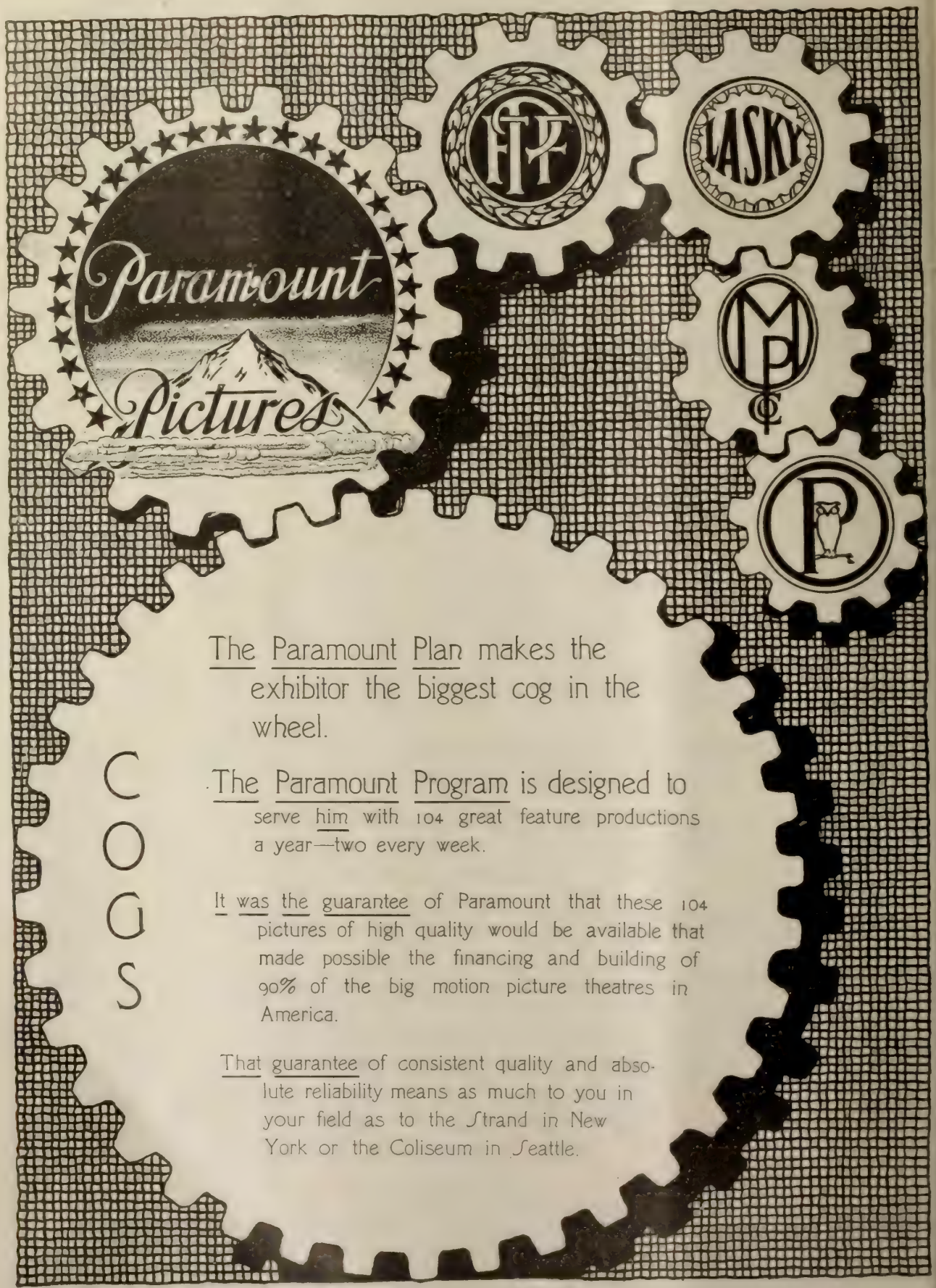
"The Woman Redeemed"
A Girl's Soul Laid Bare

"One Hour"
Sensational Sequel to Elinore Glyn's Greatest Work and—"One Day"

"THE PICTURES PRE-EMINENT"

729 Seventh Avenue, at Forty-ninth Street
New York City

MOSS FILMS



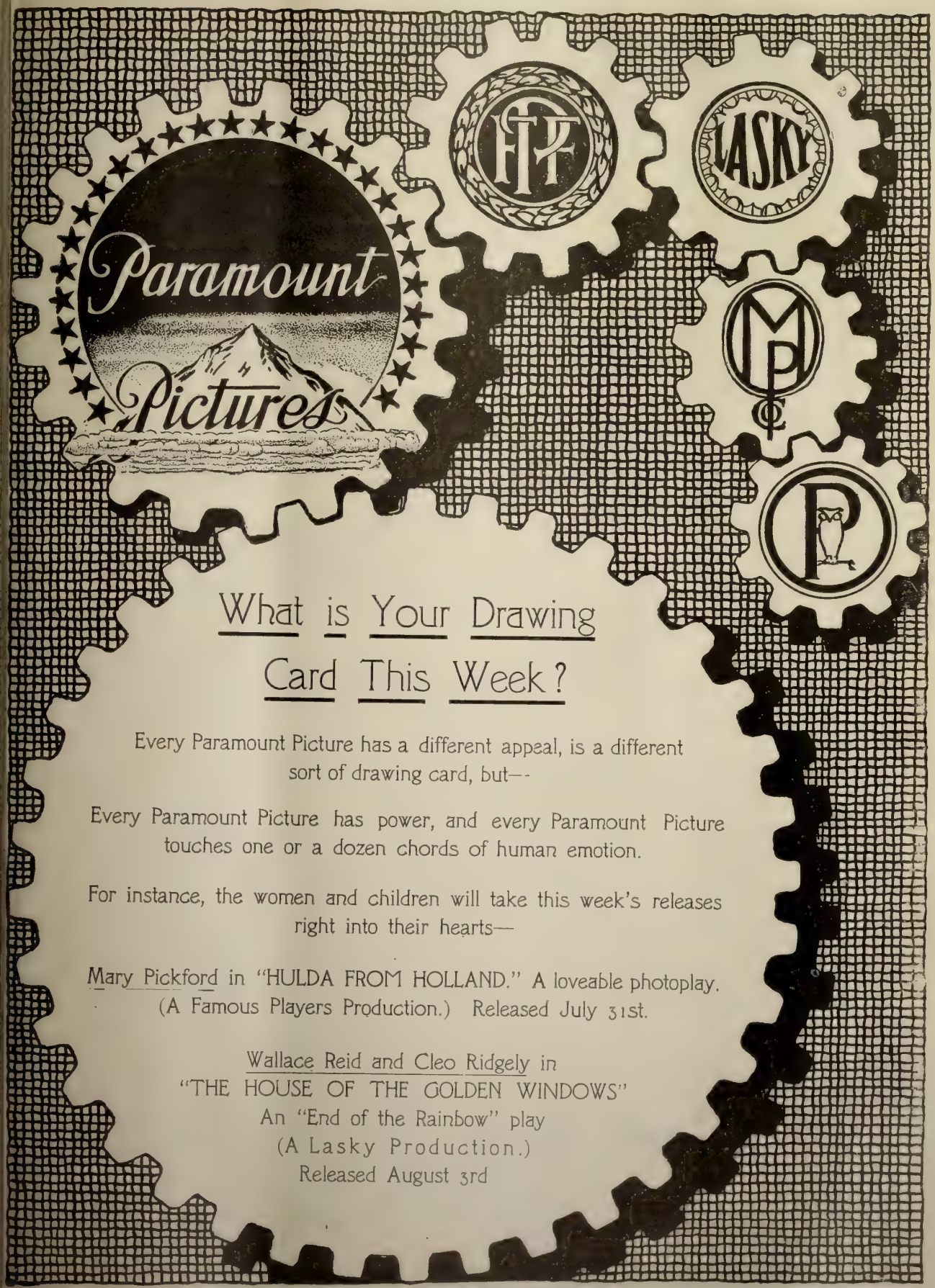
COGS

The Paramount Plan makes the exhibitor the biggest cog in the wheel.

The Paramount Program is designed to serve him with 104 great feature productions a year—two every week.

It was the guarantee of Paramount that these 104 pictures of high quality would be available that made possible the financing and building of 90% of the big motion picture theatres in America.

That guarantee of consistent quality and absolute reliability means as much to you in your field as to the Strand in New York or the Coliseum in Seattle.



What is Your Drawing Card This Week?

Every Paramount Picture has a different appeal, is a different sort of drawing card, but--

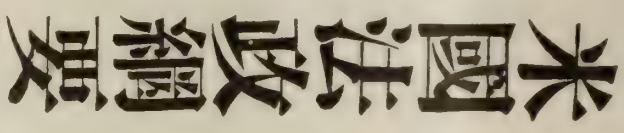
Every Paramount Picture has power, and every Paramount Picture touches one or a dozen chords of human emotion.

For instance, the women and children will take this week's releases right into their hearts—

Mary Pickford in "HULDA FROM HOLLAND." A loveable photoplay. (A Famous Players Production.) Released July 31st.

Wallace Reid and Cleo Ridgely in
"THE HOUSE OF THE GOLDEN WINDOWS"
An "End of the Rainbow" play
(A Lasky Production.)
Released August 3rd

PARAMOUNT PROGRAM



"Climb Yet a Story Higher"

That is what Lao Tze, the ancient Chinese philosopher, said.

What was true in China in 604 B. C. is true in the United States in 1916.

Famous Players-Lasky Corporation intends to "CLIMB YET A STORY HIGHER!"

FAMOUS PLAYERS —

485 FIFTH AVENUE

ADOLPH ZUKOR
PRESIDENT

JESSE L. LASKY
VICE-PRESIDENT

PARAMOUNT PROGRAM

From their first appearance on the screen the Famous Players-Lasky trademarks predicted a greater future for the motion picture industry.

These trademarks have always remained faithful to the highest principles and the greatest dignity of the silent drama.

Year after year they have represented greater advancements in the photoplay art.

Today their combined strength on the Paramount Program predicts a still greater future for the motion picture industry.

LASKY CORPORATION

NEW YORK CITY

SAMUEL GOLDFISH
CHAIRMAN OF BOARD

DANIEL FROHMAN, CECIL B. DEMILLE } PRODUCING MANAGERS

Oliver Morosco

PRESENTS

VIVIAN MARTIN IN

"THE STRONGER LOVE"

RELEASED AUGUST 14TH

PRODUCED BY

The Oliver Morosco Photoplay Co.

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

PARAMOUNT PICTURES

Everybody Loves a Cartoon

Honest Laughter

PARAMOUNT-BRAY

Animated Cartoons

What is the greatest delight of the growing boy and girl?

A Cartoon

What is it that tickles the ribs of the tired business man and makes him forget his troubles?

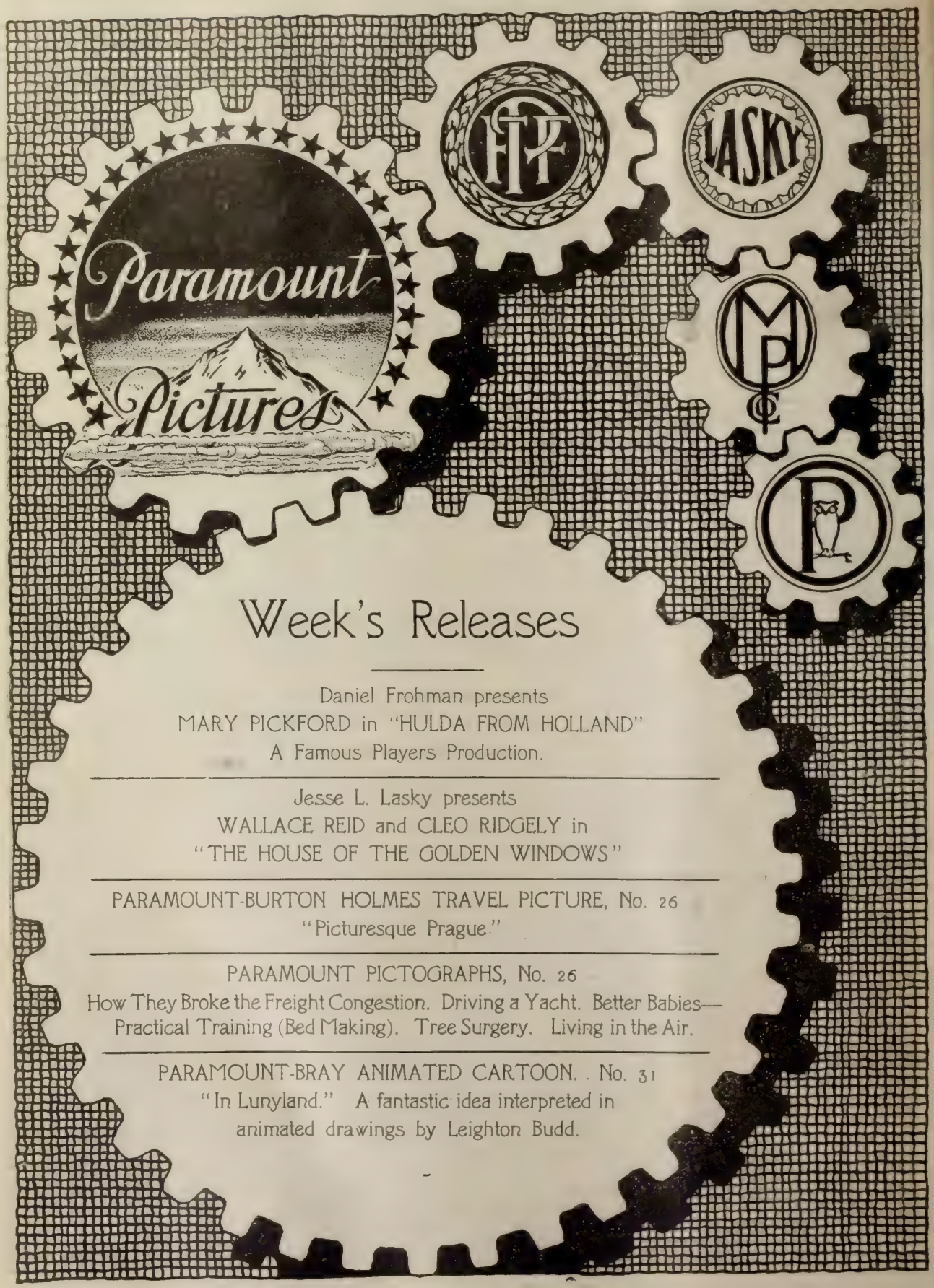
A Cartoon

Put Paramount-Bray Animated Cartoons on your program and please everybody.

Let Your Patrons

"Laugh and Be Unashamed"

Paramount Pictures



Week's Releases

Daniel Frohman presents
MARY PICKFORD in "HULDA FROM HOLLAND"
A Famous Players Production.

Jesse L. Lasky presents
WALLACE REID and CLEO RIDGELY in
"THE HOUSE OF THE GOLDEN WINDOWS"

PARAMOUNT-BURTON HOLMES TRAVEL PICTURE, No. 26
"Picturesque Prague."

PARAMOUNT PICTOGRAPHS, No. 26
How They Broke the Freight Congestion. Driving a Yacht. Better Babies—Practical Training (Bed Making). Tree Surgery. Living in the Air.

PARAMOUNT-BRAY ANIMATED CARTOON. . No. 31
"In Lunyland." A fantastic idea interpreted in animated drawings by Leighton Budd.

Just tell them that Beatrice Fairfax is coming!

That's all you need to do. Every man, woman and child knows that Beatrice Fairfax is the friend and adviser of forlorn lovers.

The Big Sister of All True Lovers

They will fill the house when they learn that Beatrice Fairfax is to appear on the screen—that all she has learned of human love and romance—of jealousy and longing—is to be featured in a series of picture plays.

Every episode complete in itself.

Grace Darling—the star with a face as delicate and beautiful as a flower—plays the part of Beatrice Fairfax; and Harry Fox, celebrated comedy star, is Jimmy Barton.

International Film Service

Presents

BEATRICE FAIRFAX

with Grace Darling & Harry Fox

Millions Read

BEATRICE FAIRFAX

Every Day
In Forty-six Newspapers

Don't Fail to Book This Thrilling Feature Series

"The Story of the Missing Watchman"

is the first episode of the Beatrice Fairfax series.

It is a story full of zip and action—thrills and romance. It will be followed the week after by "The Story of the Jealous Wife."

Backed by a gigantic publicity campaign, this new feature series is going to make a national hit. Get hitched up to this coming success! Now is the time.

INTERNATIONAL FILM SERVICE, Inc.
729 Seventh Ave., New York

BRANCHES:

NEW YORK—7th Avenue at 49th St.
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BOSTON—69 Carver Street
ATLANTA—146 Marietta St.
LOS ANGELES—912 So. Olive St.
SAN FRANCISCO—280 Golden Gate Ave.
PHILADELPHIA—1335 Vine St.
WASHINGTON—712-11th St., N. W.
PITTSBURGH—938 Penn Ave.
ST. LOUIS—3313 Olive St.

FAMOUS STAR ATTRACTIONS

THE NEW ALL-STAR POLICY

of the Mutual Film Corporation decided upon at the recent annual meeting of the directorate is being carried out as rapidly as the production of A-1 high class features will allow.

The following schedule of releases is now definitely arranged and new stars will be added as fast as suitable vehicles for their successful exploitation have been staged.

Week of August 7th.	**HENRY E. DIXEY** **FRANK MILLS**	
Week of August 14th.	**NAT GOODWIN** **FLORENCE TURNER**	See 1
Week of August 21st.	**KOLB and DILL** **And Another New Star Attraction**	See 2
Week of August 28th.	**HELEN HOLMES** **WILLIAM RUSSELL**	See 3 See 4
Week of September 5th.	**MARY MILES MINTER** **And Another New Star Attraction**	See 5
Week of September 11th.	**RICHARD BENNETT** **And Another New Star Attraction**	See 6

1—Third of the FLORENCE TURNER Series of Six 5-act dramas
2—First of the KOLB AND DILL Series of Six 5-act Comedies
3—Fourth of the HELEN HOLMES Series of Five 5-act Dramas
4—Fourth of the WILLIAM RUSSELL Series of Eight 5-act Dramas
5—First of the MARY MILES MINTER Series of Six 5-act Dramas
6—First of the RICHARD BENNETT Series of Four 5-act Dramas

POINTS TO REMEMBER:

TWO WELL KNOWN STARS of unquestionable genius and box office value offered each week in plays especially selected to present them at their best.
TWO STARS in new series of high class features added from time to time as other series are completed.
Superior one, two and three reel subjects—short story dramas and clever new-idea comedies—staged as special pictures for high class audiences to complete the daily feature program.

Mutual Film Corporation

John R. Freuler, President

FRANK MILLS

YOU KNOW

ARRANGE NOW WITH YOUR

RELEASED THE WEEK OF AUGUST 7TH

THE HOUSE

DRAMATIZED BY JAMES ORMONT FROM FREDERICK CHAPIN'S

Sensational Story of a Divorc
which separates a Sister and Brother
meet as strangers in the Gambling Palace cond
ed in secret by their Mother – a Beautiful Wor
who sees her innocent Daughter placed in the s
mistaken position which caused her own life trag

Produced by RIALTO FILM, INC.

Distributed by the MUTUAL FILM CORPORATION

FAMOUS STAR ATTRACTIONS

THESE STARS

MUTUAL EXCHANGE TO BOOK THEM IN

IN FIVE INTENSELY DRAMATIC ACTS

OF MIRRORS

STAGED BY MARSHALL FARNUM

A Powerful Problem Play, magnificently produced with an exceptionally strong cast including

BLISS MILFORD, LILLIAN KEMBLE
J. FRANK GLENDON, HARRY SPINGLER, RUDOLPH CAMERON
RUNA HODGES *and* JACK CURTIS

Supporting the Eminent Actor

FRANK MILLS

BLISS MILFORD

HEADLINE ACTS THAT WILL PACK YOUR HOUSE!

HENRY E. DIXEY & MABEL MONTGOMERY

HENRY E. DIXEY & MILLICENT EVANS

HENRY E. DIXEY & GLADDEN JAMES

HENRY E. DIXEY, MABEL MONTGOMERY & GLADDEN JAMES

HENRY E. DIXEY, MILLICENT EVANS & MABEL MONTGOMERY

HENRY E. DIXEY, GLADDEN JAMES & MILLICENT EVANS

and a dozen other interesting combinations of HENRY E. DIXEY and well known Broadway Comedians in FIVE ACTS of Laugh Producing Complications and Screamingly Funny Climaxes that make FATHER AND SON

The Greatest High Class Comedy Success of the Season

NO WONDER THE CROWD CHEERS WHEN THE BAND PLAYS "DIXIE"

You'll cheer too when **HENRY E. DIXEY** in **FATHER AND SON** stands 'em up wall deep like an amateur minstrel show for a small town fire-department benefit.

T. Hayes Hunter staged it and the story is immense. **DIXEY** is a pickle manufacturer - Gladden James is his son - Mabel Montgomery is also a pickle manufacturer - Millicent Evans is her daughter. Stir them all up in the side splitting scenes of a cleverly worked out plot and you don't need much imagination to picture why **HENRY E. DIXEY** and his rollicking company get the "Laughs"

The Name **HENRY E. DIXEY** will take care of the box office. All You need to worry about is getting Your **NEAREST MUTUAL EXCHANGE** on the 'phone.

RELEASED AUGUST 7TH

MVTVAL FILM CORPORATION
FAMOVS STAR ATTRACTIONS

MUTUAL CHAPLIN SPECIALS

EXHIBITORS:-
READ WHAT
JOHN R. FREULER
PRESIDENT
MUTUAL FILM CORPORATION
SAID AFTER WITNESSING -

MUTUAL CHAPLIN

ONE A.M.

WESTERN UNION
NIGHT LETTER

JULY 25, 1916. 7-30 P.M.

TO ALL BRANCH MANAGERS,
MUTUAL FILM EXCHANGES,
UNITED STATES AND CANADA.

JUST WITNESSED ADVANCE SHOWING OF FOURTH MUTUAL CHAPLIN ENTITLED "ONE A.M."
THIS IS A WONDERFUL NOVELTY AND UNQUESTIONABLY CONSTITUTES GREATEST PICTURE
CHAPLIN HAS EVER PRODUCED. LITERALLY ONE LONG ROAR OF LAUGHTER FROM START
TO FINISH. MAIL COPIES OF THIS TELEGRAM TO ALL EXHIBITORS YOUR TERRITORY.
GIVE THEM MY PERSONAL ASSURANCE THAT THEY CANNOT FAIL TO CASH IN BIG PROFITS
BOTWITHSTANDING SUMMER WEATHER CONDITIONS.

(Signed) JOHN R. FREULER, PRESIDENT.
MUTUAL FILM CORPORATION.

Night Letter -- 67 Words -- Paid.

MUTUAL CHAPLINS PRODUCED TO-DATE

No 1 "THE FLOORWALKER"
No 2 "THE FIREMAN"
No 3 "THE VAGABOND"
No 4 "ONE A.M."

"CHARLIE CHAPLIN SPECIALS" ARE A SURE-CURE FOR SUMMER BOX OFFICE PARALYSIS.

BOOK THESE MARVELOUS MONEY MAGNETS TO-DAY

DISTRIBUTED THROUGHOUT THE UNITED STATES AND CANADA EXCLUSIVELY BY MUTUAL FILM CORPORATION

ONE A.M.

RELEASE DATE
MONDAY AUGUST 7th

MUTUAL PICTURES

The Courtin' of Calliope Clew

This two-part "Mustang" drama, featuring Frank Borzage and Anna Little, is an intensely interesting film story of "prairie schooner" days. The love story is delightfully carried amid scenic splendor.

Directed by Frank Borzage. *Released August 11.*

The Little Troubador

A two-reel "Flying A" drama with Vivian Rich and Alfred Vosburgh in a "Cinderella" story with a strong punch. As the ragged little girl escapes from her "Simon Legree" master and plays her way into the heart of the rich old man, Miss Rich's acting evokes silent sympathies for all who are oppressed.

Directed by Carl M. LeViness. *Released August 7.*

The Power of Mind

This three-part "Flying A" drama is a psychological photoplay, strongly portraying the advancement of a theory of hereditary evil overcome by a mental process known as imagination. Edward Coxen and Lizette Thorne, in the principal parts, present the story in a telling manner.

Directed by Thomas Ricketts. *Released August 10.*

Billy Van Deusen, the Cave Man

Carol Halloway, John Steppling and John Sheehan in a one-part "Beauty" comedy that is a corker. Billy's application of the cave-man theory only destroys the young authoress' hero ideal, amidst ludicrous situations.

Directed by Archer McMackin. *Released August 9.*

Too Bad, Eddie

In this one-part "Beauty" comedy, Eddie is a bankrupt editor who wishes to marry the small-town heiress, and stalls his creditors with this appeal. His is a sorry end, as told in the film. Orral Humphrey is featured.

Directed by Orral Humphrey. *Released August 13.*

These Are All BIG HITS. Book Them Today, and *Get the Crowds* These Hot Nights

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL S
WHIRLWIND
Thos. Chatterton
and
Juanita Hansen
Popular Co-Stars in
"The Secret of the
Submarine"

AL FEATURE

ACTION!!!

Every moment, every scene, every incident of "The Secret of the Submarine" is a swift-moving sensation! One instant you are startled by a big surprise—then, in a flash, a hair-raising feat of daring brings a stupendous *thrill!*

Whirlwind action in "The Secret of the Submarine" is what takes the breath of big crowds—makes them hungry for more—brings them back next week brimming over with keen interest.

In Chapter Twelve, released August 7th, Thomas Chatterton and Juanita Hansen, the wonderfully popular co-stars, enact happenings of smashing power! Desperate bloody struggles, intrigues and unusual developments crowd the minutes with fascinating realism and amazing climaxes.

American Film Company Inc. Presents

Directed by George Sargent

Story in Over 1,000 Newspapers

E. Alexander Powell's powerfully penned novelization of "The Secret of the Submarine" is being read by millions in the representative newspapers of the country, among which are the following:

New York World, Boston Herald, Philadelphia Inquirer, Baltimore American, Chicago Herald, Buffalo Courier, Pittsburgh Gazette-Times, Cleveland Leader, Indianapolis Star, New Orleans Item, Milwaukee Journal, St. Louis Times, Omaha Bee, Dallas Journal, Salt Lake Telegram, Los Angeles Record, San Francisco Chronicle

AND 1,000 OTHERS

Sure Hot-Weather Profits!!

Nothing stops "The Secret of the Submarine"—bad weather, competition, dull nights all fade away before it. Like clockwork, the steady stream of coins flows into the box office. Exhibitors say this great serial surpasses all other offerings. Another colossal success by the producers of "The Diamond From the Sky" and "The Girl and the Game."

Book "The Secret of the Submarine" today and cash in on a *proved money-maker.*

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

AMERICAN FILM CO., Inc., SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

MUTUAL PICTURES

SOME LIARS

Directed by Rube Miller; released Aug. 13

Rube Miller and Ben Turpin play the parts of two characters who are arrested and put in jail for thirty days; when they return to their wives, the tale born of their virile imaginations entitles them to the sobriquet—***"Some Liars."***

These *VOGUE* comedians have produced ***two thousand feet*** of comic film under this title, every foot of which is a riot of fun and laughter.

Miller and Turpin are unexcelled laugh-makers; they are crammed full of fun; and those who patronize theatres exhibiting *VOGUE COMEDIES* know, when a *VOGUE* fun film is announced, they are going to see the cleverest comedians known to the screen in farce plots that are clean, amusing and the best photographed.

Arrange *TODAY* to Show *VOGUE* Comedies in *YOUR* Theatre —

The Increase in Business Will Make You Sorry You Didn't Get Them a Long Time Ago

PATRONS: Ask your favorite theatre to show these films if they haven't already become a regular part of the program.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

Vogue Films Inc.

General Offices: 6235 BROADWAY
CHICAGO, ILLINOIS

Studio: Santa Monica Blvd. at Gower St.
Los Angeles, Cal.

Slapstick With A Reason

VOGUE COMEDIES

MUTUAL PICTURES

"SEE AMERICA FIRST"

The greatest scenic release now on the market. A single reel each week of some historic or beauty spot. Send for the list of releases to date.

AUGUST 9 **WATKINS GLEN AND THOUSAND ISLANDS**

Already on the screen are such scenic wonders as **Yellowstone, Glacier** and **Yosemite National Parks,** made by government cameramen for the U. S. Department of the Interior and released through Gaumont.

On the same reel are Harry Palmer's *KARTOON KOMICS*—fun for young and old.

OTHER GREAT GAUMONT SINGLE-REELS

THE MUTUAL WEEKLY

News of the world FIRST in Motion Pictures. Pictures from "somewhere in France" and "somewhere in Mexico," first from the front.

"REEL LIFE"

The Mutual Film Magazine bears the same relation to a magazine that The Mutual Weekly bears to a newspaper.

These Single Reels Brighten Any Program

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

WORLD PICTURES BRADY-MADE

Buy Pictures Plus

the Master Supervision of Wm. A. Brady

and the efficient exchange service of the WORLD FILM CORPORATION

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ETHEL CLAYTON
and
CARLYLE BLACKWELL
in
"A Woman's Way"

GRACE GEORGE'S famous success
by THOMPSON BUCHANAN
Directed by BARRY O'NEIL

BRENON

"BRENON PICTURES"—WHAT A WEALTH OF ARTISTRY, IMAGINATION AND POWER LIES IN THOSE TWO WORDS.

WITH STARS LIKE NAZIMOVA AND MARY GARDEN UNDER THE SWAY OF BRENON GENIUS AND BRENON BRAIN THE WORLD WILL BE TAUGHT A NEW APPRECIATION OF THE SILENT DRAMA.

AND EACH GROUP OF "BRENON PICTURES" WILL BE MARKETED ON A SIMILAR PLAN TO THE PRODUCTIONS OF THE

CLARA KIMBALL YOUNG FILM CORPORATION.

LEWIS J. SELZNICK

INITIAL

NAZIMOVA

TO BE FOLLOWED BY

MARY

AND OTHER PERSONAGES

DISTRIBUTED

LEWIS J. SELZNICK

SEVENTH AVENUE AT FORTY-

PICTURES

WITH THE DISTRIBUTION OF MY PICTURES IN THE HANDS OF MR. LEWIS J. SELZNICK AND HIS GREAT ORGANIZATION I TURN WITH REDOUBLED CONFIDENCE_ AS THE CREATOR OF

"Neptune's Daughter"
"The Clemenceau Case"
"The Soul of Broadway"
"The Daughter of the Gods"
ETC.

TO THE PRODUCTION OF PHOTO DRAMAS, UPON WHICH I STAKE MY REPUTATION.

HERBERT BRENON

OFFERING
"WAR BRIDES"
PRESENTATIONS OF
GARDEN
OF THE DRAMA
EXCLUSIVELY BY
ENTERPRISES INC.
NINTH STREET, NEW YORK

YES

OF COURSE THE

CLARA KIMBALL YOUNG

AND

HERBERT BRENON

PRODUCTIONS

will be distributed as entirely separate propositions,

BUT

the Exhibitor Holding a CLARA KIMBALL YOUNG Contract will have First Call on NAZIMOVA in "WAR BRIDES," MARY GARDEN and all other attractions under my direction.

Lewis J. Selznick

Pictures That Stand On Their Own Feet

THE Features released through the Big Four organization, stand or fall on their own merit.

No exhibitor is forced to take any one of them, because he is bound by a contract.

No one of them is tied to any other one of them, hanging its failure upon the success of another manufacturer.

No one of them is sold for a flat rate, thus giving to the producer the same returns for a poor picture as a good one.

Exhibitors booking pictures such as these **must** be, never have a profit and loss account for **experimental** service.

V. L. S. E. Inc.

"The Alibi"

A Vitagraph Blue Ribbon Play
from the novel by

George Allen England

Featuring

James Morrison

Twice accused of murder which he did not commit—standing in the very shadow of the electric chair, Arthur Mansfield, a worthy young bank clerk is saved from a most gruesome fate through the courage and devotion of the girl whom he loves.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

THE EVENT OF THE SUMMER

"THE BARRIER"

A Lubin Sovereign Play, Produced from the Wide-Famed Novel by

Rex Beach

Directed by

Edgar Lewis

A play that will make you live the book

Other Lubin "Sure-Fire" Offerings

"The Light at Dusk"
Orrin Johnson

"The Great Divide"
House Peters and Ethel Clayton

"The Nation's Peril"
Earl Metcalf and Ormi Hawley

"Dollars and the Woman"
Ethel Clayton and Tom Moore

"Souls in Bondage"
Nance O'Neil

"Love's Toll"
Rosetta Brice and Richard Buhler

LUBIN FEATURE

Released through V.L.S.E. Inc.

Selig offers

"The Prince Chap"

Written by Edward Peple

A heart-stirring drama of love and adventure,
featuring a distinguished company
of co-stars headed by

Marshal Neilan **Bessie Eyton**
Mary Charleson **George Fawcett**

"Once upon a time there was a Prince Chap in love with a fair lady who, cold and calculating, gave her love to another. The Prince Chap was in dispair not knowing of the real Princess that had come into his life. But one day—"

SELIG

Released through **V.L.S.E. Inc.**

TRADE MARK REG
U.S. PAT OFF

Lewis S. Stone

Supported by

Marguerite Clayton

E. H. Calvert

Sydney Ainsworth

Is presented in

"According to the Code"

In 5 acts

Written by

Charles Michelson

Directed by

E. H. Calvert

Essanay Features

"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT

Released through V. L. S. E. Inc.

BIG FOUR FEATURE PLAY V L S E

LUBIN

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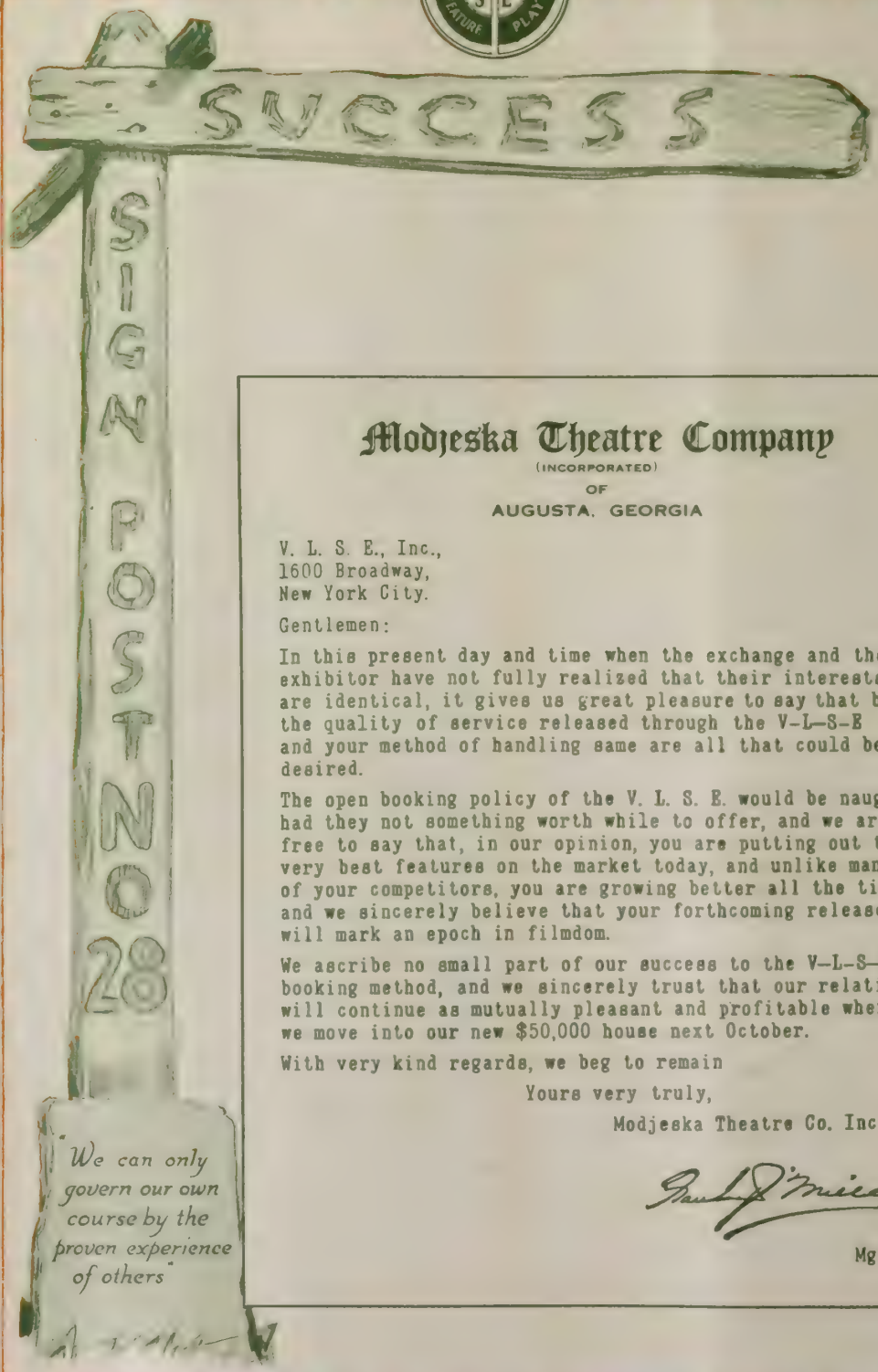
Montreal 89 & 91 Catherine St W



Modjeska Theatre Company

(INCORPORATED)

OF

AUGUSTA, GEORGIA

V. L. S. E., Inc.,
1600 Broadway,
New York City.

Gentlemen:

In this present day and time when the exchange and the exhibitor have not fully realized that their interests are identical, it gives us great pleasure to say that both the quality of service released through the V-L-S-E and your method of handling same are all that could be desired.

The open booking policy of the V. L. S. E. would be naught had they not something worth while to offer, and we are free to say that, in our opinion, you are putting out the very best features on the market today, and unlike many of your competitors, you are growing better all the time, and we sincerely believe that your forthcoming releases will mark an epoch in filmdom.

We ascribe no small part of our success to the V-L-S-E booking method, and we sincerely trust that our relations will continue as mutually pleasant and profitable when we move into our new $50,000 house next October.

With very kind regards, we beg to remain

Yours very truly,

Modjeska Theatre Co. Inc.,

Paul J. Miller

Mgr.

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

LAUGHTER

is like a cool breeze on a stifling day. We recommend the

Essanay-Chaplin

comedy

"POLICE"

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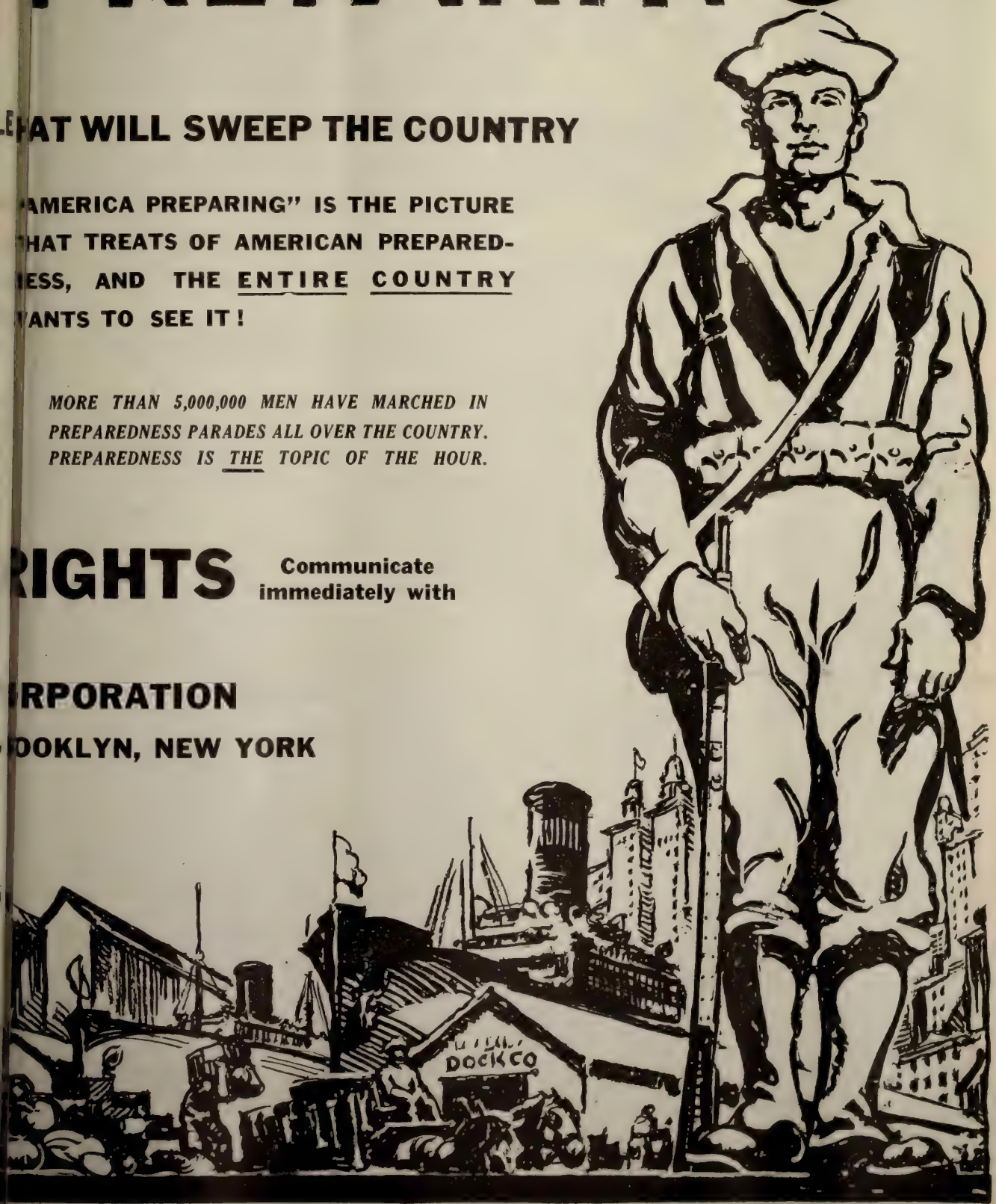

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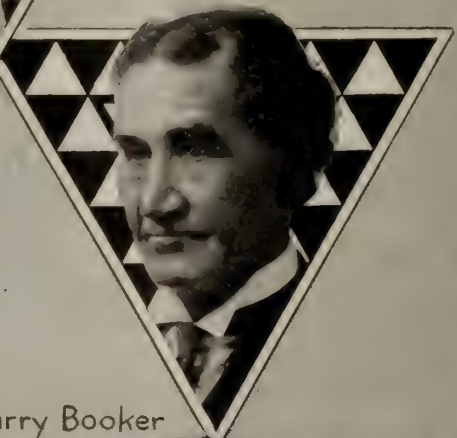

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Only the strong are safe. As we love peace, our homes, our country, so must we be strong to defend them.
The Vitagraph Blue Ribbon Masterpiece
"THE BATTLE CRY OF PEACE"
continues, after a year's unprecedented success, to play to capacity houses everywhere.
The truth it expounds is unanswerable. The terrific portrayal of the crime of weakness, the blindness of those who will not see, has aroused the millions, and they demand again and again, that the picture be shown.
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Bookings now through V-L-S-E
VITAGRAPH

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Featuring

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The vigor and strength of the great outdoors, the broad sweep of the Golden West, the charm of new and striking characters in a fifteen week series that boasts both CLASS and a PUNCH.

First Release:

"The Fighting Heiress"

Wednesday, August 9th

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A dauntless girl fighting a bitter battle against almost insurmountable odds in a story laid against the vivid and gripping background of the desert.

Released Wednesday, August 16th

Released In Regular General Film Service!

Stories by Robert Welles Ritchie
Fictionization in Short Stories Magazine

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"Good Evening, Judge!"

Ham, Bud and Ethel Teare in a typical sure-fire "Ham Comedy"—Enuf Said!

Released Tuesday, August 8th

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Helen Gibson's daring thrills and a spectacular auto race in a smashing one reeler.

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IVY CLOSE in "DAISY THE DEMONSTRATOR"

As a soap demonstrator Ivy is some hit in the crossroads village. Supported by Henry Murdoch, she delivers a comedy with a laugh in every foot and a finish that will take your breath away.

Released Friday, August 11th

KALEM COMPANY

235-239 WEST 23d STREET NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page* 1156)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, August 12, 1916

Facts and Comments

THE price of the MOVING PICTURE WORLD sold on the newsstands, will be fifteen cents per copy beginning on September 2d. The great increase in the price of paper and other added charges are responsible for this increase in price. There will be no increase in the rate of subscription. The reader who will send us his subscription not only will receive his copy earlier than the reader who depends on the news dealer but he will save more than 100 per cent in money.

EVERY day brings protests against the endorsement of Federal censorship to this desk. A typical "kick" comes from a prominent exhibitor in a large Pennsylvania town. This man conducts a first-class theater and edits a creditable little publication for his patrons. Says our friend and reader in an article in his program-magazine: "If the manufacturer agrees that a Federal Board of Censors is necessary then he immediately admits that he will turn out pictures that ought not to be shown. . . . If he says that HE is all right but the other man is the one who must be censored, then he is putting on the 'Holier-than-Thou' attitude, and no thinking man or woman will support a person who publicly says he is without a blemish, but that his competitor is probably open to suspicion." We confess that this looks to us very much like a dilemma for the advocates of censorship who must impale themselves on either horn thereof.

* * *

OUR recent protests against the overpaid and unconscionable star who runs away with the lion's share of the profits, leaving producer and exhibitor sadly guessing, has awakened echoes from scores of readers. They urge us to keep on "hammering away at this intolerable evil." A better understanding between exhibitors and producers is all that is needed to check the rapacious demands of the stars.

* * *

WHAT this industry needs badly among other things is a properly organized Bureau of Statistics and Information. We earnestly hope that the new National Association of the Moving Picture Industry will call such a bureau into being at an early date. The MOVING PICTURE WORLD does not cater to the general public. Nevertheless it is overwhelmed day after day with inquiries by mail and 'phone and in person. Even if these numerous inquiries were prompted by mere idle curiosity it would be good policy to answer them. They are not all prompted by mere idle curiosity. On the contrary, there are many men and women who are engaged in important civic and social work who feel the lack of authentic information on the all-absorbing subject of the motion picture. Then there are men and women who may be interested from an investor's point of view. In maintaining such a bureau of authentic information at its highest possible point of efficiency the industry not only performs a duty toward the public but serves itself as well. The more knowledge the less ignorance; the less ignorance, the less prejudice.

* * *

AT LAST accounts there is a hope at least of the new tax on motion picture theaters being beaten in the Senate. The tax it will be remembered is to consist of one-half of one per cent. on the gross receipts of every motion picture theater. Many senators in response to protests from exhibitors and producers have announced themselves against the tax. Senator John Sharpe Williams, of Mississippi, went on record as saying that he was very much in favor of the tax. He is reported to have said that he wished he "could tax all the motion picture theaters out of existence." The distinguished senator has long been in his decline and we wish him no harm. His case is respectfully referred to the second vice president of the National League, who hails from the senator's own state.

* * *

MOTION picture men in this state of New York owe it to themselves to enter into a reckoning with the authors of the Cristman-Wheeler censorship bill vetoed by Governor Whitman. We are glad to say that the campaign against the re-election of these two men has been started.

Exhibitors Accused

By Louis Reeves Harrison

IN THE midst of play poverty, at a time when it is becoming difficult to obtain strong and entertaining stories that have not already been told on the screen, the producer complains that exhibitors will not show this specific kind or that specific kind of a photoplay, no matter how high the quality. This complaint, in reality an accusation, may have a slender foundation, but it does not look reasonable that any intelligent exhibitor should stand in the way of a bright and varied program, and I have yet to meet one who offered any kind of limitation or obstruction to superior quality of product.

We may expect to find narrow-minded men in all branches of the business, men limited in experience, in sentiment, in mental view, in scope of selective taste, because of individual disposition or habits, but the exhibitor's experience is broadening. He is brought into touch with mixed audiences. He talks with the wise and the unwise. He gives close attention to critical reviews which discriminate, which are written honestly to tell the truth, rather than dishonestly to provide material for publicity departments. The exhibitor studies both audience and product.

The exhibitor who studies both audience and product knows as well as any one in the business that there is a wide variety of taste to be satisfied in a mixed audience, whose members do not complain so much of this or that specific kind of a story, especially if it has an intrinsic charm with delight of treatment and interpretation added, as they do of this or that inferior quality, or general inferiority such as producers have been releasing in constant repetition and imitation. Accusing the exhibitor looks like a thinly-veiled excuse.

That excuse is as old as the art of production. Long before some of the large producers of today were in existence, the exhibitor was blamed for the poor quality of releases shown on the screen. It was said that he only catered to low tastes, the inference being that his own was not very high. Hundreds of exhibitors testified to the contrary. They demonstrated beyond the possibility of doubt that they were denied even the right of selection by a program arrangement which compelled them to show a lot of inferior stuff in order to obtain that of merit. The only way to get a prize was to buy a whole package.

Methods of business combination and trade compulsions have succeeded so far as principal commodities, grown or manufactured, are concerned, but never in any high form of art. Here is an art largely devoted to picturing, instead of printing, of life stories, strong, entertaining, or of vital significance, and no exhibitor has gone on record with a complaint of this or that kind of story, strong, entertaining, or of vital significance when it is artistically pictured. Nor has it ever been demonstrated that he objects to what his audience wants.

Marching a lot of soldiers up and down in a meaningless way is not unlike the old cowboy and Indian chase that came near destroying interest in moving pictures. No exhibitor can be blamed for not wanting that kind, even if the big war plays now showing have broken all records of popularity. The whole country is aflame with war preparations, and the romance and adventure of war are bound to become more and more popular. Their picturesque backgrounds and swift action will be used in some brilliant stories. The exhibitor may not so much object to "war stuff" as to "raw stuff" having no other excuse than war.

It has been said that our national prosperity has made us stupidly sordid as a people, content to "eat, sleep, propagate and rot," dead from the neck up so far as world progress is concerned, mere cattle incapable even of self-defense. That such is not the case is being shown by a sudden rousing of spirit in all parts of the country. The columns most read in our papers, the books most read in our libraries, the favorite subjects of conversation are those pertaining to war and measures of self protection, even when that protection means an exhibition of impatience with a gang of ignorant murderers and thieves living next door.

Widespread recognition that we may be compelled to play a part in the great world drama now being enacted, that the security we now enjoy must be preserved with honor, has aroused a new spirit in our people. If this spirit results in higher national efficiency, systematic physical training and nobler manhood, the pictured story must respond to that deep feeling. What the people are thinking about prepares a ground of receptivity for stories of high merit on that subject, and all live exhibitors know that a part of their program may well be devoted to superior stories on subjects of the day.

From an author's point of view, I would never inject military action of any sort into a story where it was not needed for the proper development of that story. On the other hand, if the exciting movement and tense situations found in war time were essential to story structure and interest, they would go in, or the story would not go on. Only through skill and harmony of arrangement, certainly not by distortion and disarrangement, can beauty of story, to say nothing of its strength, be even approached. All that originates with the author.

I would like to have evidence that exhibitors, especially those who are calling for bright, new and original stories, are trying to stifle authorship in any way. I have one good reason to believe that exhibitors are doing nothing of the sort, that they *never have* tried to cramp the originator of bright and entertaining stories, and that reason is that producers have rarely gone to professional novelists and playwrights for new material, preferring to rely on studio-revised materials from less costly sources. Proof of it lies in the fact that they have only just begun to encourage high-class authorship for the screen by public announcement of good pay for the work.

A large part of the outlay for screen production has gone to the director and the interpreter of the screen story, allowing comparatively little for the author of it, effectually barring the very men who are equipped by nature and training to do creative work of the highest order. The exhibitor has done a vast amount of good by insisting upon a higher quality of performance. He has materially helped to bring about the approach to a better understanding between author and producer that is coming strongly into notice at the present time.

Many alleged complaints of exhibitors can be traced to an old and familiar source—as long as there is an inefficient salesman on the road complaints of that nature will be manufactured and sent in as an excuse for his lack of ability to market a product of unusual merit. Given a powerful or brilliant new story, well worked out in the scenario, pictured on the screen with imaginative charm by a director of artistic ideals and comprehension of types, the exhibitor will be the last to complain. He is in business to suit his audience.

The National Association of the Motion Picture Industry

By W. Stephen Bush.

THE National Association of the Motion Picture Industry has started well. At the very go-off it began with a policy of work. The results of its meeting in the Hotel Astor have been reported in all the principal newspapers of the country. It was well and necessary to give notice to the politicians. The notice has been given. The whole country has been informed that the motion picture men have at last gotten together in a solid and harmonious body and they are no longer the prey of every grafter, pseudo-reformer and spoils-hunting politician.

Nothing but praise goes to the five branches of the industry who have acted so intelligently and promptly in the election of their directors. Each class is represented by men well known in the industry. All have records of achievement to their credit. All are engaged in active work and all are acquainted with conditions in the industry in general and they are thoroughly at home in their own respective branches. The organization is not as complete as it might be and as no doubt it will be. One or two of the great groups in the industry are not represented. Perhaps the failure of the Board of Trade has made them hesitate to join in the new organization. We hope that these gaps will speedily be filled.

We hope for much from the National Association of the Motion Picture Industry because for the first time in the history of the business the exhibitor is given something like adequate recognition. For five years or more the Moving Picture World has consistently pleaded for a larger influence of the exhibitor in the councils of the industry; we are naturally gratified to know that events have justified the logic of our plea and that our advice has been heeded. The idea of giving the exhibitors a representation of two on a board of directors of ten was among other causes fatal to the Board of Trade.

It is well once more to emphasize the fact that the new organization will deal in a direct and immediate way with only the external problems of the industry. The organization was formed first and foremost for the purpose of fighting the common foe. The new organization will not attempt to settle the internal problems of the industry. It will indeed be a conciliating influence, it will bring all branches of the industry into closer touch with one another and we are sure that a spirit of tolerance and forbearance will be created among all the branches of the industry. We will get better acquainted all around and we will look with more sympathy upon our neighbor's troubles and difficulties. We earnestly hope that many internal differences will be settled by arbitration acceptable to all. In the last analysis, however, each branch is a strictly self-governing body; the interests of the various branches may and often must be divergent if not conflicting. It would be foolish to expect that a majority of one branch will ever accept the dictation of another branch. The individual and collective sense of fairness will help to solve and adjust internal differences.

Time has wisely been given to the directors living at a great distance from New York to come here and attend the meeting which, on the sixteenth day of August, will elect officers and create and organize the machinery of the new organization. The delay was unavoidable, but we surely hope it will be the last delay.

We know that the exhibitors all over the country are anxious to do their share as soon as the signal is given. No organization in the industry ever started under more favorable auspices than the National Association of the Motion Picture Industry.

Our Duty to Our Readers

By W. Stephen Bush.

THE race for publicity in the motion picture journals begins to resemble a speed contest in a psychopathic ward. It is suggestive not merely of woeful misconceptions, but of positive mental unsoundness. If the Moving Picture World were to print all the stuff that is sent in here our paper bills would soon exceed the speed limit and we would in the course of a few weeks lose most of our readers. Any person who gets around among exhibitors and who has even a faint idea of what is going on knows that the papers which cram their columns full of thinly disguised but heavily padded puffs are rapidly losing what few readers they had.

There is nothing that provokes and irritates the average reader more than piles upon piles of puffing. He will not read junk of this kind. The man that is sending it out may be convinced that it is all highly valuable matter and entitled to the best position in the paper, but I can assure him that he is fearfully mistaken.

It is only the paper with either no circulation at all or with a pitiably small circulation which can afford to open its news and editorial columns to every demand of the publicity man and the press agent. The Jayville Bugle will give a page or two to the most trivial event in Jayville, but its circulation is strictly confined to the limits of Jayville. The whole issue of the cheap paper without an honest circulation isn't worth ten lines in a paper like the Moving Picture World, which has both the circulation and the confidence of its readers. The text of the Moving Picture World belongs to the readers and the editor only holds it in trust for the readers. He is responsible to them.

To our way of thinking motion picture journalism, like every other kind of journalism, is a great independent and beneficial influence. If journalism is true to its conscience and to its best traditions it will place the service to its readers above every other consideration. When a newspaper or a trade publication sells its news columns and its editorial pages in return for advertising two deductions may be made with absolute and mathematical certainty: First, the paper has either no circulation at all or it has a pitiably small and insignificant circulation. Second, it will sooner or later be repudiated and rejected by the reading public. It may fool itself, it may fool and it often does fool the advertiser, but it cannot for any length of time fool the readers.

The Moving Picture World offers to its advertisers by far the largest circulation. This fact has been proved by a dozen tests made by firms and persons in no way connected with this paper. The slightest inquiry will reveal this fact anywhere in the forty-eight states in the Union. In addition the Moving Picture World offers to its advertisers the prestige and the confidence that are born of many years of good reputation. An advertiser who is seeking results and who is guided by reason will want nothing more.

ONE of our British contemporaries asserts that most of our exhibitors here are "hyphenated" Americans. We do not know what evidence our esteemed contemporary has collected to warrant its assertion, but we must confess frankly that we have noticed nothing of the kind here. Perhaps the telephoto lens of our esteemed contemporary is in need of repairs, it may have been "seeing things." Nothing in the way of a hyphen is visible in the exhibiting ranks, at least not visible to the naked eye.

Death of William T. Rock, Pioneer Picture Man

One of the Distinctly Successful Men in the Business Passes Away—Had An Eventful Career

WILLIAM T. ROCK, pioneer motion picture man, and for many years president of the Vitagraph Company of America, died at his summer home, Oyster Bay, New York, at 10 o'clock of the morning of Thursday, July 27. The immediate cause of death was heart failure, following an acute attack of diabetes, from which complaint he had been a sufferer for some time, but which did not take a serious turn until about three months ago when the first acute attack was experienced. Though rallying from that attack Mr. Rock failed steadily until the time of his death.

The deceased was about sixty-two years of age and leaves a widow, a son, John B. Rock, who has lived in Chicago for several years, and Mrs. C. A. Willet, wife of "Doc." Willet, a well known motion picture man. The funeral services were held at the city home of the deceased, Ocean avenue, Brooklyn, N. Y., at 2 o'clock Sunday afternoon, July 30. It was attended by a large number of the friends and business associates of the deceased. Among those whose presence was noted were J. Stuart Blackton and Albert E. Smith, formerly associated with Mr. Rock in the Vitagraph Company; George Kleine, J. A. Berst, H N. Marvin, C. O. Baumann, William Wright, W. W. Irwin and Ira M. Lowry, of various producing companies, and Leroy D. Ball, attorney.

Of the working staff and players of the Vitagraph Company there were many present, and tear-filled eyes testified the grief that was quite general among those who had worked with "Pop" Rock in the years of old Vitagraph prosperity during which most of them had occasion, at one time or another, to experience the quality of his generosity. Among the more prominent were Charles Kent, William Shea, David Montgomery, Tefft Johnson, Charles Burton, Sam Spedon, E. G. Hedden, W. T. Watkins, Victor Smith, Mr. French and Lillian Walker; also Maurice Costello and Larry Trimble, one time Vitagraphers.

The officiating clergyman was Rev. Louis H. Johnston of the Congregational Church of Patchogue, N. Y. The pall bearers were J. Stuart Blackton, Albert E. Smith, H. N. Marvin, T. B. Ackerson, Louis Stauch and M. Sollinger. Of the immediate family present were the widow, Mrs. Florence Rock, Mr. and Mrs. John B. Rock and Mr. and Mrs. W. T. Willet.

Interment was made at Greenwood Cemetery immediately after the services at the house.

The Late William T. Rock.

William T. Rock was born in Birmingham, England, December 31, 1853, and remained there during his boyhood. After attending the public schools he came to America when still a young man, and depending entirely upon his own resourcefulness in gaining a livelihood soon became connected with a circus company, which gave him his first experience as a showman. From the beginning of his career in America he displayed keen judgment in selecting promising enterprises and always was on the watch for something new. Having acquired considerable capital, in the early eighties he became proprietor of the Madison Hotel, that for a number of years stood opposite the Metropolitan Opera House on Broadway. In this, as in many other undertakings, he was successful.

In 1886 Mr. Rock, in connection with Edward Purvis and Michael Crane, formed the Ball Electric Illuminating Company, which was granted a franchise to erect a plant in New York City. The generating station was on 38th street, just west of Broadway. Mr. Rock was president of the company. Owing to the imperfections of the arc light at that time, and to other circumstances, the company did not prosper, and was sold in 1897 to Ex-Judge William Kelly of the East River Electric Light Company. It was through this experience with electricity that Mr. Rock was able to make his subsequent success in the motion picture business in which he engaged in 1896, at which time he bought the rights on the Vitascope machine for Louisiana from Raff & Gammon.

It was out of this knowledge that Mr. Rock, in company with J. Stuart Blackton and Albert E. Smith, formed the Vitagraph Company of America in 1898 for the purpose of giving motion picture exhibitions. Here the experience of Mr. Rock in the show business stood the new company in good stead, for under his management and advice the new business grew rapidly until "Vitagraph" became almost svnonymous with motion pictures and the number of machines in use under its control numbered fully one hundred—which was a great many in those days.

Some time afterward the company began to make pictures, which branch of the business was mainly under the direction of Messrs. Smith and Blackton, while Mr. Rock continued to run the exhibition and rental business, which had become to be a factor in motion pictures. It was his ability to get good prices for exhibitions and for the rental of film that contributed largely to the ultimate success of the company.

Mr. Rock's connection with the Vitagraph Company was uninterrupted from the formation of the company until last May, when he sold his interests to the new syndicate which was then formed by several of the leading capitalists of the American Tobacco Company. For those interests he received a large sum of money and a substantial allotment of the stock of the new corporation.

Many stories are afloat regarding the amount of this world's goods accumulated by Mr. Rock through his connection with the motion picture business and, while that sum is no doubt large, a great portion of his material wealth was acquired by careful investments in real estate and securities of which he was an excellent judge and a close buyer.

Of the man, now passed away, much good may be said. Someone has written this little appreciation which we are pleased to reprint because it is so near to the truth: "If you have ever met 'Pop' Rock, as people are pleased to call him, you have recognized in him a man of deep convictions in all matters in which he is interested. He is a man of positive character and indomitable will, and he possesses a perseverence that will not be denied. Contrasted with these noticeable and commendable traits, Mr. Rock is one of the most likable of men, easy to approach, but difficult to oppose. Those who know him best know that underneath this brusque and impetuous nature he has one of the tenderest and kindest of hearts, true to his friends, and loyal to his associates."

In attestation of this there will be the testimony of hundreds of men and women who have found him a friend in a time of real need.

While the terms of the last will and testament of the deceased have not yet been disclosed, it is believed that the bulk of the estate will fall to the son, John B. Rock, who is particularly well fitted to administer its affairs.

The Great Get-Together Meeting

First Practical Steps in Perfecting the New Film Parliament—Incorporation Under Way—Executive Offices Will be Organized on August 16

THE National Association of the Motion Picture Industry held its first meeting after the Chicago Convention in the College Room of the Hotel Astor on Tuesday, July 25. About 100 film men were present representing every branch of the industry.

The object of the meeting was to act on the acceptance by the National League Motion Picture Exhibitors of America of the plans and by-laws drafted and submitted by the Delmonico Conference. No time was lost in getting down to business. Walter W. Irwin immeditaely reported that the proposed charter and by-laws of the National Association of the Motion Picture Industry had been submitted to the Motion Picture Exhibitors' League of America in convention assembled at Chicago. The convention itself, said Mr. Irwin, considered the proposition and the question of joining the association and thereafter appointed a committee of twenty to go into session with the representatives of the National Association.

"These two committees," Mr. Irwin continued, "met for several hours and thoroughly and earnestly discussed the matter from almost every standpoint. As a result, the committee of 20 appointed by the exhibitors' convention, voted to approve the plan and to recommend that the Motion Picture Exhibitors' League of America join this Federation. The next morning, the convention of exhibitors unanimously and enthusiastically approved the report of its committee. Thereupon the convention proceeded to elect a branch committee of 102 to represent the Motion Picture Exhibitors' League of America in the Federation, and forthwith this committee of 102 elected ten splendidly representative exhibitors as directors to represent the exhibitors' branch of the industry on the Board of the Federation." Mr. Irwin then submitted this further report:

I desire to say at this time, gentlemen, that the spirit of the exhibitors in convention was splendid, and constitutes an example to be followed by each of the other branches of this industry.

Due, as they pointed out, to past experiences, they had their doubts and fears regarding this federation and the sincerity of the other branches of the industry in actually seeking to co-operate so that we might present a united industry to our common enemies. But the exhibitors waived their fears and doubts and concluded to place their confidence in the producers and exchangemen and in all of the other branches of the industry, and to believe that each of these branches is just as sincere and earnest in desiring to build a powerful federation consisting of the whole industry, as the exhibitors themselves are. In other words, gentlemen, the exhibitors fully recognized the necessity for such a federation as is proposed, and accepted it in good faith and with great earnestness.

Moreover, as soon as the convention unanimously accepted the proposition, they proceeded to the execution of their part of the organization with dispatch, and selected as their representatives men of intelligence, who will be of great assistance to the whole industry in meeting all common questions which confront us at the present time, and which will hereafter arise. It is earnestly hoped that each of the other branches will act with the same earnestness and dispatch.

We are here today for the purpose of having all those who have not already signed the application for membership to do so, and for the further purpose of having the other branches of the industry elect their respective branch committees and boards of directors. You understand that the federation proposes only to deal with questions affecting the industry as a whole.

The questions affecting any branch of the industry are to be taken up solely by the branch committee of that industry. Questions affecting two or more branches of the industry are to be taken up and thrashed out by a meeting of the branch committees representing the classes of membership between which the difference exists. It is, therefore, of the greatest importance that the branch committees elected shall be thoroughly representative, and that each branch committee be promptly organized, with at least a chairman, a vice-chairman and a secretary, and with such committees as each branch committee may deem desirable to appoint.

For instance, there are a great many questions pertaining to the producers' end of the business which the producers in their own committee can act upon to the benefit not only of the whole industry but to themselves. The same applies to the exchangemen and to the equipment and material manufacturers. The rules of government, in other words, the by-laws for each branch committee are left to its own determination.

Each of the four branches of the industry assembled here today is to elect five directors. In addition to electing officers for the committee, it will be necessary for them to elect two inspectors of election, who shall be properly sworn to perform their duties in the counting of the ballots for directors, and who will thus be in a position to file their respective certificates with the County Clerk. Now, gentlemen, let us act in the same spirit that was exhibited by Chicago.

First, it is necessary for each firm or individual who has not signed a subscription for membership, to at once do so. After all have signed, the producers will meet in one part of the room; the distributors in another; the supply men and material men in another; the miscellaneous class in still another part of the room, where they will hold their respective meetings. It will then be necessary to furnish us with the names and addresses of each director elected, so that we can place these names in the certificate of incorporation, to be filed at Albany.

As soon as the directors are elected, we will determine upon a time and place for the calling of the meeting of directors, so that we may complete the organization by electing officers and calling for the entrance fees of those who have signed, and begin actual operations. Our meeting will have to be held at a date sufficiently subsequent to permit the ten directors of exhibitors, some of whom represent the far West, to be present for the meeting.

At the suggestion of Mr. Irwin the various groups of film men who were to elect their representatives on the Board of Directors of the new organization retired for consultation, conference and election. The results of the elections in the various branches were: Producers—Carl Laemmle, J. Stuart Blackton, Adolph Zukor, W. A. Brady and M. Sherrill. Accessories—H. C. Moore, J. C. Brulatour, J. H. Hallberg, E. S. Porter and Don Bell. Distributors—P. A. Powers, A. Abrams, Richard Rowland, E. A. McManus and W. W. Irwin. Miscellaneous—W. Stephen Bush, Arthur James, Paul Gulick, Wid Gunning and Fred Beecroft.

The results of the elections having been announced the main meeting resumed business in the College Room, whereupon the chairman announced that articles of incorporation would be filed immediately and a further meeting would be held on August 16 in the same place. The Board of Directors will then organize the administrative and executive offices of the new organization.

The question of proper publicity was brought in a speech made by Mr. Brady, who advocated the speediest possible appointment of a paid publicity man. The whole matter was eventually referred to a committee consisting of Lee A. Ochs, Harry Reichenbach, W. A. Johnston, E. A. McManus, J. C. Brulatour and W. Stephen Bush. This committee went to work at once and sent out a story of the meeting to the press associations. It was decided to prepare reports and publicity matter for the entire press of the country. On behalf of the exhibitors President Ochs said he would place all this literature in the hands of the various locals with instructions to get as much of it into their papers as possible.

A partial list of the film men who attended follows: Ernest Horstmann, president Exhibitors' League, Massachusetts; A. Rothstein, William Edwards, of the Motion Picture Theater Equipment Company; Fred C. Hawley, W. A. Brady, W. W. Irwin, Wm. Brandt, E. A. McManus, J. Stuart Blackton, Arthur James, Lee A. Ochs, J. Robert Rubin, Wm. M. Seabury, P. A. Powers, J. W. Engel, Richard A. Rowland, J. W. Gray, Sam Spedon, Maxwell Karger, Moe Streimer, J. F. Confal, E. M. Saunders, C. A. Taylor, J. M. Larkin, C. J. Giegrich, H. A. Hallett, G. A. Magie, Phil Lewis, Thomas Howard, M. Grossman, W. C. Hubbard, S. H. De Ray, J. A. Millberg, E. A. Masters, Mr. Levine, R. Israel, Mr. Oes, W. A. Johnson, A. J. Hallegg, S. Jacoby, W. Hallberg, P. H. Cromelin, W. B. Westcote, H. D. Kramer, D. J. Hanlon, C. H. Pierce, J. N. Solomon, C. R. Condon, Henry Cole, W. K. Hill, E. J. McGovern, Paul Gulick, S. M. Jacobi, Adam Hull Shirk, Thos. Hardway, G. H. Wiley, A. L. Le Vine, J. Pelzer, J. J. Murphy, Ewan Justice, V. M. Shapiro, L. J. Bamberger, J. C. Broulatour, H. Reichenbach, M. Sherrill, Mr. Abrams, Wid Gunning, Mr. Barry, S. Lesselbaum, F. R. Jones, J. J. Wittman, H. Newman, Mr. Schallenberger, H. W. Rosenthal, Ben H. Zerr, B. F. Porter.

EDWARD JOSE NOW WITH ASTRA.

Edward Jose, who produced Pathe's famous serial, "The Iron Claw," has severed his connection with the Feature Film Company and is now under the banner of the Astra Film Corporation. He has taken with him his entire staff of cameramen, assistants, etc., and is now finishing a five-reel feature for the Pathe program. In this picture stars Pearl White, heroine of "The Iron Claw." Other members of the cast are Hal Forde, Niles Welch and Lilie Leslie.

GABORIAU NOVEL FOR PHOTOPLAY.

Among the future Bluebirds is listed "The Clique of Gold," adapted from Emilie Gaboriau's famous novel of the same title. Elsie Jane Wilson will be featured in the company Rupert Julian will direct from E. J. Clawson's scenario. Francelia Billington, one of the Bluebird's prize beauties, will also be in the cast along with Douglas Gerrard and Mr. Julian.

The Motion Picture Exhibitor

NORTH CAROLINA CONVENTION.

Take Action Against Kitchen Tax Bill—Join National Organization—Wells Elected President.

THE Motion Picture Exhibitors' League of North Carolina last month completed a convention that will go down into the history of the industry of the State as something worth while and productive of great results. Held in Durham July 19 and 20, despite the fact that a large portion of the State was covered with water as a result of the devastating floods that tore up the railroad service and kept nearly half of the motion picture theaters either dark or in confusion as to programs because of delayed express shipments, the noise of the convention was heard in Washington, for one of the most important steps taken was the sending of telegrams to Senator F. M. Simmons, chairman of the Senate Finance Committee, and to Congressman Claude W. Kitchen, chairman of the Ways and Means Committee of the House of Representatives, denouncing in scathing terms the attempt to further burden the exhibitors of the country by the unjust tax proposed in the general revenue bill, now before Senator Simmons' committee. And they did not stop at that, for they voted to send Secretary H. B. Varner, and General Counsel A. F. Sams to Washington to supplement these telegrams with personal argument.

This is not the first time the Tar Heel exhibitors have come to the front in opposition to unjust legislation, and at each assault they have made an impression that has been to their credit.

There were so many things that kept the attention of the visitors focused on the convention that it would be a hard matter to make a selection of topics on which to give a wordy account, or to attempt to quote the many speakers who entered in good spirit the many arguments that arose. The subjects were many and highly interesting.

The principal speaker of the convention was F. J. Rembush, of Shelbyville, Ind., who had come direct from the Chicago convention to make the speech which really resulted in the action later taken of affiliating with the national organization. He outlined the new and higher aims of the latter under its amended charter and made a spirited plea for a greater amount of co-operation among the exhibitors. He bewailed the fact that it was necessary all over the country to practically beg exhibitors to so organize as to be able to take care of the business from which they exact their living. He also took up the need of various reforms in the industry, including truthful advertising on the part of manufacturers.

Mr. Rembush took cognizance of the splendid enthusiasm and sound business judgment which characterized the convention sessions and he complimented the exhibitors on these points. "I have seen even more genuine, healthy enthusiasm here in your convention, and heard more advanced thoughts projected by your speakers than during the entire convention of the national organization at Chicago last week," was his very gratifying declaration.

He also stated that he would telegraph to the exhibitors of New York who, with the manufacturers, were in session, urging them to consider the proposed tax law and telling them of the action taken by the North Carolinians with the recommendation that they get in touch with the latter, who are able to render very valuable aid to every exhibitor in the United States in this fight.

During the course of his remarks Mr. Rembush recalled his prediction made last January of the downfall of the Motion Picture Board of Trade. At that time he gave as his reason the fact that its members were not properly affiliating themselves with the exhibitors, who form the units upon which the entire industry is founded.

There was considerable discussion of the requirement of a number of the manufacturers and exchanges that exhibitors desiring to do business with them must make a deposit equal to the amount expended by the exhibitor on his program for two or three weeks. This was held to be unfair and was an evidence of poor business policy. It was contended that the exchanges and manufacturers should evolve some sort of a credit information service whereby they would be enabled to arrive at the credit standing of each exhibitor with whom they do business, much after the fashion of the Dun and Bradstreet systems, and know to whom to extend credit and to whom to refuse credit, and not make the exhibitor of good financial standing suffer because of these others.

Nor could the exhibitors understand why their money should be allowed to remain idle so far as they are concerned, although intimating that these collections served a good purpose for the exchanges and manufacturers in probably aiding them in the conduct of their businesses.

The delegates went on record as not countenancing any shrewd tricks or "crooked" methods resorted to by members of the industry, pledging themselves to purge the industry in North Carolina to the end that it may be put on a businesslike basis, doing what they could to co-operate with the exchanges, and incidentally expecting the exchanges to co-operate in turn with them for they too are sometimes guilty of sharp practices. They expressed their abhorrence of the man who gave bad checks or who did not pay his bills, feeling that these and like matters only increased the overhead expenses of the exchanges at issue and resulted in the honest exhibitor having to pay more for his service as a result.

Insurance rates came in for some little discussion for it was said that the theaters of North Carolina had to pay premiums that were far too high. It was shown that the rates demanded were greater than those in force in either Virginia or South Carolina, and it was suggested that this matter be turned over to the legislative committee upon its appointment with instructions to appear at the next legislature and press for a reduction of such rates.

This same committee is also to bring before the legislature the matter of taxation. It was shown that in cities of 15,000 or 20,000 in North Carolina the exhibitors were forced to pay $450 in special taxes to the city, the county and the state, and then there came the income tax, the corporation tax and finally the war revenue tax imposed by the Federal government.

Censorship, city, state and Federal, met with a great deal of opposition and resulted in the passage of resolutions expressing the views of the organization. An editorial from the Saturday Evening Post was read by Secretary Warner and a resolution was adopted instructing him to send a letter of thanks to the publishers of that periodical for this expression on the subject of censorship.

At the concluding session of the convention the annual election of officers resulted in the re-election of Percy W. Wells as president of the league. This was the first instance where a president has served for more than a single term in the state league. The exhibitors were unanimously opposed to "swapping horses" at this critical time, in view of the great constructive work which has been undertaken and carried to a successful conclusion during the past year under the guidance of President Wells. H. B. Warner, of Lexington, was also re-elected as secretary and treasurer for another term, and A. F. Sams, of Winston-Salem, will continue as attorney. Paul V. Phillips, of the Paris theater, Durham, was elected first vice-president, and L. G. Taylor, of Newbern, second vice-president.

Charlotte was selected as the place of the holding of the midwinter meeting in January, 1917.

Before adjournment the name of Henry E. Friedman was brought before the convention. Friedman was one of the founders of the organization and almost every exhibitor present at the convention expressed regret that he was no longer located in the territory and could not therefore take part in this gathering. He was one of the most popular film men who ever traveled through the North Carolina territory, and in appreciation of his efforts in behalf of the exhibitors of the state it was ordered that a telegram conveying the greetings from the convention and congratulations on his promotion be signed by the officers of the league and sent to him at Minneapolis.

The delegates had a great deal of fun at the barbecue held

at Lakewood Park. They will soon have an opportunity of seeing themselves in the "movies" for Harry R. Mason took a few "close-ups" while they were busy devouring the good things that had been set out before them. The film is to circuit the state.

By courtesy of the American Tobacco Company, the delegates and film men were given an opportunity to make a tour of the mammoth plant of that company in Durham, where all the "Bull Durham" tobacco and the "Sovereign" and "Sweet Caporal" cigarettes used in the world are made. The daily output of Sovereigns at this plant approximates 4,000,000, and the other products are in proportion. The home of "Duke's Mixture" and "Piedmont" cigarettes is also in Durham and practically all of the smoking tobaccos of that class and domestic cigarettes of Virginia tobacco made in the United States are produced in Durham.

The representatives of the film interests present at the convention included the following: F. W. Sweet, Nicholas Power Company; Earle E. Reese and Frank G. Christoph, International Film Service, Washington, D. C.; Sidney B. Lust and F. J. Buck, United Film Service, Washington, D. C.; Carl F. Senning, Fox Film Corporation, Washington, D. C.; E. F. Dardine, of the Universal Film & Supply Company, Charlotte, N. C.; R. D. Anderson, Pathe Exchange, Charlotte, N. C.; C. O. Moss, Unicorn Film Service Company, Washington, D. C.; Alan J. Bachrach, V-L-S-E, Inc., Washington, D. C.; C. C. Ezell, General Film Company, Atlanta, Ga.; Arthur S. Hyman, Hy-Art Masterplays Company, Washington, D. C.; R. D. Craver, Craver Film & Supply Company, Charlotte, N. C.; representatives of the Bluebird Photoplay Company, and A. B. Cheatham, Mutual Film Corporation, Atlanta, Ga., and others.

SECRETARY VARNER IN WASHINGTON.

Secretary H. B. Varner of the North Carolina Motion Picture Exhibitors' League spent nearly the whole of last week in Washington, D. C., conferring with various members of the Senate Finance Committee in an effort to secure at least a modification of that clause of the so-called general revenue bill applying to motion picture theaters, if not able to induce the Senate to eliminate the tax entirely.

Mr. Varner, who is intimately acquainted with a number of senators, has put the matter up to them in a very convincing way, stating that the exhibitors of his state and of all other states are now overburdened with taxes and at the request of Senator Hoke Smith of Georgia, a member of the sub-committee of the Senate Finance Committee, who is in charge of the theater schedule, he has addressed the following letter to him:

Lexington, N. C., July 27, 1916.

Hon. Hoke Smith, United States Senate, Washington, D. C.

My Dear Senator: Referring to our conversation with reference to the proposed tax on motion picture theaters in the revenue bill now pending before your sub-committee, I wish to call your attention to the resolution adopted by the Motion Picture Exhibitors' League of North Carolina opposing the proposed tax on the ground that the industry is already overtaxed, paying six separate taxes into state, county, city and Federal treasuries, and we urge that in the event of a need for taxing these theaters, it be on the basis of the present rates as contained in the so-called war emergency revenue law.

Representing as I do over two hundred motion picture theaters in North Carolina, I earnestly request that the existing law be substituted for the law proposed in the new bill.

The tax of one-half of one per cent. will do a lasting injury to the business because of being exorbitant.

I am, Very truly yours,

H. B. VARNER,
Secretary, Motion Picture Exhibitors' League of North Carolina.

When seen at the Capitol by the Washington correspondent of the Moving Picture World, Mr. Varner expressed surprise at the inactivity of the motion picture interests in general. He said he had expected to see evidences of a considerable interest in a piece of legislation that is going to cost the exhibitors of the United States so great an amount of money.

Mr. Varner stated that he was working to have the section changed before it could get on the floor of the Senate and he had hopes that the committee might see fit to recommend that there be no change from the present war tax rate.

It naturally follows that the present war tax would be far more acceptable to the exhibitors as a whole than that proposed of one-half of one per cent. on the gross profits. There is absolutely no way to have the tax wholly abolished and the seating capacity tax is a whole lot better. The trouble in Congress is that everyone thinks that the exhibitors of the country are making more money than the manufacturers of war munitions and as such should be highly taxed.

PLANS OF PRESIDENT OCHS.

A Vigorous Political War Will Be Waged Against All the Enemies of the Screen.

THE National League of Motion Picture Exhibitors intend to conduct a vigorous political campaign this fall, both in the congressional elections and in the various states, where censorship has become a political issue or where censorship has been placed on the statute books. Mr. Ochs, the newly elected president, has well defined plans and has just issued a statement which makes most interesting reading matter. It shows that he is a man who has clear ideas and who knows how to plan for carrying them out. The statement reads as follows:

"It looks as if the motion picture men were at last beginning to rise to their opportunities. We possess and control the most effective weapon in political warfare. The type and the printers ink have heretofore been looked upon as the most telling means of political propaganda. How narrow after all is the field which the newspaper is able to cover compared with the medium of the screen. Political news and political campaigning in a newspaper are but parts of the newspaper's contents. The reader may pass them up with a casual glance and never be impressed at all.

"On the other hand, what is shown on the screen is absolutely certain of the general and undivided attention of the audience. Millions upon millions of eyes are focussed upon the twenty thousand motion picture screens in this country every day in the year. I have never figured out how large the percentage of voters is among the patrons of the motion picture theater, but it is obviously large. The indirect influence of the screen is varied to voters who themselves may never have attended a motion picture theater.

"Now, we all know that the politicians cherish a wholesome fear of the press. If the motion picture has so far failed to create a very strong degree of the same sentiment in the hearts of the politicians the fault has been ours. I cannot help comparing our wonderful business with its boundless possibilities and its great record of achievements to a second Gulliver bound and fettered by pygmies. One strong motion of this new Gulliver's right arm and he will stand revealed in all his power with the pygmies in headlong flight.

"Our new organization proposes to utilize its powers systematically and unceasingly from now on until the polls close in November. We have certain definite objects to accomplish in the coming political campaigns both in the various states and in the nation. If any of the members of congress who sided with the fanatics on the censorship question are up for re-election, they will hear from us we hope to their disadvantage. The political complexions of their districts are now under close and competent scrutiny and we will center our forces where they will do the most good.

"In Ohio, Pennsylvania and Kansas a strenuous campaign will be started for the abolition of the censorship laws. We also propose to get busy in Maryland. I am particularly ashamed of conditions there, for censorship in that state was admittedly the result of a combination between political grafters and one or two axe-grinders in our own ranks. Censorship in Ohio and Pennsylvania has become the laughing stock of the country. Here in New York, we will square accounts with the politicians who for reasons best known to themselves have introduced several strike bills both in the assembly and the senate. The sponsors of censorship bills in this state have gloried in their absolute ignorance as to moving picture conditions and in their haste to tap a new source of revenue and graft they drew such a preposterously faulty measure as to compel the governor to veto it.

"It is only just to say in conclusion that we all make a very broad distinction between the politicians and genuine statesmen. Constructive statesmanship has realized by this time that the motion picture is the greatest medium of expression known to mankind and therefore, entitled to political enfranchisement. Indeed it ought to be put on a level of liberty and responsibility with the press of the country. We helped to defeat the reactionary constitution, whose narrow-minded makers refused to consider our request for a grant of constitutional liberty to the screen. If that question ever is put before the people, censorship will be buried beyond the possibility of resurrection.

"We are never afraid of the result when the question is to be determined at the polls by the votes of the people. The people are the staunchest friends of the motion picture. We are going to bring this fact home to the politicians. At the same time we invite the constructive advice and the cooperation of the real statesmen to fix a permanent legal and political status for the motion picture in the scheme of our American civilization.

"Our campaign bureau is being organized now and will be in charge of an expert, provided with capable assistants. It will go to work forthwith."

BROOKLYN EXHIBITORS ACTIVE.

Benjamin Sawyer, State President of Ohio, and National President Ochs Among the Speakers.

THE Brooklyn Organized Exhibitors had a well-attended and lively meeting on the night of July 27 in the basement of the Triangle theater, at the junction of Fulton street and Flatbush avenue. Fully one hundred exhibitors were present, representing not only Brooklyn but various parts of Long Island.

President John Manheimer conducted the proceedings in his usual expeditious and pleasant manner, while Mr. Lesselbaum acted as a secretary. The treat of the evening was the speech of Benjamin Sawyer, the president of the Ohio League of Motion Picture Exhibitors. Mr. Sawyer had called at the headquarters of the New York local in the course of a business visit to New York, and he was induced to come to the Brooklyn meeting and make an address. Beginning with a strong plea for support of the new National President, Lee A. Ochs, the speaker, launched into a general discussion of present-day motion picture conditions. He severely arraigned the so-called vampire pictures and said that official censorship had forced these vampire pictures on exhibitors who personally detested them. He pointed out that in the city of Cleveland in the censorship-ridden state of Ohio, the vampire picture producers had something like seventy runs, while in the non-censorship city of Buffalo the vampire picture makers had less than a dozen runs.

"Remember," he said, "that every community, whether rural or urban, has only a certain amount of money to spend for amusements. You are not going to increase this amount by showing questionable pictures. Possibly on the first and second showing of such a picture you may make a little more than your usual receipts, but the penalty is sure and swift in every case. You will presently discover an abnormal falling-off of receipts, and when you average up your business, you have lost by attempting to show objectionable pictures. You must get the confidence of the people. No business is more close to the people than yours. Twenty-five years ago the railroads and all the great public utility concerns scoffed at the idea that the public had any right to meddle with their business. Today these companies know they cannot dwell apart from the people in four walls of their own, and they are saving themselves by taking the people into their confidence. You men of the exhibiting ranks must do the same; the manufacturers must do the same. One great evil is the shameless journalistic puffing of inferior pictures whose makers use the advertising columns liberally. We exhibitors will not stand for this and we will refuse to support papers that make a marvelous masterpiece out of every fifth-rate film. (Great applause.) This abuse of the English language must stop."

Mr. Sawyer's address was followed by a prolonged burst of applause and he was honored with a rising vote of thanks.

Mr. Ochs followed Mr. Sawyer. He explained the proposed activities of the new National Association of the Motion Picture Industry. He suggested the appointment of a committee to consider the advisability of having the three borough organizations represented in one central body at the same time fully maintaining home rule for each borough. On motion a committee was appointed to act on President Ochs' suggestion. W. Stephen Bush of the Moving Picture World, when called upon for a speech, pleaded the lateness of the hour (it was about 4 a. m.). He urged complete unity in the new organization.

Robert Israel, one of the prominent members of the Brooklyn League, was elected treasurer of the organization in place of Julian Loeb who, having left the motion picture industry, had tendered his resignation.

KANSAS CONVENTION AUGUST 22.

A joint convention of the Kansas branch of the Motion Picture Exhibitors' League and the Amusement Association of Kansas, will be held in Topeka August 22 to 24. Arrangements were made recently, and include plans for a local celebration that will doubtless enthuse moving picture patrons in a way never before attained, and gain their sympathy with the industry, and perhaps their active expression of such sympathy. The plans provide for decoration of the streets and places of business, and for a social event at which screen stars will be present. The convention itself will probably make plans for the election. The primaries in Kansas occur August 1, and the nominees will be known at the convention—their sympathies or hostilities to censorship. The exhibitors have carefully avoided endorsement of candidates for nomination; and it may be that they will avoid official endorsement of candidates for office after the nominations are made. But there will be plenty of ways to find out how the candidates stand—and to support those who have indicated the largeness of their views with reference to censorship.

MEETING OF THE HUDSON COUNTY EXHIBITORS.

At a meeting of the Hudson County Motion Picture Exhibitors' League, held on Thursday at the headquarters, 386 Central avenue, Jersey City, and attended by exhibitors from Hoboken, Jersey City, Union Hill, West Hoboken, North Bergen and Bayonne, it was unanimously decided to apply to the National Exhibitors' League for a charter.

It was also decided to issue a call for a state convention to be sent to all county associations in the State of New Jersey for the purpose of making one strong organization to combat adverse legislation, particularly censorship, and to promulgate favorable legislation.

It was further decided that absolutely no political slides would be shown on the screens without having those wishing them shown, properly investigated through the organization and endorsed by the national league. Particular attention will be paid to those who introduced censorship bills at the last session of the state legislature, and a drive would be instituted to defeat them when they come up for re-election.

A publicity committee was appointed to present to the public, through the daily press, the unfairness of the present health order, prohibiting children under 16 years of age, from attending motion picture shows or exhibitions, although allowed to congregate in candy stores, on the street cars, etc.

ANNUAL REPORT OF BRITISH CENSORS.

A Most Interesting and Instructive Document Issued by President G. A. Redford.

THE British Board of Film Censors have just submitted and published their annual report. It is a most interesting document. It appears from the report that the board had in the course of the year examined 4,767 subjects and of this number only twenty-two were rejected in their entirety.

Eliminations have been ordered in 214 subjects which number, according to the report, is largely in excess of any previous year. This number does not, however, include many cases of exception which could promptly be rectified by the deletion of a few pictures from the film. Among the reasons given for ordering more substantial eliminations are: Indecorous, ambiguous and irreverent titles and sub-titles; cruelty to animals, the irreverent treatment of sacred subjects; unnecessary exhibition of feminine underclothing; the exhibition of profuse bleeding; scenes laid in disorderly houses; materialization of the conventional figure of Christ. The board registers a strong objection to what it calls notorious books. On this subject the board says:

A question of considerable practical importance to the trade became prominent during the year, viz., the use for cinematograph purposes of the plot and title of books of certain class. In some cases the film, when ultimately presented to the public, was purged of the objectionable features which gained notoriety for the book, although it was certain that many people based their judgment entirely on the book, and pronounced a verdict without ever seeing the film. The posters and literature accompanying the films tended to arouse the expectations that the subject of the film was carried further than really proved to be the case.

After the most careful consideration, the Board came to the conclusion that it must only examine what was projected on the screen, irrespective of the notoriety of the work, otherwise it might be argued that the Board was overstepping its duties by indirectly becoming the Censors of literature.

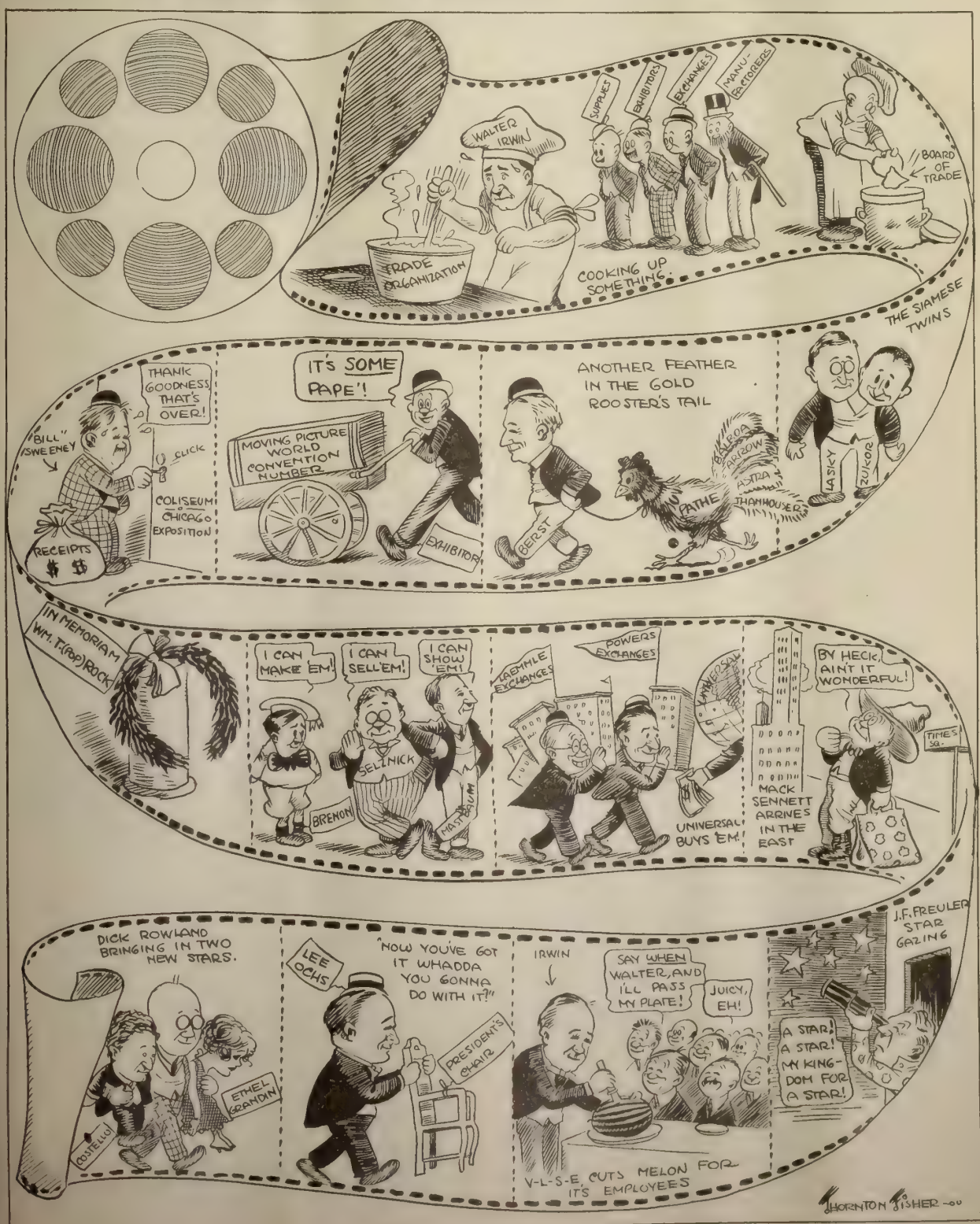
Having regard to the misconceptions and misconstructions placed on the facts, it has been decided that no film in future shall be passed of the same title as a book which is generally acknowledged as questionable. If such a book is filmed, and even the result be innocuous, the title will have to be changed, so as to dissociate entirely the one from the other.

About 90 per cent. of the films submitted have been approved for children as well as for adults. The board records its gratification as to the increasing confidence shown in its decisions by licensing authorities. The board has been entrusted by the War Office with an official status in the matter of film exports and also entrusted with discretionary powers in delicate questions of political, military and naval censorship.

GRAND OPERA INSPIRES NEW BLUEBIRD.

"The Chalice of Sorrow" is to be the moving picture name for the scenario inspiration of "La Tosca," the tragic opera. Rex Ingram devised the scenario and will direct Cleo Madison and Wedgewood Nowell in the leading roles. This will be Miss Madison's first appearance on the Bluebird program.

MOVING PICTURE WORLD NEWS REEL for JULY



Five August Releases for Famous Players

Marguerite Clark, Pauline Frederick, Louise Huff, Marguerite Courtot, Valentine Grant and Owen Moore Starred—Studio Busy

THE month of August will witness the release of five Famous Players productions on the Paramount program in which such stars as Marguerite Clark, Pauline Frederick, Louise Huff, Marguerite Courtot, Valentine Grant and Owen Moore will appear.

Marguerite Clark heads the list with "Little Lady Eileen," the tale of a little Irish lassie who believed in fairies, which is scheduled for release on August 7. This fanciful romance was staged under the capable direction of J. Searle Dawley, whose delightful handling of "Silks and Satins," "Molly Make-Believe," "Mice and Men," and other of Miss Clark's most recent great successes bespeaks the directorial resourcefulness of the production. As for the star—she is Miss Clark. In support of the star are Vernon Steele, John L. Shine, Harry Lee, Russell Bassett and others of equal note.

Four days after "Little Lady Eileen" comes Pauline Frederick in an adaptation of Clyde Fitch's celebrated drama, "The Woman in the Case." This is the production in which Miss Frederick upset tradition and all the known tenets of stellar law by declaring that she would rather play the less conspicuous role of Margaret Rolfe, the self-sacrificing wife, than the title role of "the woman," in which many great dramatic actresses have won distinction on the stage. Miss Frederick declared that she had played so many heavy roles on the screen that she wanted a chance to play one that had real sympathetic appeal, and her wish was promptly acceded to by the producers. As a result, Marie Chambers, a well-known dramatic actress, was engaged for the role of Claire Forster, and Miss Frederick enacted Margaret Rolfe. Others in the cast are Paul Gordon, Alan Hale and Clarence Handysides.

On August 21 an adaptation of Edgar Selwyn's great comedy-drama, "Rolling Stones," will be released, with Owen Moore and Marguerite Courtot in the stellar roles. The production is being staged under the direction of Del Henderson, a new member of the Famous Players staff, but one of the best-known directors in the business. "Rolling Stones" was a great success on the stage because it was a play of action and it has been found to be admirably suitable to adaptation for the screen. Among those in support of Mr. Moore and Miss Courtot are Alan Hale, Denman Maley, Gretchen Hartman, W. J. Butler and Ida Fitzhugh.

Louise Huff is the star of "The Mission of Patience," which is scheduled for release on August 24. Robert G. Vignola, who recently staged the adaptation of Roi Cooper Megrue's "Under Cover," with Hazel Dawn and Owen Moore, is the director of this production. This is a delightful little Quaker story which opens in a typical Quaker village and then transfers the scene of action to New York. With Miss Huff there appear John Bowers, Michell Harris, Henry Hallam and Lottie Pickford, who will play a heavy role.

The fifth release of the month is "A Daughter of MacGregor," in which Valentine Grant plays the title role. As the title suggests, it is a Scotch story. Sidney Olcott, who has made a remarkable success at staging productions which have foreign settings, is the director. Some of the action takes place in an American lumber camp, for which location the players went to the big timber districts in the South.

Seven Companies Working at Famous Players Studio.

The Famous Players studio presents the greatest scene of activity which has been seen in any Eastern studio for many a day, with seven entire companies now under full swing in preparing productions for release on the Paramount program and an eighth about to begin operations within the next few days. Pauline Frederick is now at work on a big photoplay written especially for her by Forrest Halsey. Joseph Kaufman is directing the production. Owen Moore and Marguerite Courtot are completing the adaptation of Edgar Selwyn's celebrated comedy-drama, "Rolling Stones," in which they are working under the direction of Del Henderson. This production marks the first appearance of Miss Courtot in a Famous Players production.

J. Searle Dawley is now taking the preliminary scenes for Ann Pennington's second silent starring vehicle. The little "Ziegfeld Follies" star made such a distinct success in her debut as "Susie Snowflakes" that the Famous Players requisitioned her services again.

Louise Huff, meanwhile, is playing a Quaker maid under the direction of Robert G. Vignola.

Mae Murray, who has heretofore appeared exclusively in Lasky productions, is making her first appearance in an Eastern studio under the direction of John B. O'Brien in "The Big Sister," a story of the slums and of politics.

Having just returned from the northern part of the state where the opening scenes of her next production were staged under the direction of Sidney Olcott, Valentine Grant is doing some of the interior work in the studio, preparatory to starting south. The story opens in Scotland and then moves to an American lumber camp. It is for the latter part of the action that Miss Grant will go to the lumber camps of the South.

Within the next few days Maurice and Florence Walton, whose engagement was recently announced, will begin work on a special production under the direction of Ashley Miller. This will mark the debut of the stars as Famous Players and likewise the debut of the director as a member of that company's producing staff.

VITAGRAPH DRAMA ON V-L-S-E PROGRAM.

"The Alibi," a five-part Vitagraph Blue Ribbon Feature, to be released on August 7, is a tense drama with a grip that holds. It presents a rare instance of suspense that is suspense, claiming the attention of the audience to the last. A welcome relief is also found in a criminal plot which comes well within the range of possibility. The characters, particular those in the important parts, are true to life and convincing. Betty Howe is charming as the bank president's daughter whose love and faith in the assistant cashier remain firm even after he has been convicted of murder. James Morrison is an excellent sympathetic character as the assistant cashier, convicted of theft and murder by planted circumstantial evidence, and Paul Scardon, who also directed the picture, is strong as the real murderer, who, fearing detection, contrives the idea of "framing" the innocent man. The direction of the picture has been carried out with unusual foresight and it is evident that Scardon made thorough researches to familiarize himself with the inner workings of a state prison, as there is no detail lacking. Even the three-foot separating wall, to prevent the passing of weapons from visitors to convicts, is shown. Edward Elkas and Robert Whitworth also do some very good work. "The Alibi" is from the book by George Allen England.

Scene from "The Alibi" (Vitagraph).

SON OF DIRECTOR PATON DIES.

The sympathy of all photoplayers goes out to Director and Mrs. Stuart Paton over the death of their youngest son, George, aged one year and two weeks, who died at the Clara Barton hospital in Los Angeles recently. The funeral was held in Los Angeles on Monday afternoon and all the members of the Paton company attended.

Essanay Offers a Number of Good Shorts for August

Strong Dramas and Comedies Will be Found on the List of Releases— A Bushman Re-Issue

EXCEPTIONALLY strong dramas and comedies are to be found among Essanay's short reel subjects for August, the complete program for which month has just been announced by George K. Spoor. The program opens with a beautiful two-reel love story, "The Chimney Sweep," which features Joyce Fair, the eleven-year-old actress. In this play, however, she takes an ingenue part and carries it off exceptionally well. It is as pretty a story as was ever found in a fairy book, of a poor little outcast, who sweeps out a chimney in a wealthy home and falls in love with the little heiress and how later in life he makes good and finally wins her love.

This is followed by Vernon Howe Bailey's sketches of Petrograd, the Russian capital, together with scenics. The three-reeler of the first week is "The War Bride of Plumville," a delightful comedy with a breezy satire on false nobility and a small manufacturer's eagerness to get rich through war orders. With Nell Craig, Ernest Maupain and Harry Dunkinson in the leading roles, the comedy proves genuinely humorous and exceptionally pleasing.

The second week of August opens with "The Three Scratch Clue," featuring Francis X. Bushman, and re-issued in two acts. George Ade's "Fable of Books Made to Balance" is the week's one-act comedy, and "Worth While," a realistic story of prison life as it exists today, with a beautiful love plot woven around it, featuring Bryant Washburn and Marguerite Clayton, is the three-act drama.

Comes a patriotic two-act drama, "My Country 'Tis of Thee," featuring Richard C. Travers and Lillian Drew. This is a timely story of the present situation relating to Mexico. The plot is woven around the call of the militia to federal service and shows the departure of the troops to the concentration camps, their farewells to sweethearts and all the little touches that go to make up the gaiety and the pathos of such scenes.

Wallace A. Carlson's Canimated Nooz Pictorial No. 14 with his inimitable caricatures on men and events of the day adds a strong one-act feature, while "A Little Volunteer," featuring Joyce Fair, tops off the week.

The latter, however, is not a war play as might be judged by the title. The little volunteer is a motherless heiress, who longs to love and be loved. Chance grants her wish by throwing a whole family of orphans into her way. She mothers them in their hovel, until her father finds her, after the police have searched the city for days for the missing child.

A re-issue of Francis X. Bushman's two-reel drama, "A Man for A' That," leads the fourth week, followed by George Ade's "Fable of How Wisenstein Did Not Lose Out to Butinski," and a three-act drama, "The Face in the Mirror," featuring Edmund F. Cobb and Josephine Sylvester.

Marguerite Clayton plays the title role in a pretty two-act drama, "An Old-Fashioned Girl," which is released August 29, a story of love and romance. Follows Vernon Howe Bailey's "Sketch Book of Washington," together with 500 feet of scenic. "The Higher Destiny," a three-act drama featuring Warda Howard and Edward Arnold, and released September 2, completes the week.

First-Class Theaters in Honolulu

Up-to-Date Photoplay Houses Established in Keeping With Progress in Picture Manufacture— Liberty Purchases $10,000 Wurlitzer Organ

IN "Commerce Reports," A. P. Taylor, of Honolulu, writes that the Liberty theater, of Honolulu, has installed a $10,000 Wurlitzer pipe organ. The transportation charges from the factory to Honolulu amounted to more than $1,000. Motion picture theaters were first established here about ten years ago and were then merely "holes in the wall." With the rapid development of the artistic side of motion picture manufacture the class of theaters in Honolulu has been raised until at present the city possesses several first-class houses, the largest having a seating capacity of 1,800 persons. The architecture of this place of amusement is suited to the climate; plenty of ventilation is afforded through rows of shutter windows.

Ten years ago the highest price paid for admission to motion picture theaters was 15 cents, ranging down to 5 cents. Today the standard high price is 30 cents for reserved seats, with a 50-cent charge for box and loge seats. The Honolulu public, with its large tourist population, demands the best pictures.

The exchange system permits these same pictures to be sent to the outlying islands, so that even in small plantation towns, on the Island of Kauai, the westernmost of the Hawaiian group, 2,400 miles from San Francisco, the same pictures produced in the leading theaters of Honolulu are given before an audience composed principally of Japanese, Chinese, Koreans, Filipinos, Porto Ricans, Spaniards and Siberians.

Where no theaters have been built, in some of the outlying districts, enterprising motion picture managers have large tents of the circus type erected. By rotation a tent is seen in a village about every two weeks.

During the past three years two or three motion picture companies have come to Honolulu, partly on vacation tours and partly to complete pictures which call for a Hawaiian setting. The result has been an investigation of the merits of the Hawaiian climate and scenery as a foundation upon which to build a motion picture colony. Negotiations are under way for the establishment of such a colony. At least $50,000 of local capital will be invested, the remainder coming from the mainland. An expert from New York states that while the Hawaiian Islands are admirably suited to the filming of South Sea scenes, they are also adapted for a New York setting.

VITAGRAPH COMEDY ON G. F. PROGRAM.

"Romance and Rough House" is all that the name suggests, slam-bang for a thousand feet of rip-roaring comedy, with Hughie Mack, Vitagraph's heavyweight comedian, officiating in the capacity of chief funmaker and recipient of countless indignities. The photography and lightings are

Scene from "Romance and Rough House" (Vitagraph).

worthy of comment as they are particularly. The hand of Lawrence Semon is seen in the direction, which is certainly all that could be desired. Hughie is exceptionally droll and his support is also very good. The balance of the cast includes Patsy De Forrest, Frank Brule and Edward Dunn. The scenario was written by C. Graham Baker and Lawrence Semon. With its country scenes this picture should have a particular summer appeal. Sophie Milimet wrote the story.

Metro Plans Many Elaborate Screen Productions

Offers a Formidable Array of Plays and Players for Early Fall Release—A Roster That's Hard to Beat

METRO'S early fall plans, which in part have just been announced, include many important productions and the appearance of some of the world's most famous stars of both the speaking stage and the screen. In variety and extent the proposed activities are by far the most pretentious and elaborate ever undertaken by the Metro Pictures Corporation and include many features which cannot yet be announced.

Ethel Barrymore, who is under contract to appear exclusively in Metro wonderplays, will begin work in about two weeks in a picturization of "The Awakening of Helena Ritchie," the successful stage play from the novel by Margaret Deland. Miss Barrymore will be supported by a distinguished cast and some of the foremost artists of the screen and stage have been especially engaged to appear with her. She has already been seen on the Metro program in "The Kiss of Hate," and "The Final Judgment," two screen masterpieces that are playing return engagements in many of the leading theaters of this country, Australia and abroad.

John W. Noble, who is directing Francis K. Bushman and Beverly Bayne in the elaborate screen production of "Romeo and Juliet," which is now fast nearing completion, will direct Miss Barrymore. He will be assisted by Leander de Cordova, who has been associated with him in the Metro picturization of Shakespeare's supreme romance.

Upon the completion of "Romeo and Juliet" Mr. Bushman and Miss Bayne will begin work on the serial, "The Chain of Evil," which will be released in fourteen two-reel episodes, probably at the rate of two a month. "The Chain of Evil" is a strong, original serial, each chapter complete in itself, but with a central theme running throughout the entire fourteen releases. It was written by Fred de Gresac, and scenarioized by Howard Irving Young and Paul Price.

Emily Stevens will begin work immediately on a strong five-part production, "Capital Punishment," an original story written especially for her by Katherine Kavanaugh. The theme of this story deals with the weakness of circumstantial evidence, when a human life is at stake. Miss Stevens has been seen on the Metro program in "The House of Tears," and "Destiny, or the Soul of a Woman," two notable successes of the silent drama.

George D. Baker, who recently joined the Metro directing forces after a successful career with the Vitagraph company, and who has just completed his first Metro production, "The Pretenders," with Emmy Wehlen in the starring role, will direct Miss Stevens in "Capital Punishment."

What promises to be one of the best features ever released by Metro is an original story written by William Nigh, the author-director-star, and in which Mr. Nigh will be co-starred with Irene Howley, who will make her debut as a star on the Metro program in this Nigh story which is as yet unnamed. The story deals with the efforts of a drunken attorney to redeem himself and contains a wealth of pathos and comedy relief.

Mabel Taliaferro, who has just completed the final scenes in 'God's Half Acre," will begin on a new big feature, which was written by Channing Pollock and Rennold Wolf. This story was written especially for Miss Taliaferro and promises to be one of her biggest successes. June Mathis, scenario writer, is now completing the final scenes of the script made for the Pollock-Wolf story. Edwin Carewe will direct Miss Taliaferro in her next production.

Lionel Barrymore, who is nearing the final scenes in "The Upheaval," and who was last seen on the Metro program in "The Quitter," will begin work at once on a powerful new feature. This will be a picturization of the short story, "The Woolworth Diamonds," by Hugh C. Weir, which recently appeared in one of the leading magazines.

Mme. Petrova, one of the screen's most brilliant and popular stars, has also begun work on a new story, as yet unnamed, which she wrote herself. The central theme deals with the marriage question from an economic standpoint, and contains many humorous situations, which will be a decided innovation and novelty in a Petrova feature. Mme Petrova has just completed a big production at the Popular Plays and Players studio, "The Secret of Eve," which is scheduled for early release.

Harold Lockwood and May Allison are at work in the Metro-Yorke Western studio at Hollywood, Cal., in "Mister 44," a striking comedy-drama, picturized from the successful novel of the same name by E. J. Rath. Mr. Lockwood and Miss Allison are surrounded by a strong supporting cast headed by Lester Cuneo, the well known dramatic leading man.

Edmund Breese, supported by a distinguished cast, which includes Ormi Hawley, Clifford Bruce, Evelyn Brent, and other well known artists of the stage and screen, is at work on a big story of the Maine logging camps called "The Weakness of Strength." This feature is from the pen of Aaron Hoffman, who writes a majority of the Breese and Petrova stories.

In addition to these multiple reel productions Metro has arranged to increase its program with more high class and refined one-reel comedies, three of which will be released weekly beginning this fall. The stars appearing in these comedies include such notable artists as Mr. and Mrs. Sidney Drew with one company of players, Max Figman and Lolita Robertson with another, and Ralph Herz at the head of another company. Then, too, Metro is scouring the world for important and picturesque locales for the Metro Travelogues, which form an interesting weekly release on the Metro program.

"Society of Motion Picture Engineers"

Important Meeting Held in Washington and a Temporary Organization Effected.

AN EVENT of much interest and importance to the motion picture industry occurred on the 24th of July at the city of Washington, D. C., when the Society of Motion Picture Engineers held its first meeting in the Oak Room of the Raleigh Hotel. The call for the formation of such a society had been issued by C. Francis Jenkins of Washington. The call set forth that "every industry has its society of Engineers, an association of men who are responsible for the form of structure of the mechanisms used in their trade." "The time is ripe," the call continues, "for the establishment of a society of motion picture engineers, as is evidenced by the lack of fixed standards in the industry. The society will stand in practically the same relation to the motion picture industry that the Society of Automobile Engineers does to the automobile business."

In response to numerous invitations sent out, the following men came to Washington to attend the meeting: Herbert Miles, C. A. Willat, of the Willat Studios; E. K. Gillette, Paul Brocket of the Smithsonian Institution, Don J. Bell of Bell & Howell of Chicago; Paul H. Cromelin of the Cosmofoto Film Company of New York, F. B. Cannock of the Precision Machine Company, W. B. Westcott of the firm of Kalmus, Constable & Westcott, of Boston, and J. P. Lyons, Electrical Appliances, and C. Francis Jenkins. A program of three days' duration had been mapped out beginning July 24 and ending July 26, but in view of the big film conference in New York at the Hotel Astor it was decided to adjourn after the first day. A most interesting address was made by Henry D. Hubbard, secretary of the U. S. Bureau of Standards. His subject was "Standardization." This was followed by a meeting of committees on raw material, cameras, machine manufacturers, reel manufacturers and makers of electrical goods. A report and general discussion followed. It was decided to have four classes of membership: First: A pioneer class consisting of men who had been engaged in the art as principals for a period of fifteen years; the second class is to consist of men who for a period of ten years have been actively engaged in designing, developing or improving materials, mechanisms and processes used in this or any of the allied arts; the third class of men who are now actively engaged in such work, and the fourth class are to be known as associate members.

The entrance fee for classes 1 and 2 is to be $250, while the entrance fee for the other two classes was fixed at $25.

Mr. C. Francis Jenkins was chosen as temporary chairman, while Herbert Miles was elected as temporary secretary. There will be another meeting early in October, until which time any one desiring to join may become a charter member.

It is the intention of the new society to seek an early affiliation with the new National Association of the Motion Picture Industry.

Universal Program for Week of August 7

Read Feather Feature Heads a List that Will be Found Attractive to Picture Fans

THE feature of the Universal program for the week of August 7 is the five-reel Red Feather production, "The Mark of Cain," in which Dorothy Phillips and Lon Chaney play the principal roles. "The Mark of Cain" will be released on August 7. On the same day Eddie Lyons and Lee Moran will keep Universal exhibitors smiling at their Nestor comedy, "All Bets Off."

On August 8, Marie Walcamp and Eddie Polo, the two dare-devils, will appear in the three-reel Gold Seal melodrama, "Onda of the Orient." On the same day the Powers Juvenile comedy, "The Henanpup," will be released.

Hobart Henley will feature on August 9 in the Laemmle drama, "A Knight of the Night." He will be followed on the program by Billie Ritchie in the two-reel L-Ko comedy, "Crooked from the Start." On the same day the Universal Animated Weekly No. 32 will be released.

Ben Wilson and Dorothy Phillips will co-star on August 10 in the Victor two-reel human interest comedy-drama, "The Marriage Broker." On the same day King Baggot will appear in "The Silent Stranger," a Big "U" drama. "Ben the Sailor," a mannikin comedy, and "Salmon From the Egg to the Table," an educational, will be released as split reels under the Powers brand.

Sydney Bracy and Sydell Dowling will appear in "The Highway of Fate," a two-reel Laemmle society drama, on August 11. They will be followed by the Rex drama, "By Conscience's Eye," in which little Marjorie Ellison will play the principal role. Pat Rooney will close the day's program in the Nestor comedy, "Some Medicine Man."

On August 12, Cleo Madison and William V. Mong will be presented in the Bison two-reel Western drama, "The Guilty One." On the same day Edith Roberts and Harry Benham will co-star in "Her Mother's Sweetheart," a Laemmle drama, and Gale Henry and William Franey will share the fun-a-making honors in the Joker comedy, "She Wrote a Play and Played It."

Joe Martin, the famous Universal ape, and Victor Potel will share headline honors on Sunday, August 13, in the Victor comedy, "What Darwin Missed." On the same day

Scene from "The Mark of Cain" (Red Feather).

Richard Stanton and Marcia Moore will star in "The Speed King," a two-reel Imp modern melodrama.

During the week of August 7, "Brother and Sister," the fifteenth episode of "The Adventures of Peg o' the Ring," will be released, with Grace Cunard and Francis Ford. The Red Feather release for August 14 will be the five-reel drama, "A Yoke of Gold," with Dorothy Davenport.

Ince Studios Are Models of Construction

Big New Structures at Culver City, Cal., Fine Example of Motion Picture Development

THE new Ince studios at Culver City, which have just been completed, represent the last word in structures of their kind. The entire plant represents a large investment and is a striking monument to the growth of the film business. The boulevard frontage of the studio is sev-

Administration Building Thomas H. Ince Studio, Culver City, California.

eral hundred feet long; is monumental in architectural treatment and unbroken, save by a great columned gateway.

At the corner of the lot, facing the street, is the administration building, the brain center from which the giant mechanism is controlled. Adjoining the administration building is a big two-storied department of costumes, where you can uniform a company of warriors of almost any period or country on five minutes' notice. Along the front of the lot is the double-decked array of dressing rooms, each with its individual outside entrance.

The Ince studios, where the actual photography in the making of the Triangle pictures takes place, are all of steel and glass. There are four of them in all, each about 150 feet long and 70 feet wide. Their special value lies in the fact that they permit of every minute of sunlight being utilized each day.

An extremely interesting building is the film vault, where there is approximately $1,000,000 worth of film stored at all times. Work on the studios has been under way for almost a year. Unlike many other structures devoted to similar purposes, the Ince studios have been built with an eye to permanency and they will undoubtedly be a lasting evidence of the bigness which characterizes everything connected with the film industry today

"LIBERTY"—FORTY REELS.

The Universal serial, "Liberty," will be forty reels in length to run twenty weeks. "Liberty" is a most timely serial and depicts Mexican border raids; thrilling dare-devil deeds of heroism; love interest that alone would make a great picture; American soldiers; Texas rangers, and Mexican bandits. It will be presented with a brilliant and notable cast headed by Marie Walcamp, Jack Holt and Eddie Polo. These popular players will be supported by others almost as well known, including Bertram Grassby, G. Raymond Nye, L. M. Wells, Maude Emory and hundreds of expert Rough Riders and trained military men. The scenes along the border will compel the widest interest.

Attacks the Open Booking System

Adolph Zukor, of the Famous Players-Lasky Corporation, Says It Gives No Guarantee of Permanency.

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, has come out strongly against that newest device of the motion picture distributor called the "open booking system" as opposed to the older method of marketing films known as the "program system." Much has been said in behalf of open bookings and the effect of the method has been watched by producers generally. Now Mr. Zukor, who must be credited with possessing some experience in the marketing end of the motion picture business, declares that it must fail.

His remarks on the subject were made in the course of an address at the recent meeting of Paramount publicity and exchange men at Chicago. This is what he said:

"The open booking system appears attractive to the exhibitor upon the surface because he feels that all he will have to do is to call up an exchange a day and name the picture he wants and the picture will be delivered to him. These exchanges, however, will have two or three times as many prints working in the same neighborhood at one time. This will be a great disadvantage to the exhibitor and will prevent his theatre from acquiring the prestige and the exclusiveness which the program theaters now enjoy.

"The open booking will also prevent the building of new theaters as the investors will seek to determine whether or not they can keep their theater open the entire year. When they find there is no regular program which can be contracted for that will insure them of consistently good productions every week in the year, the investment will appear too precarious. The producer under this system would not be able to make a price on his picture until it was screened and the price would correspond with the changing merits of productions. An exhibitor thus could not tell what his coming programs would cost and so his overhead would be in an unsteady and constantly fluctuating condition.

"Another disadvantage is that the exhibitor would book a picture in August for use in September and before he played it there might be other better pictures placed on the market, which he would have to procure in order to keep his competitor from obtaining them, laying his first purchases on the shelf. Many exhibitors would as a result have three or four pictures booked for the same day and have to pay for all and use only one.

"To those who don't look ahead and calculate its dangerous results, the open booking may appear attractive. Were you using a regular program and a representative of an open booking concern approached you and explained that you could buy just such pictures as you use you would naturally think it sounded well and would be in favor of such a plan. However, upon analysis, changing prices, uncertain supply, the increase of competition which are the inevitable results, would undermine the industry.

"If an investor builds a theater and determines that Paramount is the program for his house he is taken care of fifty-two weeks in the year for which he pays a flat and settled price. He can thus determine how to distribute the entire sum of his investment for the other factors that enter into his business with entire dependence upon the stability of his plans. This stability is impossible under the open booking system.

"The condition of open booking existed some years ago in the legitimate theatrical business. Until there was one organization that looked after and controlled the booking departments similar to the exchanges it was in a very unsettled condition. As soon as this organization was formed theatres had to look to one source for high-class attractions and this policy has in the last twenty years made wonderful progress. Having a regular program of Paramount pictures an exhibitor not only makes his business more stable but also makes the business of the producer so, so that he can make plans far into the future looking toward better pictures which inevitably results favorably to the exhibitor. This system, therefore, is the only lasting protection to the exhibitor and producer, and therefore to the industry.

"It must at once be apparent that with our well established trademarks and our large group of prominent stars it would be very simple temporarily to make much more money under the open booking policy. But I prefer to build up a business and make each year a little money rather than devise some scheme which will make a lot of money one year and have it necessary to find a new scheme for the next year. We are interested in building up the industry from every angle as that is the only way we can hope to progress."

New Universal Serial

Carter De Haven Featured in Twelve-Part Subject Entitled "Timothy Dobbs, That's Me."

MANY series, as distinguished from serials, have been released by the Universal Film Manufacturing Company in its career. They have found a recognized place on the Universal program, and exhibitors have been enabled to make a great deal of extra money owing to the cumulative advertising value which accompanies this kind of picture. Examples in point are the "Terence O'Rourke" series, the "Under the Crescent" series and the "Lady Baffles and Detective Duck" series. Now the Universal announces a series which it considers superior to any of these, and in fact, to any series which has ever been released on any program. Its series title is "Timothy Dobbs, That's Me," and Carter De Haven is starred in the title role.

The underlying idea of the series was suggested to Carter De Haven by Vice-president H. O. Davis and the general manager of Universal City felt so strongly the picture possibilities of the idea that he asked Mr. Laemmle to hold the episodes of this series as they came in, until he himself realized that in them the Universal had a unique and highly valuable property. This has been done, and now seven two-reel episodes are on the shelf of the Universal vaults at 1600 Broadway, ready to go out to exhibitors, and the Universal officials were never so confident of a knockout as they are with the Carter De Haven series, which they know will clean up the world over.

Upon his return from Chicago Joe Brandt, general manager of the Universal, announced that this serial would begin on August 14, and that one two-reel episode would be released each week from then on, until twelve episodes have been completed.

Great Month for Paramount

Program for August Said to Be One of the Best in Point of Consistent Quality and Excellence in All Points.

CONSISTENT quality, which has always been the watchword of the producing companies for the Paramount Program, Famous Players-Lasky Corporation, Morosco and Pallas Pictures, will certainly be the cheering phrase for Paramount exhibitors when they glance at the nine attractive productions that have been announced for the month of August, which, in connection with the beginning of publicity-efficiency campaign of co-operation with the exhibitors of the country which Paramount will inaugurate that month, will make August, 1916, an epoch marking month for "Paramountaineers" that will never be forgotten.

Five of the productions will be those from the Famous Players—three will be from the Lasky studios, and one from Morosco. The stars who will be featured will be Marguerite Clark, Pauline Frederick, Wallace Reid, Cleo Ridgely, Vivian Martin, Blanche Sweet, Owen Moore, Louise Huff, Lou-Tellegen and Valentine Grant. The releases will be the following:

Aug. 3.—Famous Players.—"Little Lady Eileen," Marguerite Clark.
Aug. 7.—Famous Players.—"A Woman in the Case," Pauline Frederick.
Aug. 10.—Lasky.—"The House of the Golden Windows," Wallace Reid and Cleo Ridgely.
Aug. 14.—Morosco.—"The Stronger Love," Vivian Martin.
Aug. 17.—Lasky.—"Public Opinion," Blanche Sweet.
Aug. 21.—Famous Players.—"Rolling Stones," Owen Moore.
Aug. 24.—Famous Players.—"When Shadows Fall," Louise Huff.
Aug. 28.—Lasky.—"Victory of Conscience," Lou-Tellegen.
Aug. 31.—Famous Players.—"Jean o' the Heather," Valentine Grant.

A new era in motion pictures for Paramount exhibitors begins with those releases, by reason of the inauguration of Paramount efficient aids that will be granted every exhibitor's need, to enable them to put before the public these productions of consistent quality in a manner that they have never presented pictures before. The same revolution that Paramount brought about in the distribution of pictures of a closed and protective program will be accomplished along exhibiting lines from now on.

Paramount will also release four additional sections of the "magazine-on-the-screen," Paramount Pictographs; four Paramount-Burton Holmes travel-pictures and four Paramount-Bray cartoons, during August, giving their exhibitors particularly well-rounded programs.

PARAMOUNT FOR WEEK OF AUGUST 14.

Paramount has formulated a well-rounded program for the week of August 14, in which there is contained a great amount of variety to meet the demands of everyone of the millions of photoplay lovers.

The feature productions of this week are "The House of the Golden Windows," a Lasky production in which Cleo Ridgely and Wallace Reid are featured, and "The Stronger Love," a Morosco production in which the charming Vivian Martin is starred.

Short reel releases for the week will include the twenty-seventh edition of the "Magazine-on-the-Screen," the Paramount Pictographs; the personally conducted tour with Burton Holmes in "Innsbruck, the Capital of the Austrian Tirol," that week's release of the Paramount-Burton Holmes Travel Pictures, and "Bobby Bumps Loses His Pup," a clever animated cartoon from the pen of Earl Hurd.

POPULAR PLAYS AND PLAYERS HAS LABORATORY

The Popular Plays and Players, a producing company releasing on the Metro program with such big stars as Mme. Petrova and Edmund Breese, have just installed their own laboratory at the studio in 35th street. It is one of the most complete laboratories in a New York studio.

Amos Stillman has been placed in charge of the new laboratory. He was one of the first laboratory men engaged by the Vitagraph Company in Brooklyn about ten years ago, and has been associated with some of the best known experts in the industry. Harry Revier, supervising director at the studio, is also an expert on laboratory work.

Berst Puts Production Above Star and Story

Nevertheless He Lists a Goodly Number of Leading Players and Has Several Noted Writers on His Staff

ONE of the most widely discussed questions in the industry today is the relative importance of the star and the play. In some quarters we hear that the greatest essential is the play. Others seem to give first consideration to the star. The views of J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., are interesting in this connection. Briefly summarized, Mr. Berst's idea is this: The star is important. So is the play. But the production is the most important of all.

"The best star or the best play counts for nothing if the production is poor," Mr. Berst says. "The motion picture public has been educated to such a point today that it demands good stories, good stars and good productions. How often have we seen a stage celebrity in a play poorly produced. The public is growing tired of this. There are some stage favorites who have made good on the screen, and there is no question that the drawing power of their names has been a great box office attraction. Likewise some famous stage plays and literary successes have made good picture plays, but if you will analyze all these cases you will find that almost every successful play has been well produced."

Mr. Berst is now completing plans for Pathe's greater program. Announcements have been made of the $5,000,000 serial program, of which "The Grip of Evil" is the first release.

It has just been announced that the Thanhouser Film Corporation is to release through Pathe, and the formation of the Astra Film Corporation to produce for Pathe was recently announced. Reports of far-reaching plans on the part of the Arrow Film Corporation are heard and a definite statement is expected from this Pathe producer in the very near future.

It is generally understood that beginning in August Pathe will release at least three features a month in addition to the regular program of serials, Pathe News, comedies, cartoons, scenics, etc. Famous stars, both of stage and screen, will be presented in Pathe's Greater Program of dramatic and literary successes, as well as original scripts written especially for them.

One of the most important releases of Pathe will be "The Light That Failed," by Rudyard Kipling, featuring Robert Edeson. "Kick In," one of the greatest successes of recent years, is also in the course of production. "The Shadow of Her Past," starring Lina Cavalieri, the world's famous beauty, and Lucien Muratore, grand opera singer, is being very heavily booked in advance, according to information received from Pathe's exchanges.

Another Gold Rooster release features Geraldine O'Brien in "A Woman's Fight," and is produced by Blache. Pearl White, Pathe's fearless, peerless girl, is working on a feature under the production of Edward Jose, producer of "The Iron Claw," who is now associated with the Astra Film Corporation. George Fitzmaurice, whose successes include "At Bay," "Via Wireless," and "New York," has also contributed Gold Roosters for early release.

Out in California's sunshine Balboa, famous for beautiful photography, is making pictures for Pathe. This company, like Pathe's other producers, has concentrated on quality productions. "The Land Just Over Yonder," Peter B. Kyne's great story, recently published in the Saturday Evening Post, will be shown in Pathe pictures before the end of the year.

"We want the best authors, the best artists and the best producers," says Mr. Berst. "We are going slowly and building surely. Because of the great demand of exhibitors we are increasing our output and we are raising the high Pathe standard ever higher."

M. P. Advertising Men Organize

Get Together for the Purpose of Promoting General Welfare—Arthur James, President.

PLANS which have been under discussion for some time in motion picture advertising circles crystallized on Wednesday, July 26, into an actual organization of motion picture advertising and publicity men, which will doubtless be called The Associated Motion Picture Advertisers This organization has no connection with any other body either in or out of the motion picture business. It was formed for the purpose of bringing the advertising and publicity men of the trade nearer together,. both in a social and business way; to enable them to present a united front on all matters which demand concerted action; to secure needful information from reticent publications and from those whose offices are in distant cities, and to disseminate such information among its members; to eliminate grafting solicitations of all kinds, and to promote the welfare of the advertising and publicity men of the motion picture trade.

The meeting at which the idea of the organization was first definitely discussed was called by E. Lanning Masters. At the meeting which was held Wednesday at the Claridge the benefits to be derived from such a body as was proposed were so eloquently set forth that an organization was formed then and there and temporary officers were elected as follows:

President, Arthur James; secretary and treasurer, E. Lanning Masters; executive council, Carl Pierce, Paul Gulick, Harry Reichenbach, Samuel M. Spedon, E. Richard Schayer, Charles E. Moyer, Arthur James and E. Lanning Masters.

The officers then were elected an organization to secure legal entity and to draw up a suitable constitution and set of by-laws. Another meeting will be called as soon as this committee is ready to report.

THE SIDNEY DREWS CELEBRATE SECOND WEDDING ANNIVERSARY.

Mr. and Mrs. Sidney Drew celebrated the second anniversary of their marriage July 25 by working on the new Metro-Drew comedy by Epes W. Sargent called "Coupons." A trip out of town had been planned, but rainy weather made motoring impossible, so the Drew forces remained in the Rolfe studio and busied themselves with the new production.

Holcomb Lands With Hatch

Well-Known Pressman and Author Opens "Fall of a Nation" Engagement at Euclid Avenue Opera House, Cleveland, July 30.

WILLARD HOLCOMB, the well-known pressman and and dramatic author, is doing the advance publicity for J. Frank Hatch's bookings of "The Fall of a Nation" in Ohio. Mr. Holcomb joined the Hatch organization on July 20 and went to Cleveland. The Euclid Avenue opera house has been secured for a run beginning Sunday, July 30, and the same sumptuous production and Victor Herbert orchestra will be used as at the Liberty theater, New York.

Holcomb left the motion picture desk of the Dramatic Mirror a month ago to work with Henry MacMahon and W. M. Powers for a time on the National Drama Corporation advertising. The Ohio state rights buyer appreciated his deep knowledge of the Victor Herbert music, as well as his all-around competence and acquaintance with Buckeye conditions, and obtained his services. Holcomb started his theatrical career as dramatic critic of the Washington Post. Becoming an advance man, he did New York presswork and represented on the road some of the most important stars and companies. He wrote the stage version of "St. Elmo," managing the subsequent tours with great success. He was for several years general press representative of Kinemacolor. As motion picture editor of the Dramatic Mirror, his editorials have attracted wide comment, and several of his one-act dramatic sketches are now playing in vaudeville.

MOSS GETS FLATBUSH THEATER.

B. S. Moss announced last night that he has enlarged his vaudeville and motion picture circuit by adding to it the Flatbush theater, Flatbush and Church avenues, Brooklyn, one of the finest and most luxuriously equipped houses in that residential section.

The Flatbush theater has a seating capacity of 2,000 and enjoys the benefit of being absolutely fireproof, having been constructed only a short time, and being equipped with all modern improvements. It also possesses a complete ventilation system, which insures a supply of cool and pure air at all times.

The opening date of the Flatbush theater under the Moss management is set for Saturday evening, Sept. 2, on which occasion the affair will be made a gala event.

Mutual Program Has Some Interesting Features

Henry E. Dixey and Frank Mills Appear in Important Subjects—Other Good Numbers In One and Two Reels

TWO noted stars of the stage and screen, Henry E. Dixey and Frank Mills, are presented as the featured players of the two Mutual Masterpictures, De Luxe Edition, which top the releases of the Mutual Film Corporation for the week of August 7. "Father and Son," a five-act comedy, serves to introduce Mr. Dixey to Mutual followers. This production, for release August 7, presents the star of "The Man on the Box," "Adonis" and a host of other successes of the legitimate stage in the mirth-provoking role of "Andrew Slocum," a "pickle king," whose efforts to control the market results in a series of usual adventures.

As the "pickle king" Mr. Dixey renders one of his best efforts, handling the rather difficult role of "Slocum" with the same display of ease that has long been characteristic of this sterling player. In his portrayal Mr. Dixey is ma-

Scene from "Father and Son" (Mutual).

terially assisted by a capable company of players especially recruited for this production, numbered among whom are Gladden James, in the role of "Slocum, Jr.," Millicent Evans as "Miss Winkle," and Mabel Montgomery as "Mrs. Winkle."

Frank Mills, who is featured in "The House of Mirrors," second of the Mutual Masterpictures, De Luxe Edition, for release the same week, needs no instruction to theatre or picture fans. As the star of "Bought and Paid For," "Ready Money" and other big stage successes as well as for his work in companies headed by such famous stars as Mrs. Patrick Campbell, with whom he played for two seasons, Olga Nethersole, Mrs. Fiske, Elsie Ferguson, Sir Herbert Tree, Eleanor Robson, Sir Johnston Forbes-Robertson and Mary Mannering, Mr. Mills has won for himself an enviable reputation. His studio career has been equally fraught with success and includes a number of feature productions filmed by the Famous Players Company and the Kay-Bee-Triangle studios.

In "The House of Mirrors" Mr. Mills gives a striking illustration of his dramatic prowess in the role of the evil-minded husband, whose unjust belief in his wife's alleged perfidy brings about a split of their marital relations and the breaking up of their home. The feature gets its title from a house of chance run later by his wife under an assumed name, and which is known as "The House of Mirrors." Here the husband accidentally finds his wife and child, where, after explanations are made, a general reconciliation takes place. In his initial Mutual feature, Mr. Mills is assisted by a galaxy of stars of the stage and screen, chief among them Lillian Kemble in the role of the wife; J. Frank Clondon, Jack Curtiss, a seven-year-old player of unusual talents; Harry Spingler, Bliss Milford, Runa Rodgers and Rudolph Cameron. "The House of Mirrors" will be released by the Mutual August 10.

Edward Coxen and Lizette Thorne are featured as the stars of "The Power of Mind," It was written especially to suit the abilities of the co-stars by Anthony Coldeway and was filmed under the direction of Thomas Ricketts at the American studios.

Initial of the Mutual three two-act subjects of the week, will go to the public August 7 under the title of "The Little Troubadour." Vivian Rich is the star, supported by Alfred Vosburgh and George Periolat. In this story, written by William Parker and directed by Carl M. Le Viness, Miss Rich is given an unusual chance to work in some good comedy.

Anna Little and Frank Borzage have the chief roles in "The Countin' of Calliope Clew," second of the two-reelers for release August 11. This production, from the Mustang-Mutual studios, is a gripping story of the West, interspersed with a wealth of comedy.

Crane Wilbur, as the star of "For Her Good Name," the Centaur-Mutual feature release in two acts, which goes to the public August 12, is presented in one of his most powerful portrayals. Mae Gaston has the chief supporting role.

Among the comedies of the week are: "Billy Van Deussen, the Cave Man," with John Sheehan and Carol, Holloway and "Too Bad, Eddie," starring Orral Humphrey. They will be released August 9 and 13, respectively; "Jerry's Celebration," a Cub with George Ovey, for release August 13, and "Some Liars," a two-reel Vogue, with Rube Miller and Ben Turpin, released August 13.

Mutual Weekly No. 84, "See America First," and "Reel Life," the regular Mutual single-reel feature releases, will go to the public, as usual the two first-named on August 9 and the last on August 13.

East Indian Bandits Take Tip From Films

Hyderabad Educator in Letter to Dr. Pabst Tells of Unexpected Result of Showing Hold-Up Pictures.

FROM far-off India comes an interesting letter to Dr. Charles F. Pabst, a Brooklyn physician living at 396 Franklin avenue who nearly two years ago wrote and had filmed a sketch showing how children through a simple fireproofing process could be protected from danger of burns as a result of their clothing coming in contact with flame. It was after reading an article descriptive of the film and published in a London medical journal that Bulchand Karamchand, superintendent of the Nava Vidyalaya, Hyderabad, Sind., India, communicated with Dr. Pabst. The superintendent, after requesting information as to how he may obtain the subject on "fireproofing children," states the need in India for motion pictures as a factor in education.

Mr. Karamchand refers to present conditions in the motion picture industry in India. He points out the unexpected result of showing wild west and bandit pictures. These have been the means of suggesting to Indian outlaws the value of the automobile as an aid in the commission of crime, in the providing of a quick and too often safe "getaway." These bad men of the hot country are not slow to take advantage of any suggestions in a crime-facilitating way that the pictures may contain. The superintendent, too, remarks that the mind of the child in India is most susceptible to the influence of the pictures. It has been noted that in recent years the children's games have been more violent and exciting.

Mr. Karamchand also inclosed with his letter a booklet of fourteen pages compiled by himself and Morley Dainow, member of the British Psychological Society, etc. The title is "The Kinematograph in Education, a Scheme for India," and was issued last June.

JOHN STEPPLING AGAIN A UNIVERSALITE.

John Steppling, director and actor, has rejoined the Universal City forces and will direct "Smiling" Billy Mason in slap-bang comedies. Steppling has been associated with the Universal, Essanay, Famous Players and American companies, and directed and acted in the "Billy Van Deusen" comedy series, which he put on for the American company, the series running for more than a year. He was also prominent in the Nestor company. Director Steppling and Comedian Mason worked together at the Essanay company in Chicago. In the company which has been collected to support Mason will be found Peggy Custer, who will play leads opposite Mason; Countess Du Cello, Mrs. Ashton and Fred Gamble. The first film is a comedy written by L. V. Waters, called "Betty's Bandit."

Good Selection on The General Film Program

Contributing Companies Strengthen Their Offerings With Well Known and Popular Players—Helps for Hot Weather

THE first episode of "The Girl from 'Frisco," a Kalem production in fifteen episodes, will be released through General Film Service Wednesday, August 9, and stands out perhaps as the feature of the week's program August 7-12 inclusive. Marin Sais and True Boardman are featured in this Western drama, which reviewers have treated with exceptional enthusiasm after having seen the first two episodes screened at the Kalem offices. Aside from this, General Film Company's program for the week appears fairly bursting with good things.

Two of Selig's most noted stars, Harry Mestayer and Edith Johnson, are headliners in "The Gold Ship," a two-act drama which heads the week's program. This will be followed by a Vitagraph comedy featuring William Lytell, Jr., in "Pa's Overalls." Selig-Tribune News Service plays an important part in the program on that day, preceding a Biograph reissue, "The Telephone Girl and the Lady," featuring Mae Marsh and Claire McDowell.

"The Three Scratch Clue," an Essanay reissue presenting Francis X. Bushman, will be the first picture screened Tuesday, August 8. This will be followed by "Good Evening, Judge," a Kalem "Ham and Bud" comedy, which will precede Lubin's two-part drama, "Their Mother," in which Adelaide Bronti and George Routh have leading roles.

Essanay on Wednesday, August 9, will present a George Ade fable, "Books Made to Balance," in one reel. "The Fatal Wedding," a picture which when it was first presented by Biograph with Irene Howley and Walter Miller in the leading roles created a film sensation, will be seen on the program that day. Harry Myers and Rosemary Theby, Vim's special fun makers, will be shown then in "That Tired Business Man," a one-reel comedy. Then will come "The Fighting Heiress," the first episode of "The Girl from 'Frisco" referred to above.

The Selig-Tribune News Service will on Thursday, August 10, portray pictorially all the big events of the day, and "Dreamy Knights," a Vim "Plump and Runt" comedy, will supply the humor.

Friday's program will be ushered in with "The Better Woman," a Knickerbocker Star Feature drama in three parts, presenting Reaves Eason and Lucy Blake. Ivy Close, Kalem's international beauty and fun maker, will then get the spot light in "Daisy the Demonstrator," a one-reel comedy. This will be followed by Vitagraph's "Romance and Rough-house," another comedy in which Hughie Mack will have the stellar role. "Rushing Business," a one act Vim comedy, featuring "Pokes and Jabbs," will close the program for that day.

For Saturday's offering, Essanay selects two of their most noted stars, Bryant Washburn and Marguerite Clayton, featuring them in a three-part drama, "Worth While." "Hurled Through the Drawbridge," an episode of the "Hazards of Helen" series by Kalem, with Helen Holmes as the heroine, will be screened then. The week's program will be brought to an end with "A Western Masquerade" in one act, by Tom Mix, Selig's big salaried, widely known cowboy star comedian.

Pathe Outing a Success

Boat Ride, Sports and Good Dinner Mark a Memorable Day.

THE Pathe Club, an up-and-doing organization with a membership of one hundred and twenty-five, had an outing on Sunday, July 23, that was memorable for the good time it gave everyone who attended. The steamer Bronx had been chartered for the day, and the party went up the Sound to Glenwood Landing where arrangements had been made for dinner and games. Glenwood Landing, by the way, was found to be a remarkably attractive place.

Pathe luck prevailed, for the weather was good for the first time in days. At the Landing various contests were run off, among them a three-legged race, sack race, potato race, tall-and-short man's race, fat man's race, ladies' race, tug of war for men, tug of war for women and a baseball game between the married and single men. Handsome prizes were awarded in most of the events, and a grand prize for the winner of the most points. Rotham won the grand prize with nine points and was close pushed by Gini, who had eight. Other prize winners were Messrs. Kyle and Duffy.

J. A. Berst, president of the club, was judge of events and awarded the prizes.

An excellent dinner was enjoyed at Karatsonyi's Hotel, a large dining room having been reserved for the club.

A Pathe News cameraman was along and filmed all the events, which have been put into a special reel to be shown at the next meeting of the club.

L. J. Gasnier, president and general manager of the Astra Film Corporation, attended the outing with Mrs. Gasnier. In addition to many present from the Pathe executive office, the staffs of the New York and Newark Exchanges were present almost to a man. The many guests included the wives and lady friends of the members.

Mr. Berst, who had taken much interest in the outing, had much to do with its success. J. W. Kyle as committee on arrangements, did his work well. The vice president of the club, Paul Brunet; the treasurer, G. Bardet, and the secretary, P. Allen Parsons, all aided in helping to make everything go off smoothly.

Outing of the Pathe Club, July 23, 1916.

Lasky Releases for August

Next Month's Contribution to Paramount Program Includes Some of Companys' Foremost Stars

WALLACE REID and Cleo Ridgely, Blanche Sweet, Sessue Hayakawa and Lou Tellegen in August releases of the Jesse L. Lasky Feature Play Company for the Paramount Program, appear in photoplays that illustrate in a varied manner the elastic possibilities of the screen.

Wallace Reid and Cleo Ridgely, who have attained an unusual degree of popularity under the management of the Lasky Company, will return to Paramount theatres on the 3rd of August in an original photoplay entitled "The House of the Golden Windows." The theme of this story is based on the fairy tale of the house on the hill which has the appearance of a house with golden windows. Two little children struggle up the hill and upon reaching the summit discover that the house is only a ramshackle building with the sun shining on the broken window panes. Glancing back into the valley then own little cottage presents the same appearance and they return home satisfied. The photoplay attempts to delineate the futility of vain desire. The co-stars are supported by a very able cast including the adorable "Little Billy" Jacobs, Lance Neill, Mabel Van Buren and Marjorie Daw. Written by L. V. Jefferson and directed by George Melford, it is said to be one of the most notably symbolic dramas ever presented on the screen.

Scene from "The House of the Golden Window" (Lasky).

On August 10 will be offered "Public Opinion" with the brilliant Lasky star, Blanche Sweet, as the chief factor in the exposition of the screen problem play. It was written especially for the star by Margaret Turnbull, celebrated novelist and screen dramatist. The main role in "Public Opinion" is totally unlike any interpretation yet presented on the screen by Miss Sweet. In each Lasky production in which Miss Sweet has appeared she has fortunately been permitted to give an entirely different characterization. She has been seen as a [illegible] a member of a royal Russian house, a Swedish [illegible] all-work, an anarchist and now in "Public Opinion" she appears as a trained nurse on trial for murder. How a sensational newspaper report prejudices the mind of the public against this young woman who is absolutely innocent of all wrong, and how her whole future happiness is jeopardized by what is supposed to have been one false step, forms the main theme of this gripping play. One of the unusual features in this photodrama is the effort of the spirit of the victim the nurse is supposed to have poisoned to direct the mind of justice toward the guilty person. Throughout the story until the murderer is finally forced to confess the spirit of the dead woman tries to bring the guilty to justice. The cast includes Earle Foxe, Edith Chapman, Elliott Dexter, Lou Tellegen and Raymond Hatton.

The production is one of the most lavish the Lasky company has ever made. The courtroom scene is an exact replica of a trial upon which the story was based.

On August 24 Sessue Hayakawa, the noted Japanese actor who created a sensation in "The Cheat," and followed with a stellar success in "Alien Souls," returns to Paramount theaters in a unique photodrama entitled, "The Honorable Friend." This was written especialy for him by Elizabeth McGaffey and prepared for the screen by Eve Unsell.

In "The Honorable Friend" Hayakawa will be seen as a young Japanese gardener working for a wealthy, unscrupulous Japanese curio dealer. The old man is desirous of a bride and sends Hayakawa's picture as his own—it being the custom among Japanese in America to procure their wives by forwarding their photographs to Japan—and Hayakawa is sent to the dock to marry the Japanese girl. When he brings her before the wealthy old curio dealer his ideals are shattered as he is informed that she is to be taken away from him. How affairs are finally adjusted and the two lovers are re-united is presented in an unusual and most dramatic manner.

The photodrama was picturized for the Lasky company by Edward Le Saint, and the production is unusual in its excellence, Hayakawa is surrounded by a cast of distinguished artists including Tsuri Aoki, Raymond Hatton, Billy Elmer and others.

On August 28 Lou-Tellegen, the renowned dramatic actor, appears in his first photoplay since his marriage to the celebrated Geraldine Farrar which occurred as the culmination of a romance which began in the Lasky studios. The screen medium by which he is restored to the photoplay is "The Victory of Conscience," written by Margaret Turnbull and directed by George Melford. In the course of the story Lou-Tellegen faces the path from count to priest, from sinner to saint, during which he overcomes his baser impulses and learns a lesson to which he had always been indifferent—that true womanhood is the most valuable possession on earth. The role of the woman in this production whose part in the story the dramatist has expressed through a characterization of a cafe dancer, is portrayed by Cleo Ridgely. Miss Ridgely on this occasion adds another notable impersonation to her already remarkable screen repertoire.

HARVEY'S BALBOA COMPANY ON LOCATION.

The accompanying illustration shows Harry Harvey and his Balboa company on location, at an elevation of 6,150 feet,

on the "101 mile drive on the rim of the world," the new state road recently built from Los Angeles. The players are working on "The Yellow Ballet." Mr. Harvey is seen with the saxophone at the right seated on a box. In the foreground is Lucy Fox, leading woman, and author of the famous "Where Are My Children?" At the left stands Robyn Adair, leading man.

RICE MAKING MOUNTAIN DRAMAS

Universal Director A. W. Rice is at present in the wilds of Bear Valley, where he is producing a number of outdoor one-reel dramas, so much in demand on the Big "U" program just now.

Chicago News Letter

By JAS. S. McQUADE

The Day of "Shop, Shop, Shop" Has Passed.

IN THE head placed over the description of the banquet that closed the sixth annual convention of exhibitors at Chicago, as given in the Moving Picture World of August 5, reference was made to the "merry time in hall of Hotel Sherman" on that occasion.

That is just about what everybody not present imagined it to be, and just what it should have been; but also just what it was not.

Sam L. Trigger, of New York, exactly struck the keynote of what the entertainment should not have been, when he charged in a short speech that all preceding speakers had talked nothing but "shop, shop, shop."

For a whole week, from 10 o'clock in the morning until far in the night, in committee sessions, exhibitors had devoted their time to the business of the convention. They were dead tired of that atmosphere when the convention closed.

Broiling for nearly six days in the grilling heat at the Coliseum, representatives of the producers and of the manufacturers of machines and accessories, and of supply houses, had been immersed in business. The stars and the producers present on the night of the banquet had also their strenuous experiences, and of all of these it may be said truthfully that they were in need of the diversion that merry entertainment brings.

The banquet, so far as the repast was concerned, was faultless; there are no kicks on that score. But there is broad ground for many kicks because of the speeches piled upon speeches, devoted to "shop," that succeeded the banquet. And many men were called upon for speeches, who are good business men but poor speakers. At any rate, none of them was equal to the task, outside of the toastmaster, to entertain that large composite, intelligent audience, even when discoursing on their own business.

But why not get away from "shop" altogether on such occasions, in future? Let the committee in charge of such events put their heads together and arrange a program that will include at least two prominent national speakers, famed for their entertaining powers; high-class vocal numbers, including soloists, quartets, etc., and comedy numbers of high quality.

This is intended only as a suggestion, on the spur of the moment; but future national banquets will be looked forward to eagerly, if the proper entertainment is provided.

Let Chicago set the ball rolling at next year's convention.

The day of the old ways is past. As befits our great industry, let us put away childish things and measure up to the man's full stature.

Chicago Film Brevities.

Schuyler Colfax, Frank S. Noble and George A. Blair, all holding important official positions with the Eastman Kodak Co., of Rochester, N. Y., were in the city during the early days of the late convention. It was the first time I had the pleasure of meeting Mr. Noble, who is assistant treasurer of the company.

* * *

Frank Cook, manager of the Princess theater, one of the Saxe Enterprises, Milwaukee, was among the enthusiastic delegation from Wisconsin that attended the convention. Vernon R. Day, Essanay's business manager, took advantage of Frank's presence in the city to appoint him as introducer of the Essanay stars to the six or seven hundred visitors who went to look over the Essanay plant. Frank's old-time show experience stood him in good stead, as his voice had all its old carrying power.

* * *

W. R. Hart, an exhibitor of Houston, Tex., accompanied by his wife, arrived in the city the third day after the late convention opened, having motored all the way from his home town. Except for the bronzed appearance of the tourists, one would never have suspected that they had just come through such a trying ordeal, as the weather was blistering hot.

* * *

In the midst of the exceedingly hot spell, a postal card arrived at this office from W. R. Rothacker, president of the Rothacker Film Manufacturing Co. A picture of the Chateau de Ramesay, Montreal, on the back of the card, shows that Mr. Rothacker is seeking refuge in a cool and picturesque spot.

* * *

E. R. Pearson, branch manager of the Kansas City office for V-L-S-E, Inc., was in the city at the exposition on Vitagraph Day. Mr. Pearson, who is treasurer of the Screen Club of Kansas City, informed me that his club was trying to arrange a "booster" visit from the Reel Fellows Club of Chicago in the near future.

* * *

The opening night of the late exposition was celebrated by the Reel Fellows Club of Chicago at a midnight stag meeting. Many of the star participants in Essanay's night at the exposition were present, including Henry Walthall, Richard C. Travers, Bryant Washburn, Edwin Cobb, Ernest Maupain, Charles Haydon, etc. These guests made merry with a host of delegates and film fans over Essanay's successful appearance at the exposition.

President R. R. Nehls welcomed the guests of the evening, and addresses were made by members of the Essanay Co. and Secretary M. G. Watkins. Entertainment was furnished by the Boston Opera House orchestra and cabaret performers.

A call for an "after convention" meeting has been sent out to members of the club by Secretary M. G. Watkins, the meeting to take place Thursday evening, August 3, at 6:30 p. m.

* * *

Mr. and Mrs. Tom J. Hamlin, Wm. J. Egan and John Le Roy Johnston, of "Amusements," Minneapolis, spent several days in the city during exposition week.

* * *

Steve Farrar, manager of the Casino theater, Eldorado, Ill.; James Clayton, manager of the Orpheum, Harrisburg, Ill., and J. C. Hewitt, manager of the Gem and Colonial, Mt. Carmel, Ill., three theaters owned by the Colonial Amusement Co., were in the city during convention and exposition week, and paid a pleasant call at the office of the World. All three managers reported good business.

* * *

The Illinois theater is closed. "The Fall of a Nation" departed quietly on Sunday evening, July 16, after a run of two weeks.

* * *

"Ramona" closed a run of six weeks at the Auditorium on Saturday evening, July 29.

* * *

The Strand Theater Co. has closed the Strand theater, Wabash and Seventh street, this city, for the summer months. The policy went into effect Sunday, July 9. It is expected that the house will be re-opened Sunday, Sept. 3.

* * *

The management of Orchestra Hall received the following telegram from Mary Pickford, on the day following Mary Pickford night at the exposition, when she visited that house and made an address to those present: "I want to tell you of my appreciation of the wonderful reception given me in your beautiful theater, which with its artistic environment, symphony music and uplifting atmosphere so thoroughly typifies my ideas of what surroundings should be given our highest art. Your great audience and its enthusiasm over your splendid entertainment evidences that you are giving

them what they desire, and it was good to be a part of it. My best wishes for your continued success." After the address at Orchestra Hall, Miss Pickford introduced her mother to the audience.

* * *

A. J. Gilligham and Mr. Kunsky, largely interested in moving picture enterprises in Detroit and elsewhere, accompanied by a party of ladies and friends, motored from Detroit to Chicago to take in the big exposition at the Coliseum. The entire party was much impressed by the large crowds in the big structure.

* * *

It was a pleasure to greet Director Louis Myll and the members of the "Musty Suffer" comedy company at the exposition on Monday, July 17. Mr. Myll's direction of a scene in a forthcoming "Musty Suffer" comedy afforded great pleasure and instruction to many hundreds of moving picture fans, who learned for the first time, probably, that the director is a vital factor in the making of a photoplay.

* * *

The Motion Picture-Scope Co., of Chicago, has made arrangements with the Hawaii Film Supply Company, of Honolulu, to handle the Portoscope in the islands. Indications point to a very satisfactory business this fall, as churches, schools and clubs there are taking up moving pictures for educational and entertainment purposes. Traveling exhibitors in the islands report that the natives are strong moving picture fans, and that it requires little effort to get their money.

* * *

Mrs. R. B. Frazier, wife of R. B. Frazier, owner of the Grant theater, Cicero, Ill., paid us a visit July 11 and subscribed for the World. The Grant seats 300 people, and charges 5 and 10 cents admission. Four reels are shown at the former place, and six reels at the latter, the programs consisting of the General Film Service. Mrs. Frazier reported fair business.

* * *

Wallace Mayer, formerly connected with the Pathe exchanges and later with the Peerless Film Co., has been appointed assistant manager of the Central Film Corporation, which will handle the Clara Kimball Young productions. Mr. Mayer will jrove a valuable asset to Harry Weiss, general manager of this firm. Among the out-of-town visitors who have recently called on Mr. Weiss in connection with bookings of these productions are: A. Zigfried, Bijou theater, Decatur, Ill.; Albert Lowns, Orpheum theater, Aurora, Ill.; Wm. E. Pearl, Highland Park theater, Highland Park, Ill.; J. F. Dittman, Strand theater, Freeport, Ill., and W. H Hodgson, Jr., Oak Park theater, Oak Park, Ill. All these houses have signed contracts for the showing of the Clara Kimball Young pictures for three days each. Among the Chicago exhibitors who have signed contracts for the Kimball Young Pictures, for three to seven days, for each picture are: George H. Moore, Orpheum theater; J. Cooper, Twentieth Century; Salo Auerbach, Strand theater; Ascher Brothers for the entire circuit; J. C. Wolf, Vision theater; Lester Retchen, Paulina and Temple theaters; W. E. Beaty, Harper theater; A. Ostrovsky, White Palace theater; Aaron Jones, Studebaker and Colonial theaters; Wm. Teter, Julian and Buckingham theaters, and Messrs. Richard and Chamberlain, Orpheum theater, Lafayette, Ind.

* * *

Messrs. Levy, Chatkin and Feldstein, of the United Film Service Co., this city, recently signed a contract with the Unity Sales Corporation which controls "The Yellow Menace" serial, for the rights to thirteen states, including Kansas, Nebraska, Colorado, Wyoming, New Mexico, Utah, California, Nevada, Arizona, Washington, Oregon, Idaho and Montana. The United Film Service Company will operate offices in the most important cities in this territory, all of which will be controlled from the main office in Chicago. A strong advertising campaign is already under way, which includes extensive newspaper publicity and billboard displays. D. J. Chatkin, well known in the trade, will shortly leave Chicago on a round of the offices to superintend personally the sales and publicitv on the serial. Exhibitors are requested to communicate immediately with the United Film Service Company's offices in Kansas City, Denver, San Francisco and Seattle for reservations in their respective territories.

* * *

Miss Dolores Vassinelli, star of the Emerald Motion Picture Co., this city, since her return to moving pictures, has been receiving hundreds of letters from her former admirers who have missed her since she retired from Essanay to take up an operatic career. One group of little girls in Manchester, N. H., has organized a "Dolores" club, with the avowed purpose of bringing all photoplays in which Miss Cassinelli is featured to the theaters in their town. Each of the ten girls writes at least once a week to Miss Cassinelli, and she is kept busy answering her club correspondence and in giving information regarding the release date of her first Emerald feature, "A Song of Romany," under the direction of Frederick J. Ireland.

* * *

The Monarch Film Producing Company, of Chicago, gave an invitation presentation of that company's first comedy, "Raising an Army," in which Gene Greene is featured, at the studio on North California avenue, Friday evening, July 28, at 8 p. m.

* * *

Number 60 of the Selig-Tribune, is particularly interesting just now because it is the very latest moving picture showing James Whitcomb Riley, the Hoosier poet, who died recently at Indianapolis, Ind. The poet is shown at his home in Indianapolis, surrounded by school children. The film was taken late in May and will be presented to the Indiana Society.

* * *

The Selig Polyscope Company claims that it is interesting at least two million people in the Selig Athletic Feature Film series now released weekly through V-L-S-E. Nearly one hundred of the leading newspapers of the United States and Canada are publishing signed and copyrighted articles by athletic stars. These articles are syndicated by the Selig publicity department.

The athletic stars, who have turned authors, appear in the Selig films. Signed stories by Joe Stecher, champion wrestler; Joe Tinker, manager of the "Cubs," Chicago; Frank Thoma, bowling champion; Jess Willard, champion heavyweight boxer of the world, and Packey McFarland, famous lightweight, are used in the publicity campaign.

Tom North, manager of the V-L-S-E exchange, Seattle, Wash., recently wrote the Selig Company as follows: "The Selig Athletic Feature Film series have jumped into immediate popularity in this territory. Already they are being run in three big theaters, in the three largest cities on the Pacific coast. The managers of the theaters report that unusual interest is being taken in the series by the business men of their cities, and that they are building up a new patronage for their houses."

Wm. N. Selig left this city for Los Angeles, Saturday, July 15, accompanied by Director Colin Campbell and Mrs. Campbell. While on the coast he will complete plans for the forthcoming big Selig production, "The Garden of Allah," which will be filmed on a spectacular and expensive scale. Mr. Selig is expected to return in about a week from the time of writing.

Cy De Vry, for twenty-eight years keeper and superintendent of the Lincoln Park Zoo, the second in importance in the United States, may soon become superintendent of the Selig Zoo at Los Angeles. Mr. De Vry is now considering a liberal offer made him by Wm. N. Selig.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, July 30 and 31:

Studebaker—"Diana's Inspiration" (controlled by the Central Film Company); "A Woman's Way" (Wm. A. Brady), featuring Ethel Clayton and Carlyle Blackwell, and the thirteenth chapter of "Gloria's Romance" (George Kleine), entitled "The Midnight Riot."

Fine Arts—"Under Two Flags" (Fox), featuring Theda Bara.

V-L-S-E Theater—"The Prince Chap" (Selig), with Marshall Neilan, Mary Charleson, Bessie Eyton, George Fawcett and Charles Girard in the cast.

Colonial—The Tribune's German War Pictures, taken on the front by Edwin F. Weigle, the Tribune's famous war cameraman, succeeded "How Britain Prepared," on Saturday, July 22. The latter picture had a run of four weeks. Considering the hot weather, the German war pictures are doing fine business, it is reported.

Cohan's Grand Opera House—"Civilization" (Thomas H. Ince). Good business is reported.

Orchestra Hall—Marie Doro in "Common Ground" (Lasky); travelogue, "Rural England"; "Side-walk Studies" from "Scenes from Many Lands," and a Paramount-Bray cartoon. Miss Ida Mae Cameron, lyric soprano, is the soloist.

La Salle—"Where Are My Children?" (Universal), featuring Tyrone Power, succeeds "The Little Girl Next Door," which had a successful run of twelve weeks.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SELIG TO MAKE "THE GARDEN OF ALLAH."

Arrives With His Directors and a Large Company of Players from Chicago.

COLONEL WM. N. SELIG, Director Colin Campbell, Director Marshall Neilan and two companies of Selig players arrived from Chicago at the Los Angeles studios, Tuesday, last week.

It is Mr. Selig's intention to produce "The Garden of Allah," in twelve reels, which will require almost a year to film.

Several thousand people will be employed in this picture from time to time, and work has already been started on a magnificent city at the studios in Eastland Park.

Producer Colin Campbell, who produced "The Spoilers," "The Ne'er Do Well," and other productions, will direct this big production and is now drafting a cast for same.

Director Marshall Neilan has started filming on a five reel production, "The Country That God Forgot" and has taken his company of players to the Mojave Desert this week.

Mr. Selig will depart from Los Angeles, Wednesday, July 26.

ANOTHER NEW STUDIO.

Superior Films Company Leases Studio to Make Commercial and Educational Pictures.

Robert A. Brackett, manager of the Superior Film Company, is personally supervising the production of a six-reel picture entitled "The Faucet," which will be released independently. Mr. Brackett is making the picture for the author, Robert D. Sorver. Wm. E. Wing wrote the scenario and is directing the piece. The picture deals with the ravages of drink and promises to be very sensational.

The Superior Films Company is a new organization with studio and laboratories occupying the entire tenth floor of the Knickerbocker Building on Olive street, Film Row. The studio is equipped with an indirect arc lighting system and a stage fifty by ninety feet. The laboratory is capable of handling ten thousand feet daily, and it is the intention of the company to have another laboratory in conjunction at an early date.

The Superior Films Company is the only close-in studio and laboratory in Los Angeles and it is situated in the heart of the business district, and is absolutely fireproof. The company will do commercial work and rent the studio by the day or week to independent producers. It will make a specialty of trick and novelty films, and will buy and sell negative, manufacturing educational and industrial films, etc. Mr. Brackett was formerly a chemist and started in the moving picture business as manager for Lyman Howe in 1901, and has since been in the role of exhibitor, producer, exchangeman, cameraman and manufacturer.

The company is composed of Pasadena millionaires and will file incorporation papers soon. With Mr. Brackett at the head the Superior Films Company looks as though it will be an important factor in the film business when it gets thoroughly underway.

Mission Play to Tour.

At a meeting of the board of directors of the Chamber of Commerce, John S. McGroarty, author of the Mission Play, told of the plans for presentation of this famous dramatization of California history throughout the United States, covering a two year's period.

Mr. McGroarty stated that owing to the generous patronage of more than two hundred thousand tourists, and of the California people themselves, who have witnessed the production of the Mission Play at San Gabriel, no appeal for outside funds has been necessary to finance the taking of the play to other places.

For one week, beginning September 4, the Mission Play will be presented at the Mason Opera House in Los Angeles. The first outside presentation will be in San Francisco, where a week's engagement will be filled. The play will then have week stands at Oakland, Salt Lake, Denver, Kansas City, St. Louis, Chicago, Toledo, Buffalo and then will visit the New England cities, closing the season at Boston.

The second year the play will open in New York City and then go to the principal cities of New York State, then to Baltimore, Washington and cities of the Southern States.

The close of the second year will find it back in California, when a gorgeous presentation will be given in the Mission ruins at San Juan Capistrano, the funds realized to be used for the restoration of the mission.

This play has been seen by countless thousands and is to be acted by a cast composed largely of moving picture players.

HELEN GIBSON HUNT—BUD AND HAM IN FUNNY COMEDY.

Miss Helen Gibson, the fearless Helen of the "Hazards of Helen" series met with a rather painful accident this week during the filming of "A Leap for Life," making a jump from a motorcycle off the end of the Long Beach drawbridge. Instead of landing in the ocean the young lady evidently miscalculated the distance and fell on a pile of rocks. While bruised and battered she escaped serious injury, and, in spite of her accident, is playing her regular role in the series.

Helen Gibson on Motorcycle.

Director James Davis finished last week another installment of these series. A number of the scenes were made around Kalem's own railroad depot, "Lone Point," where Helen is the operator. Fire breaks out in the station building, in the upper story of which is Helen's bedroom. She is awakened too late to escape by the stairway, and climbs from the window and hand over hand on a cable on a pole directly outside the window to the opposite side of the street. The story is woven around the kidnapping of the little son of the president of the road whom Helen, after many thrilling escapes, restores to his parents. Percy Pembroke plays opposite Miss Gibson, with George Routh, G. A. Williams, in the supporting cast.

Lloyd V. Hamilton has completed during the past week another funny "Ham Comedy," directing and of course playing "Ham" in the story. The title role, however, was given to a silent member of the company who caused considerable disturbance during the making of the film. "The Donkey Did It" is the working title of this release, and the donkey earned the title by kicking to pieces three carts before the desired scene could be photographed.

Ethel Teare played opposite Hamilton with Bud Duncan, Al Edmondson and Myrta Sterling in the supporting cast.

The Glendale aggregation of Kalem companies is busy this week on many thousand feet of negative.

"Tigers Unchained" is the title of the fourth episode of "The Girl from 'Frisco" series just completed by Director James W. Horne. Mr. Horne is now working on "The Gold Plunderers," which is number five of the series. This production required a special car to take all the electrical paraphernalia used in photographing in the Yellow Aster Mine at Randsburg, where the company worked a week taking scenes down in the mine's tunnels, shaft, stations, etc. The town of Randsburg again extended its arms of welcome to the company.

GOVERNOR JOHNSON IS GUEST OF HONOR AT UNIVERSAL CITY.

Governor Hiram W. Johnson, Governor of the State of California, paid a visit this week to Universal City.

"This is a manufacturing plant of which California should indeed be proud," remarked the Governor as he saw thirty-four companies at work in various parts of the big plant.

The Governor had been spending the morning at the little town of Ventura, where he had delivered a powerful address on the necessity of preparedness, and accompanied by Paul Herriott, member of the State Board of Control, had planned to make a fifteen minute stopover at the famous celluloid city on his way to Hollywood, where he was scheduled to speak again.

Governor Johnson was escorted from Ventura by R. E. Wells, location manager of the company, and after being welcomed by Secretary E. G. Patterson in the absence of Vice President and General Manager Davis, visited the various stages and watched the production of comedies, dramas

Left to Right: Phillips Smalley, Governor Johnson, Paul Herriott and Lois Weber.

and feature photoplays and met the leading directors, actors and actresses of the film capital.

The Governor's proposed fifteen minutes stay lengthened to nearly two hours. "When I come again," he said, "it will be with Mrs. Johnson, and we will make a day of it here. It is all mighty interesting indeed and it's a good place to escape the office seeker, don't you know?" he added laughingly.

As the chief executive of the state stepped into his automobile to resume his journey to Hollywood, he said, with a merry little twinkle in the gubernatorial eye, "I guess I have done a good day's work here along with the rest of the motion picture actors.

Los Angeles Film Brevities.

We find a busy city within the fences on the Lasky lot, which covers a complete large city block. Everybody is busy, including the jovial watchman, who is using every faculty to keep strangers from entering.

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Scenario writer George Dubois Proctor has taken unto himself a bungalow and he and his bride have settled down to a belated honeymoon during the spare moments when George can divorce himself from the studio.

* * *

Lou-Tellegen is working in "The Victory of Conscience." In addition to Cleo Ridgley who is featured, the cast includes Elliott Dexter, Thomas Delmar and Laura Cushing.

* * *

"Big" George Melford will shortly finish "Each Pearl a Tear" in which Fannie Ward is to star, supported by Jack Dean, Charles Clary and others.

In a new picture Blanche Sweet is supported by Tom Forman, as leading man, Theodore Roberts, Walter Long and Robert Gray. The title is "Unconquered."

* * *

That Douglas Fairbanks is a tremendously popular film star is attested by the fact that wherever a "Doug" picture is showing the crowd lines up. It matters not whether he plays broad farce or Shakespeare.

"The Good Bad Man," the picture showing at Clune's Broadway this week, starring Fairbanks, is a wild West picture—very wild indeed. However, there are the joyous Fairbanks grin, the Fairbanks touch of comedy whenever there's a chance to squeeze comedy in, and then there is that fast-rising little film star, Bessie Love.

* * *

One night this week Los Angeles photoplay circles were treated to their first photoplay smoker, which was staged at the Palace theater for newspaper men and their friends. The occasion was the pre-view of "The Captive God," Ince's latest spectacle of primitive passions, in which William S. Hart and an all-star cast take part, and which is to run at the Palace.

* * *

Jean Perkins acts out of as well as in pictures as he makes a weekly dive from the top of a one hundred and twenty-five foot ladder at Hollenbeck Park. Perkins is being employed by the Signal Film Company. He holds several world's diving records, in 1910 having dropped into a six foot square concrete tank from a height of one hundred feet.

* * *

Produced with rare taste to realize the full romantic value of Henri Murger's story and acted with intelligence and feeling, "La Boheme" at Tally's Broadway theater this week is a photoplay production that classes far above the average run of productions of this sort. It might have well been extended several reels without running the risk of wearying an audience, for there is a winning charm and sentiment in the presentation of the tragic career of Mimi sure to arouse responsive emotions where a story more complicated in its construction would leave the spectator unmoved.

Mr. Tally has arranged this music so well that it deserves some very favorable comment. Tally's is a household word and his music is one of the regular features that draws the crowd.

* * *

In Elsinore, Cal., the Star theater has closed and will not resume for some time.

Owing to the death of his wife Thomas Carmody has closed the theater until further notice. Large crowds have been in attendance the past few weeks owing to the increase of transients here, and the baby pictures and prizes which ran for a month.

The big screen and projecting machine are second to none on the coast, and such big pictures as "Ramona," recently run here, are as well shown as in any of the larger show houses. It had been the intention of Mr. Carmody to put on "The Clansman," and "The Eyes of the World" this fall.

* * *

At San Dimas, Frank Stolle has purchased the San Dimas theater from W. A. Gaston. The show has been moved to summer quarters known as the Airdome, but will return indoors this winter.

* * *

Joseph Carl Breil, the noted composer, who is writing the music for "Intolerance," the big Griffith spectacle which used to be known under the working title of "The Mother and the Law," went to San Francisco Saturday, last week, for a short vacation.

* * *

In the production of the "Manager of the B. & A." Director J. P. McGowan of the Signal Film Corporation is planning the filming of the most spectacular scenes that has ever been staged in any railroad pictures.

The plot of the story calls for the blowing up of a locomotive. A small blaze results, which rapidly spreads to the surrounding country, and causes a forest fire, which covers an area of miles throughout the State. Because of the cost of wrecking an engine, which through the nature of the action must be totally destroyed, it was first planned to eliminate the explosion of the locomotive. Later, however, the dependent action was regarded as too vital to be cut out, and plans were laid to blow up the engine regardless of the cost.

Permits from the authorities and arrangements with the railroad company are being taken up at present, and it is probable that the scene will be staged next week. So far as can be learned this is the first time any film company has blown up a railroad locomotive in the production of a five-reel story.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"In the Hour of Disaster"

Three-Reel Lubin Photoplay Containing Realistic Railroad Wreck—Written and Directed by Romaine Fielding.

Reviewed by Edward Weitzel.

"IN THE HOUR OF DISASTER" is a domestic drama in every sense of the word. Most of the scenes take place in the home of a physician, the triangle being formed by the doctor, his wife and his adopted daughter. Jealousy is at the root of the dramatic clash. Dr. Gordon adopts the child of a worthless fellow named Rudge and has her carefully educated. When the girl reaches womanhood and returns home from boarding school, she finds that the house has a mistress. Nell is very fond of her foster-father and shows her affection on every occasion. Mrs. Gordon soon becomes jealous of her, in spite of the fact that Nell has met an artist

Scene from "In the Hour of Disaster" (Lubin).

with whom she has fallen in love. The doctor's wife tries to pay her husband back by flirting with the artist, and ends by ordering Nell from the house. The train taken by Nell is wrecked, through the instrumentality of her real father, and the girl badly hurt. Mrs. Gordon, who has learned of her error, is also injured in trying to rescue Nell, and the doctor saves the lives of both women. Explanations ensue, the doctor's wife is cured of her jealousy and Nell is married to the artist.

The plot of the Romaine Fielding drama is not remarkable for its strength, but has the merit of being told with directness and an absence of any extraneous matter. The railroad collision is realistic, two trains meeting head-on and being completely wrecked. Mr. Fielding plays the physician. Notwithstanding a tendency to overact, he succeeds in creating a character that has many engaging qualities. Mildred as the jealous wife, Flora Lea as the adopted daughter and Bernard Siegel as Nell's father are capable.

Two Offerings from "Mutt and Jeff"

"The Indestructible Hats" and "The Chinese Cook" Interesting Matter in the Line of the Animated Cartoon.

Reviewed by Margaret I. MacDonald.

IN THE first-named of the animated cartoons in question Jeff's kindly spirit toward his under-sized pal is accentuated by the manner in which he wantonly destroys each of Mutt's newest and wonderfully fashioned headpieces. "The Indestructible Hats" appear in two half-reel instalments on this interesting subject. In this particular one after the first attack on his perfectly respectable hat, Mutt gives his good money for one made on the order of an automobile tire, which is shortly afterward shattered by a pin prick from the cruel Jeff. Another creation is built on the strength of an individual thread; and still another purchase presents Mutt in the cast-off head gear of Francisco Villa. Lastly the impregnable Mutt appears with an ordinary straw hat which he flourishes before his destructive partner, who, after standing on it, jumping on it, and maltreating it generally, discovers that the hat he has so mistreated is his own. So much for Mutt's bump of humor.

"The Chinese Cook" marks the initial appearance of our mischievous young friends "Hans und Fritz" on the program of the Mutt & Jeff Co. The chinaman cook in this instance has troubles of his own; for, after carefully cinching his job, and making elaborate preparations to please his employer, these naughty children steal his ammunition through the window, so exasperating him that he is obliged to defer the preparation of the dinner for a lengthy and undignified chase of the culprits.

These are both distinctly amusing offerings, clean and pleasing, and suited to any audience.

Twice-Told Biograph Tales

Three-Reel Farce and Two-Reel Western Numbered Among Current Reissues of This Company.

Reviewed by Robert C. McElravy.

"SEVEN DAYS," a three-reel adaptation of the successful play, is a production few would forget and not many would object to seeing a second time. It has the best of farce ingredients and more of them than most yarns of the kind. The cast is a lively one, including Louise Orth, Dave Morris, Charles Mailes, Walter Miller, Hayward Mack, Millicent Evans and Jack Dillon.

The story of "Seven Days" is too well known to need repetition here. The scene is laid in the home of a young man recently divorced from his wife after a quarrel. He gives a house party, to which his aunt and his former wife come unexpectedly. A burglar also drops in, followed by a policeman. The house is then quarantined as the result of a smallpox scare.

The production is full of amusing complications. One of the guests is a spiritualist, and she gives credit to the unknown powers for everything the burglar does. The ex-wife hides in the coal bin, and the dumbwaiter and the roof garden are also worked into various situations. The number is well handled throughout.

"A Temporary Truce" is a Western subject, with a villain named Mexican Jim. The Mexican abducts the hero's wife and is pursued by the husband and his jealous sweetheart. A band of Indians on the warpath adds to the complications which follow. This is a Griffith production, and, while the story is one of ordinary interest, it contains entertaining hints

Scene from "Seven Days" (Biograph).

of the vision which was to produce "The Birth of a Nation" and other notable successes. Even the Indian fighting gets away from the usual helter-skelter and evinces a keen directing eye for massive effects. This makes a good outdoor number, located in a semi-arid country.

The clear, smooth Biograph photography is a strong factor in favor of these reissues.

"The Prince Chap"

Edward Peple's Drama Delightfully Filmed by Selig—The Strong Cast Includes Mary Charleson, Bessie Eyton, George Fawcett and Marshal Neilan, Who Plays the Titular Role and Directs the Photoplay.

Reviewed by James S. McQuade.

SINCE it is impossible for the finite to be perfect, it may be said at the start that "The Prince Chap" in pictures has its weak points; but these are of minor importance, and are lost sight of when one assembles in mind's eye the many fine points of the photoplay.

The adaptation by Gibson Willets affords a story in which the hero's innate kindness of heart on various occasions causes the outpouring of good will for him from the spectators, while scenes of pathos and deep heart interest are intermingled with touches of humor and broad comedy that keep the mind well balanced between the grave and the gay. The story is one of uplift, and the close brings a sense of happiness, because one is convinced that faith and the right have triumphed in the main.

The direction merits discriminating praise. Mr. Neilan has succeeded well in conveying the atmosphere of the London studio, in which William Peyton (Prince Chap) has struggled

Scene from "The Prince Chap" (Selig).

for recognition as a sculptor. His friend Jack Rodney, amateur painter, and the other aspiring artists, are introduced to us both at work and in play.

That concert in the den of Runion, the piece of driftwood which has seized on the position of valet to stay its wanderings, is so fine a scene that one carries it away with him. The arrival of Phoebe Puckers (the maid of all work) at the Rodney studios, to assist the over-worked housekeeper, is quite a comedy event; but the introduction to Peyton and his model while they are at work in the studio is a scream. Phoebe's make-up and dress may be somewhat exaggerated, even for a London slavey, but who cares for that when she makes us merry by her blunders?

The contrast between the quarters of Prince Chap as a struggling sculptor and those in which we find him when luck turns and his pile is coming in, as shown by Director Neilan, will attract the observation of all. The elegance of the interiors of his home, in his days of affluence, shows the refinement of art, just as the interiors of the old quarters showed art in the nude.

I was much impressed by the beautiful light effects introduced by Director Neilan in several fine interiors in this photoplay. In softness, warmth and clear definition the photography of these scenes is most pleasing. The human face, especially, is brought out more vividly, whether in repose or influenced by thought or passion.

The acting of every one in the cast deserves praise. Mary Charleson appeared as the mother of Claudia (the heroine of the story) and afterwards as that young lady when about eighteen years old. The first was a trying role, but—artiste that she is—Miss Charleson was always the tired, worn-out wife and mother. No need saying that her Claudia is a beautiful, lovable girl, manifiesting at various times the lack of a mother's over-care in her up-bringing.

Bessie Eyton's Alice Travers is another well-drawn character. Miss Eyton shows that Alice really loved the Prince Chap, as much as her shallow heart would permit; but her love was not strong enough to resist idle tattle or the wealth of another suitor.

George Fawcett's Runion is a big hit of the photoplay. Runion is never permitted to miss an opportunity to entertain in the role of valet, in Mr. Fawcett's artistic care. Whether it be in his gentle "earring" of Phoebe Pucker when he finds her blowing on his beloved flute, or peeping through the keyhole of Prince Chap's studio and receiving a splutter of ink in his eye for the liberty, or ironing the underwear of Baby Claudia while that young seraph hid her dimpled anatomy within a large vase until the lingerie was ready, or in trying vainly to take a glass of wine unseen at the Christmas party in Prince Chap's home, or in the attempt to make the Prince Chap believe that he was administering severe castigation to Baby Claudia for breaking a costly vase, in these and many other incidents Mr. Fawcett is ever a delightful entertainer.

Charles Girard's Jack Rodney is an excellent characterization, and no need to say that Mr. Neilan's William Peyton wins the spectator by his manly, high-spirited, gentle soul. We owe many hearty laughs to Fanny Cohn's Phoebe Puckers and it will be some time before we shall forget her.

The release date was July 24, through V-L-S-E, Inc.

Two Interesting Mutuals

"Judith of the Cumberlands," a Stirring Kentucky Feud Story, and "One A. M.," a Chaplin Farce of Unique Type.

Reviewed by Louis Reeves Harrison.

"JUDITH of the Cumberlands" is admirably typed and handled with skill, but the material of the Kentucky Feud and illicit whiskey stills has been worn threadbare. Then the screen story carries with it the glaring faults of the novel from which it was adapted. A director of such ability and a company of fine actors should be given something better to visualize than what has been done to death in the days of the one-reel cowboy pictures, particularly when the story contains little that is new and is desperately illogical in almost every phase of its development. A newly-elected young Justice of Peace, tremendously popular, is arrested for murder where no evidence of death is offered. No one attempts to produce the victim, a moonshiner, inasmuch as those who assert that he has been killed know that he is alive. Not the slightest proof is offered that the moonshiner has been killed, yet a man of good standing, popular in his community, is imprisoned for murder. This sounds like one of those carelessly-written stories turned out by lady novelists. Capable writers do not ask us to concede that two and two make five, at least not after the story is under way. We know from the beginning that the heroine will ride to the rescue of the unjustly-accused hero, as she has been doing for some time in that class of melodrama, and she does it twice in this story, perhaps because he is not particularly bright. He knows that there is a gang hunting him—he has been shot down at his door—yet he goes to a lonely spot on the lure of a letter which does not even attempt to imitate the heroine's

Scene from "Judith of the Cumberlands" (Mutual).

handwriting. Incapable of taking care of himself, devoid of ordinary common sense, why is he blazoned in nearly every subtitle as the hero?

"One A. M." is the name of a farce so unusual that it is doubtful if one similar has ever been attempted. Charlie Chaplin discards the tramp costume entirely, arriving home at one in the morning in evening dress and, after some amusing struggles with the taxi door, enters his house and thereafter has the stage all to himself. He is the sole actor for two solid reels, and there is not the slightest doubt that he will hold close attention for the full period of time, not only by his antics and ingenious mechanical contrivances, but by some amusing revelations of a drunken man's state of mind. His representation is an artistic success as a character study alone. The lowered intellectuality of a man under the influence of drink, his persistent attention to the trivial, his solemn stupidity, his attempts at dignity, all these and more are depicted with fidelity, and it is doubtful if any actor but an acrobat like Chaplin could even attempt all that he does as a mere matter of course through two entire reels. One realizes better from "One A. M." that the comedian is a veritable artist, capable of filling roles beyond any he has thus far attempted on the screen.

Entertaining V-L-S-E's

"Hesper of the Mountains" and "Dear Percy" from the Vitagraph Studios Feature Lillian Walker and Frank Daniels.

Reviewed by Margaret I. MacDonald.

"Hesper of the Mountains."

LILLIAN WALKER as the feminine lead in this five-part Blue Ribbon Feature has little opportunity afforded her in which to display her dramatic ability. The production is based on a novel by Hamlin Garland, which although it may

Scene from "Hesper of the Mountains" (Vitagraph).

be intensely interesting as reading matter, is not colorful enough when placed on the screen. Some good comedy situations occur in the first two reels of the production. The last part of the picture introduces a strike among the workmen at the Raymond-Kelly mines, to quell which the troops have to be called out. The main thread of the story deals with the effort of Rob Raymond to win the hand of Ann, christened by her father "Hesper of the Mountains." Considerable interest attaches to this portion of the production, and to those scenes dealing with the perfidy of Munroe a West Point pal of Raymond's.

An excellent cast has been chosen for the filming of the story, including Donald Hall, Evart Overton, Donald MacBride, Denton Vane, Robert Gaillard, Rose E. Tapley, Templar Saxe, and Josephine Earle.

"Dear Percy."

Frank Daniels does a delightful bit of comedy in this one-reel production. It belongs to the series of "Laugh Makers, and its story was written by Cyrus Townsend Brady. Percy is a mild type of man, too tender hearted to hurt a fly. He wearies his wife with too much affection, and causes her to long for a husband who is strong like Pat Casey next door. Pat Casey, by-way-of enlightenment, kisses his wife only to get rid of her, beats her when occasion demands, and breaks up the china when things fail to come his way. One day Percy is felled in the street by a trolley car, and later Casey is called upon by Percy's wife to submit to an operation for transfusion of blood to save Percy. The result of the operation is that the Casey devils enter Percy, and leave him only on the suasion of a blow from a ninety horsepower automobile. An excellent comedy number.

"Pillars of Society"

Henry Walthall as Karston Bernick in a Visualization Artistic of the Ibsen Drama, by Triangle.

Reviewed by Louis Reeves Harrison.

IBSEN stands for the spirit of his time and place because he crystallized ideals for his people and for the whole world as well. He was the embodiment of what most of our own dramatists lack, the modern spirit, "the form and pressure of the age in which we live." "Pillars of Society" is intensely local in a way. It reflects a Norwegian agitation to properly regulate insurance on unseaworthy craft, yet this subject matter has been so artfully introduced that it does double duty. It is in itself an evidence of the hypocrisy of those masking as benevolently inclined while they are the biggest thieves unhung, while it provides material for some intense drama. Karston Bernick, secretly a voluptuary, marries an heiress to save the Bernick shipbuilding industry and covers the many lies on which life is built by contributing checks to benevolent organizations and welfare committees, a highly respectable form of hush money.

Arch hypocrite that he is, a skilled thief in high finance, a murderer at heart, if not in deed, a crook to the core for the sake of keeping up appearances, Karston is human, he loves his only child, Olaf. Justice sleeps when the pillars of society thrive on misrepresentation and intrigue, but an unexpected retribution comes in the narrow escape from death of little Olaf on a ship Kartson intended to have burned at sea, Olaf having secretly gone aboard with an idea of seeing the world for himself. With the retribution comes a remarkable conversion, though not an inconsistent one. Karston, through complicated motives and providential intervention, reforms and is accordingly despised for becoming honest in the end.

The treatment of this story by Triangle Players is of high character, artistry being revealed at nearly every step, and the types are admirable. Walthall easily carries the honors, and he alone is careful to show the marks of time after the intervention of a long period. Others do it in a half-hearted way and still others not at all, but the acting is so good and the atmosphere so well preserved that the whole screen version constitutes a

Scene from "Pillars of Society" (Triangle).

valuable contribution, a highly artistic addition to a class of production intended to familiarize the lowly with great examples of leading dramatists.

"Florence Rose Fashions"

Artistic Film Presentation of Fashions by the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

ORDINARILY the screen fashion show has been presented in rather an indifferent way, with little thought of accentuating the art that lies behind the display. It was therefore pleasantly surprising to the congregation of press representatives and others who assembled recently in the projection room at the Pathe offices, at 25 W. 45th street, to be received and piloted through a reel and a half of pretty things to wear, by a well-poised, tastefully attired woman, who proved to be no other than Miss Florence Rose to whose artistic sense was due not only the nature of the display, but the unusual manner in which it was presented.

To go into detail on this reel and a half of handsome and exquisite articles of apparel would be too great a tax on the ordinary individual. A few words of praise will surely be ample

Scene from "Florence Rose Fashions" (Pathe).

compensation for the innumerable blunders which would doubtless be made in an attempt to cover the review in detail. The first reel is entitled "A Day with Betty Young," in which garments suited to various hours of the day, and various occupations at the times and places at which they belong are shown. The scenes in which these are presented are artistically subtitled, commencing with "Slumberland," and "The Break of Dawn." The second which, by-the-way, is to be completed later, and is entitled "Where Fashions Rein" takes us along Fifth avenue, and introduces us at this early date to the suits, hats,

furs, etc., that well-dressed people will be wearing the coming fall and winter.

This manner of presenting fashions is a novelty, and is expected to be continued.

"The Fugitive"

First Thanhouser Contribution to the Program of the Gold Rooster Plays Features Florence La Badie.

Reviewed by Margaret I. MacDonald.

THE story of this five-part melodrama was written by Philip Lonergan; and it may be added, the story is a good one. The characterization is excellent and has been well interpreted, but the production as a whole is lacking in action and the small but important details that give to a picture an air of spontaneity that is convincing. Florence La Badie in the role of a young woman who, recognizing the guilt of her sister in the murder of one of their employers, diverts suspicion to herself and flees, leaving no clue to her whereabouts.

Scene from "The Fugitive" (Pathe).

does a fair piece of work, and dresses the part becomingly—often artistically.

As the first of the Thanhouser productions to be released on the Gold Rooster program "The Fugitive" is of special interest. And although we could wish that the staging of the production had been handled in a more forceful manner, it holds promise of future developments. The supporting cast in this picture are players of experience and play well the roles alotted them. The picture is well photographed and illumined effectively. There is considerable originality in the theme that pictures two sisters, one of them a widow with a child, suddenly at the mercy of circumstances, an inherited fortune having been unwisely invested by executor of their father's estate. The luring of the widow to the home of the employer whom she afterward stabs in self defense, and these scenes dealing with the career of her self-sacrificing sister who is later hunted out and lured back to New York through a telegram stating that her husband who has preceded her is seriously ill, are well handled.

Pathe News Causes Sensation.

The Pathe News No. 56 showing views of the transatlantic submarine "Deutschland" has caused a sensation in the far West. It was the first news film containing pictures of the "Deutschland" to reach Seattle and Manager Clemmer of the Clemmer theater advertised it heavily in the Seattle Times which is famous for its motion picture news.

The Times is on the street at 3.30 and almost as soon as the paper was out, crowds formed in the lobby and outside of the Clemmer theater and as late as 10.40 that night a line extended some distance down the block.

Mr. Clemmer has advised Manager F. C. Quimby of Pathe's Seattle Office that this advertising brought him more results than any he has ever used since his entrance into the show business.

"Miss Petticoats"

World Film Corporation Releases Five-Reel Peerless Production, Featuring Alice Brady.

Reviewed by Robert C. McElravy.

A THOROUGHLY human and enjoyable story is this five-reel production, adapted and directed by Harley Knoles from the book by Dwight Tilton. "Miss Petticoats" carries no particular message and does not thunder in a dramatic way, but it contains a great deal of humor and touches of genuine pathos. It wins the interest of the observer from the beginning and holds it to the end.

Alice Brady plays the leading role of Agnes Renier, a pretty girl of the woolen mills, who lives with her grandfather on an old schooner, known as the Harpoon. Miss Brady plays the part with a naturalness and freedom of movement that prove very effective. There is little artifice or posing about

Scene from "Miss Petticoats" (World).

her work, and from the moment Agnes, attired in short skirt and blouse, with be-ribboned pigtails, steps into the picture she claims the attention.

The story of her rise in the world and marriage to the man she loves, in spite of the scandal that threatened her happiness, is well worked out. The plot is trimmed closely—almost too closely in places—of details. The discovery of her noble parentage and the accompanying inheritance are skimmed very lightly, but nothing essential is lost, and the observer is undoubtedly glad to have obvious business supplanted by more entertaining things. The picture is almost a model for the manner in which it works in short humorous touches of pleasing freshness.

Arthur Ashley, Isabel Berwin, Robert Elliott, Johnny Hines, Lila Chester and Ed. M. Kimball have the other important parts.

"Bettina Loved a Soldier"

Louise Lovely Featured in Prettily Staged Adaptation of Ludivoc Halevy Novel for the Bluebird Program.

Reviewed by Margaret I. MacDonald.

"L'ABBE CONSTANTINE" is the title of the novel by Ludivoc Halevy from which the scenario for this five-part production, was made. In character the play resembles a comedy-drama, but persists in shaping itself in one's memory more as a pretty romance than as anything else. This does not mean that the production is devoid of comedy, for, in truth,

Scene from "Bettina Loved a Soldier" (Bluebird).

it has an ample supply, containing various highly amusing situations, well handled. It contains also a simple charm of quaintness and beauty that belongs to a former period.

The scenario made by E. J. Clawson found a competent director in Rupert Julian. The labor of producing was lightened by the aid of an able cast, consisting of Louise Lovely and

Francelia Billington impersonating the two pretty sisters of the play, Zoe DuRae, Douglas Gerrard, George Berrill and Elsie Jane Wilson, and Rupert Julian himself. The role of Bettina, the unmarried sister of Mrs. Scott, the American purchaser of the estate of Longueval, as played by Louise Lovely is exquisitely dainty and sprightly; while both Miss Billington and Miss Lovely exhibit the refined dignity that is necessary to the play throughout. The undisguised annoyance with which Bettina meets the attentions of Paul de Lacardens, and the persistence with which she tries to force Jean Reynaud's love for her to confession, give entree to many delightfully amusing situations.

The production is one which boasts those attributes of excellence that make it suitable to any class of audience.

On the Kalem Calendar

"The Heart Menders," a Ham and Bud One-Reel Comedy, and "A Mystery of the Rails," No. 91 of the "Hazards of Helen" Series.

Reviewed by Edward Weitzel.

"The Heart Menders."

AN IMPORTANT piece of information regarding "The Heart Menders" is the statement that Ethel Teare is a member of the cast. Her return to the position of leading lady in the Ham comedies completes the trio that were so long identified with these Kalem one-reelers, Miss Teare's method and personality being right in line for the work.

"The Heart Menders" disclose Ham and Bud posing as lawyers, whose specialty is divorce cases. The two illegal practitioners are induced to take up the profession after witnessing the ardent embraces bestowed on I. Sepa Ratum by the lady clients of that famous divorce lawyer. Ham and Bud both succeed in doing an excellent business in divorce and kisses, but Ham also manages to arouse the jealousy of one of the lady's husbands and at the finish of the reel is ready to give up his practice. The situations are humorous, and Lloyd V. Hamilton, Bud Duncan and Ethel Teare give them expert comedy treatment.

Scene from "The Heart Menders" (Kalem).

"A Mystery of the Rails."

There is plot enough in this number of the "Hazards of Helen" to supply a three-reel drama. A murder is committed and the blame thrown on an innocent man, but Helen discovers the real culprit and, when he tries to escape on a power car, drops from the spout of a water tank to the top of a passing coach, overhauls the murderer, throws a rope around him and jerks him aboard the train. Swift action and an extra dangerous hazard mark this one-reel photodrama.

"Liberty"

First Instalment of New Universal Serial, to Run for a Period of Twenty Weeks.

Reviewed by Robert C. McElravy.

THE first instalment of "Liberty," in three reels, has the ear marks of a first class story of love and adventure in the great outdoors. The scenes are laid along the Mexican border and certain incidents are quite as lively as the news reports emanating from that section a short while back. There are plenty of thrills and deeds of the red-blooded sort, with a touch of patriotism thrown in here and there.

The plot concerns a girl who inherits property in this country and Mexico, subject to certain conditions. A tricky executor of the father's estate and several anxious lovers serve to complicate matters. On her first visit to Mexico she is abducted by bandits, who demand $10,000 ransom money. This is refused after two of the girl's lovers have quarreled over the matter, and a rescue party invades the mountain fastnesses. The last reel closes with the heroine dangling from the edge of a high cliff on a small rope.

Marie Walcamp, who plays the girl, is well remembered for her intrepid undertakings in the films. She has done innumerable daring turns in previous pictures and her work in this will undoubtedly be of equal interest. Eddie Polo, also known for his daring, has a prominent part in this serial. Others in the cast are Jack Holt, Bertram Grassby, Albert Allen, L. M. Wells, G. Raymond Nye, Neal Hart and Maude Emery.

Jacques Jaccard, author and producer, has chosen some wonderfully picturesque localities for the opening three reels. The various instalments will follow at the rate of two reels each for nineteen weeks. It is impossible to foretell how the general plot interest of a serial will hold up. In a serial of this type, action and thrills are the keynote, but it is to be hoped they will remain bound together by some sort of a thread of interest.

Scene from "Liberty" (Universal).

"The Beckoning Trail"

Five-Reel Red Feather Production Features J. Warren Kerrigan in Story of East and West.

Reviewed by Robert C. McElravy.

THIS five-reel production, written by F. McGrew Willis and directed by Jack Conway, has a familiar plot motive, but the interest of the observer is carried to a high point in the last three reels. The struggle over the mining claim develops elemental passions which burst forth in hand-to-hand struggles and exciting gun play.

J. Warren Kerrigan is well suited to the leading role. He first appears as Carter Raymond, a Broadway youth who has gone the pace and suddenly finds it necessary to earn a living. He says goodbye to his friend, Georgette, and goes west to work a mining claim owned by his father. He finds an old prospector working on the claim, the father of a charming young girl. Lois Wilson is very pleasing in this part.

Scene from "The Beckoning Trail" (Universal).

The young man's reception is a warm one, as he is mistaken by the girl for a member of the Big Bosses' gang. This gang has been trying to jump the claim. The girl fires at young Raymond and her father attacks him also. He knocks down the father and explanations follow. Then Raymond and the prospector become partners.

This leads up to the various clashes with the Big Boss and his gang, which are exceptionaly well handled. Harry Carter

plays the Big Boss acceptably, and Ray Hanford does his usual good work in the part of the girl's father. Maude George appears as Georgette, who further complicates the story. The action is good throughout and the clear photography a decided help.

"Hulda from Holland"

Miss Pickford in a Typical "Little Mary" Story Comes Back to Us After a Brief Absence.

Reviewed by George Blaisdell.

AFTER an absence from the screen of several months, Mary Pickford returns to her admirers. It is a typical "Little Mary" story, is "Hulda from Holland," released July 31 on the Paramount program. Edith Barnard Delano is the author, John B. O'Brien the director. In the supporting cast are a kitten, a goat, three little boys, three old men, a hard-hearted father and—a lover.

"Hulda from Holland" as a picture will delight the friends of

Scene from "Hulda from Holland" (Famous Players).

Miss Pickford everywhere. Hulda as a characterization is filled with charm, with the distinctive bits that seem to be Miss Pickford's sole property in spite of manifold efforts by numerous others to appropriate them. She is always at her best with children—and with old men, not to mention young ones—and in this picture she has as side partners three clever youngsters, one of them especially so. Horal Hollacher is Little Yacob, and Horal makes a fine little Dutchman.

Frank Losee is John Walton, the "big business" man, who loses his temper over his son's fondness for sketching to the detriment of his law studies. John Bowers is Allan, the son, who becomes an artist with ill success until he sketches Hulda and lands a magazine cover—which incident figures much in the story. Russell Bassett is the Pennsylvania Dutch uncle of Hulda, who refuses to sell his property just to please Walton. And there is Antonio, the organ grinder. These all give excellent support.

"Hulda from Holland" contains a few serious moments, enough to leaven the lighter vein that marks the story as a whole. There is an abundance of human interest, increased perhaps in its scope by reason of the wide range in the ages of its principals, the children, the two lovers, the middle-aged father and the old uncle.

The story opens in Holland, with its little village and windmill, and shifts to New York City and the farm in Pennsylvania. Hulda will be liked.

Dixon Pictures at Providence.

W. M. Powers, who has been recently acting as New England representative of the Dixon-Herbert spectacle, secured James E. Moore of the Modern theater, Providence, as one of his first clients, Manager Moore has arranged for a "Fall of a Nation" week at his playhouse, beginning Monday, July 31st. This will be the first showing of the drama in New England. Judging from the hundreds of requests for the play from Mr. Moore's patrons, the week will be a crowded one.

Address Wanted.

The Moving Picture World would like to obtain the address of R. V. Stambaugh, who paid his subscription but neglected to state where the publication was to be sent.

Worthington Directing "Bitter Sweet."

Director William Worthington is making progress with a two-reel comedy drama entitled "Bitter Sweet," in which Ella Hall and Franklyn Farnum are featured. Adele Farrington plays a prominent part in the supporting cast.

Gaumont's Tabloids.

A striking innovation in motion pictures has just been inaugurated by the Gaumont company, to give greater variety to its entertaining single-reel release, "Reel Life," the Mutual Magazine in Film. This is the incorporation of an episode filmed at the Gaumont studios which points a moral without "preachiness," illustrates a fable, or satirizes some human foible. It is a complete motion picture compressed into 250 feet at most.

Scene from "A Tabloid Drama" (Gaumont).

The work has been carried on quietly at the Gaumont studios under the direction of Edwin Middleton. Owing to the short length of film which can be devoted to these subjects, no footage is used for introductions, but a number of the more important Gaumont players have appeared in these diverting tabloids. A recent whimsical series enlisted the services of Miss Iva Shepard, who appeared to advantage as a comedienne, and "Budd" Ross, who has had the star role in so many of Gaumont's Casino Star Comedies.

"Beyond the Trail" (Universal).

No; friends and fellow-citizens, this very acceptable snow picture does not show a group of East Coast Universal actors making their way across the great divide toward Universal City. It is merely a scene from "Beyond the Trail," a two-reel drama, written by Catherine Carr and produced by Ben Wilson, which will be released by the Universal under the Bison brand on August 19.

"Beyond the Trail" is an unusual story which pleases be-

Scene from "Beyond the Trail" (Universal).

cause it does not follow stereotyped lines. Ben Wilson plays the lead, and is supported by Dorothy Phillips. Little Lois Alexander impersonates Dorothy Phillips as a child; Charles Ogle has the role of an elderly trapper; William Welsh is cast as a millionaire bank president's son and Hal August plays the role of the millionaire's son.

Many of the scenes, including the one reproduced herewith, were taken last winter in the Adirondacks.

Kindly See Announcement on Page 1106

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company

OTTO, THE SALESMAN (Lubin), July 24.—A broad burlesque of an old-time melodrama, this one-reel picture is neatly played by D. L. Don, Patsey De Forest, Bernard Siegel, and George Egan. "Bertha, the Sewing Machine Girl" would serve as the original, and the villain is defeated and the heroine saved in the proper order.

HAM'S WHIRLWIND FINISH (Kalem), July 25.—Ham gets mixed up with several sticks of dynamite and a large number of angry sons of Italy, which accounts for his whirlwind finish. He also turns himself into an animated mailbox. There is considerable new business in the farce. Another pleasant feature is Ethel Teare, who is a member of the cast.

A MIX-UP IN ART (Kalem), July 26.—This is an Ethel Teare comedy and depends for its fun upon its situations, the four leading characters working at cross-purposes. A married couple, who pretend to be students of art in order to get money from the aunt and uncle of the pair, are played by Miss Teare and Victor Rottman. Myrta Sterling and Gus Leonard have the other two parts. An ordinarily good picture.

WILL A WOMAN TELL? (Vim), July 26.—The husband of the lady in this one-reel comedy is fully convinced that his wife can't keep a secret, and puts up a job on her to prove that he is right. The plot is neatly worked out and played with equal deftness by Harry C. Myers and Rosemary Theby.

THE SELIG-TRIBUNE, NO. 60, 1916 (Selig), July 27.—Business men of San Francisco leave for training camp at Montery; yacht Warrior in New London drydock; Miss Wood and Tell Williams in classic dancing, Seattle; "The Dragon Fly," a new aeroplane model, Pittsburgh; 9th Massachusetts infantry attend mass, El Paso; society girl and pet peacock; recruits for German Army, Strassburg; swimming races, Chicago; horse racing, Seroet, Java; James Whitcomb Riley.

THE GIRL AND THE TENOR (Kalem), July 28.—This is the first one-reel comedy in which Ivy Close, the English actress, is featured. A review of the picture was printed in the issue of July 29, page 803.

A PLUNGE FROM THE SKY (No. 90, of the "Hazards of Helen" Railroad Series—Kalem), July 29.—International complications are threatened in this one-reel railroad drama, and Helen takes a drop from an aeroplane, in order to capture the plans for a new motor that is of great value to the United States. The thrill is all there. It is very evident that Miss Gibson is ready to take any kind of a chance that the director is able to invent.

IT HAPPENED IN PIKERSVILLE (Lubin), July 29.—A trio of tramps, acted by Raymond McKee, C. W. Ritchie and Billy Bowers, head the cast of this one-reel farce. The reel is full of rough house comedy, a fire hose playing an important part at the finish.

GOLD AND GLITTER (Biograph), July 31.—A vivid dramatic sketch with most of the scenes laid on the banks of a river flowing through picturesque woods. Lillian Gish, Lionel Barrymore and Elmer Booth are in the cast. The picture was directed by Griffith a number of years ago and is now being reissued.

THE SELIG-TRIBUNE, NO. 59, 1916 (Selig), July 24.—31st Michigan at El Paso; Splash Week, New York; recover body of shark victims at Matawan, N. J.; Thos. Mott Osborne returns as warden of Sing Sing Prison, Ossining, N. Y.; "Police Mothers" patrol beach at Coney Island; strike agitators arrested, San Francisco; Open Metropolitan Golf Championship, New York; compulsory vaccination of troopers on border, El Paso.

A CHEAP VACATION (Vitagraph), July 24.—The drawbacks to camping out are humorously depicted in this one-reel comedy. The scenario was written by P. D. Hugon and has a number of amusing but conventional situations. The cast are all new faces and consist of Lena Brown, Frank Wunderlee, Sam Jaffre and Bessie Burt. They are fairly effective.

CANIMATED NOOZ PICTORIAL, NO. 13 (Essanay), July 26.—This issue of the Canimated Nooz is not an unlucky number for the spectator. Wallace A. Carlson's cartoon pictorial hits off the dancing craze most humorously, the Dreamy Dud comic is handled in novel fashion and an interesting scenic is on the same reel.

WHAT'LL YOU HAVE? (Vim), July 28.—Jabs goes into the saloon business in this one-reel comedy and Pokes at once becomes his best customer. The trick business in the picture is handled cleverly and will prove very amusing.

General Film Company Specials

A NATURAL BORN GAMBLER (Biograph), July 24.—That celebrated poker game which Bert Williams has so often played in pantomime on the spoken stage, is the inspiration of this two-reel comedy. The characters are all colored persons of the male sex and they are all addicted to gambling. Williams attempts to annex the roll of a swell sport from the city, but the game is raided and, when last seen, the natural born gambler is sadly dealing out imaginary hands behind the bars of a prison. The business of some of the scenes could be improved, but Bert Williams' skill at pantomime shows up well on the screen.

THE CONFLICT (Selig), July 24.—A young minister who gives up a call to a wealthy parish and goes to a bethel in the slums, is the chief fighter in this conflict with evil. The story of the three-reel photoplay has many human touches, although some of the situations are difficult to accept. Earnestness of purpose by all concerned, helps to make the picture impressive. Charles West, Jack Pickford and Fritzi Brunette lead the cast.

A BROTHER'S LOYALTY (Essanay), July 25.—Francis X. Bushman appears in a dual role in this two-reel reissue, taking the part of a minister who goes to prison for a crime committed by his brother. The picture is entertaining. Beverly Bayne and E. H. Calvert assist Mr. Bushman.

BY RIGHT OF LOVE (Lubin), July 25.—The plot and characters in this two-reel photoplay by C. J. Harris, are conventional, and the director has not succeeded in improving the scenario to any marked degree. The daughter of a wealthy manufacturer is courted by the manager of her father's works. She agrees to marry him, but becomes interested in one of the workmen, who has a crippled sister. The manager is a blackguard and the workman gets the heiress. Velma Whitman, Jay Morley, Robert Gray, Melvin Mayo and Marcia Moore form the cast.

IN THE HOUR OF DISASTER (Lubin), July 27.—A review of this three-reel photoplay is printed on another page of this issue.

THE GROUCH (Essanay), July 22.—Harry Beaumont is the moving spirit of this three-reel comedy which shows how a wideawake young chap, just from college, mixes in with the affairs of the grouchy gentleman whose daughter he wants to marry. The situations are bright and breezy, and young Mr. Beaumont gives his scenes a regular Douglas Fairbanks touch. Harry Dunkinson is capital in the title role, and Virginia Bowker, Camille D'Arcy and John Cossar keep up the good work.

Bluebird Photoplays, Inc.

BETTINA LOVED A SOLDIER, Aug. 14.—A delightful five-part comedy-drama, featuring Louise Lovely. The story takes the form of a romance with many amusing situations, and is an adaptation of Ludivoc Halevy's novel "L'Abbe Constantin." A full review of the production will be found elsewhere.

International Film Service Inc.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 59, 1916 (July 25).—American Derby at Chicago; largest indoor swimming tank opened at Galveston, Tex.; review of volunteer army, London, Eng.; surf riding, Ocean Park, Cal.; Fashion section; National Guard and regular army officers at Brownsville, Tex.; giant log-raft, San Diego, Cal.; boy scouts in prize drill, Coney Island, N. Y.; steamer Keyport sunk at her pier, New York; Christy Mathewson becomes manager of the Cincinnati Reds; pictures of the U. S. Navy.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 60, 1916 (July 28).—Review of Japanese fleet; infantile paralysis plague continues at New York; water sports at Larchmont Yacht Club; Polo and tennis at Narragansett Pier, R. I.; women of the Nat. Life Saving Society hold meet, New York; 9th Mass. Infantry clash with Mexican snipers, El Paso; Christy Mathewson comes to Polo Grounds, New York, as manager of Cincinnati Reds; army training camp at Darmstat, Germany; Fashion Section; a T. E. Powers cartoon.

Mutual Film Corporation

MUTUAL WEEKLY, NO. 82 (July 26).—Some interesting items of this issue include the burial of the troopers killed in the fight at Carrizal, Mex.; Japanese tennis champions at Narragansett Pier, L. I.; the fire at the State Armory, New York; the dynamiting of the Matawan river for the capture of sharks, and Thomas Mott Osborne welcomed back to Sing Sing.

THE MASQUE BALL (Cub), July 28.—George Ovey appears again as Jerry. He swipes an invitation to a ball, where he outwits the girl's father and his rival, Don Kazaboo. The plot is not much, but the number is lightly amusing throughout.

REEL LIFE, NO. 13 (Gaumont), July 30.—Two good subjects are pictured in this, gold mining in Georgia and fishing on the New Jersey coast. The former shows placer and hydraulic mining and the passage

of the metal from ore to mint. Several big fish are landed in the latter feature, showing some surprising possibilities of surf fishing.

BUNGLING BILL'S DRESS SUIT (Vogue), July 30.—This number, featuring Paddy McGuire, Elsie Greeson and Arthur Moon, contains more plot than most of this company's offerings. It centers about a letter left in a dress suit telling of an inheritance. The closing scenes are a mix-up in which the plot is temporarily almost to view. A fair subject.

PAINLESS EXTRACTING (Vogue), Aug. 1.—Rube Miller and Lillian Hamilton appear in the knockabout number. The scenes in the dentist's rooms are quite amusing, though the action never becomes very laughable.

SEE AMERICA FIRST, NO. 47 (Gaumont), Aug. 2.—Philadelphia and its environs are prolific of views, both of historical and modern interest. The parks, statues and shipyards are shown. One of the best of the series picturing American cities. The reel closes with animated drawings by Harry Palmer, showing how music acts as a hair restorer.

ONE A. M. (Lone Star), Aug. 7.—No one can deny that Chas. Chaplin is exceedingly funny in this two-part comedy in which not a soul appears beside himself and that solid taxicab driver. At the same time two reels of film absorbed with the actions of a drunken man leaving a taxi, getting in his house and finally upstairs to bed is a great deal to devote to low comedy. The picture is set richly and artistically.

Mutual Film Corporation Specials

SECRET OF THE SUBMARINE, Chapter XI (American), July 17.—This instalment witnesses the rescue of Hope and Cleo from the mountain fastness by Hook. There is a slight lull in the drama throughout this while all hands gather force for the next attempt to gain the secret. Satsuma, thinking all is lost, attempts hari-kiri, but is prevented from this by Mahlin. Both are then haled before the Black Council and given two more weeks in which to make good. Hope gets a letter from Inez demanding that he save her honor, after the night in the cabin, by marrying her. None of the incidents are sensational, but continue the story interest very well.

THE HAUNTING SYMPHONY (Centaur), July 29.—A two-part melodrama featuring Crane Wilbur. The story is rather a good one but intensely gruesome. While adults may enjoy it, it is not a picture to exhibit before children on account of the gruesome quality above mentioned.

THE DREAMER (American), July 31.—A two-reel number, by Anthony W. Coldeway, featuring Lizette Thorne, Edward Coxen and others. This is the simple story of a farm house drudge who reads fairy tales and dreams of the coming of her prince. At last he comes. She turns out to be an heiress and he a wealthy clubman posing as a hobo. This contains some pretty pastoral scenes and makes an entertaining offering of a somewhat obvious, but enjoyable type.

JUDITH OF THE CUMBERLANDS (Mutual Star Production—Signal), July 31.—This five-part production is based on a novel by Alice McGowan. The story is well adapted to the screen, but is not unlike other mountain stories that have been filmed. The production has been well staged, and will be found enjoyable. Helen Holmes, Paul C. Hurst, L. D. Maloney and other competent players are in the cast.

FATHER AND SON (Mutual Masterpicture de Luxe), Aug. 7.—Henry E. Dixey is starred in this five-part production, and it is an unfortunate thing that a better vehicle had not been found for this celebrated actor. The production is difficult of classification because it hovers midway between straight comedy and farce comedy. The crudeness of its subtitles are are also a detriment. The individual work of Henry E. Dixey is entertainment in itself. Others of the cast, including Gladden James, Millicent Evans and Mabel Montgomery have also acquitted themselves individually well.

THE HOUSE OF MIRRORS (Mutual Masterpicture de Luxe), Aug. 10.—A five-part production from the Rialto Film Corporation, made from a story by Frederick Chapin. The picture is not above the average in any way, the theme treating of how a woman, in order to provide for her young daughter after being separated from her husband on a trivial offense, takes charge of a famous gambling den, is a shade unwholesome.

Paramount Pictures Corporation.

HULDA FROM HOLLAND (Famous Players), July 31.—Mary Pickford returns to us after an absence of several months. It will be a welcome return, too, for in this story we see the Little Mary of old, with all the surrounding factors that accentuate the charm of her work—children, pets, old men and young men. It is a picture that will delight, and for a matinee attraction is a top-notcher. It is reviewed at length in another column.

Pathe Exchange, Inc.

PATHE NEWS, NO. 58, 1916 (Pathe), July 19.—Among interesting items of this number are a contest between firemen and policemen at Sacramento, Cal., in resisting a stream of water from a high pressure hose; "Tar" Henderson, champion log roller, giving an exhibition of his skill; Thomas Mott Osborne being welcomed back to Ossining by the prisoners of Sing Sing, and dynamiting the Matawan river for sharks.

THE CHINESE COOK (Pathe), July.—Cartoon comedy number by R. Dirks which marks the initial appearance on the Mutt & Jeff Co.'s program of "Hans und Fritz," who proceed to make the life of a Chinese cook miserable with their mischievous tricks.

THE INDESTRUCTABLE HATS (Pathe), July.—A highly amusing number from the pen of Bud Fisher, featuring the famous cartoon favorites, Mutt and Jeff. A review of this number will be found on another page of the magazine.

UNCLE SAM'S IMMIGRANTS (Pathe), July 31.—Instructive and interesting, showing in detail what happens to immigrants entering the United States, from the time they leave the ships at Ellis Island to their release or deportation.

FLORENCE ROSE FASHIONS (Pathe), Aug. 7.—The exhibitor will find in this new fashion series "something new under the sun." Miss Florence Rose, one of the foremost fashion experts of this country, has supervised the producing of the pictures, which are presented in an unusually artistic way. A review of the first reel and a half will be found elsewhere in the magazine.

A MATRIMONIAL MIX-UP (Mittenthal), July 31.—A Heinie and Louie comedy that will be found moderately amusing. The pair are hired by a young lover to kidnap his sweetheart to prevent her marrying a man chosen for her by his father.

Pathe Exchange Inc., Specials.

WHO'S GUILTY? NO. 12 (Arrow), July 24.—"Weighed in the Balance" is the title of this number of the series. The story for this number is a good one and was written by P. A. Parsons. It deals with the fate of a rich man who has been brought up in idleness. At the moment of his father's financial failure and death he is obliged to take the position of a worker in the mills. A love story in which the foreman's daughter figures brings about disastrous results. An excellent number.

Triangle Film Corporation.

SHELL FORTY-THREE (Ince), Aug. 13.—A very strong and absorbing story of adventure, in which the perilous activities of an English spy are handled with unusual skill.

THE DEVIL'S NEEDLE (Fine Arts), Aug. 13.—A picture of an artist's struggle with the drug habit, Tully Marshall in the lead, Norma Talmage sharing honors.

Universal Film Manufacturing Company

THE FINISHING TOUCH (Imp), Aug. 6.—This story, by Harvey Gates, shows how a young wife reforms her drunken husband by tying him in a chair and horsewhipping him. Marjorie Ellison and Rex De Rosselli play the married couple. Although the husband experiences a moral awakening at the close, the plot is not very pleasant in character. It is, however, presented well.

THE YOUNGEST OF THE FAMILY (L-KO), Aug. 6.—A very successful comic offering, featuring Gene Rogers, Lucille Hutton and others. The opening scenes are attractive and contain a good burlesque touch. The auto dash in the latter part is a wildly hilarious one and very laughable. There is a big explosion at the close. This is unusually good.

HE MAID ME (Nestor), Aug. 7.—A characteristic comedy number, featuring Eddie Lyons, Lee Moran and Priscilla Dean. Lee pays an election bet by acting as hired girl to Eddie and his wife. The plot is slight, but some fairly amusing situations follow.

THE HENANPUP, OR FIDO'S FINISH (Powers), Aug. 8.—An amusing number of juvenile interest, in which some children hold a funeral for a dead hen and pup, which they bury together. Later they exhume the bones and make an old professor believe they are of historic interest. This is an amusing and original conceit.

A KNIGHT OF THE NIGHT (Laemmle), Aug. 9.—Hobart Henley is featured in this number as a housebreaker. He saves the wife of a business man from the assault of a false friend and as a result gets a new impulse to travel the "straight" road. This plot is a familiar one, but is handled agreeably here by a pleasing cast.

THE SILENT MAN (Big U), Aug. 10.—King Baggot and Irene Hunt appear in this number, written by Frank Smith. The idea is imaginative and impossible, picturing a man to whom the Devil appears in person. The main characterization is a good one, however, and, while the plot is incredible, the interest is held firmly.

ASCHENBROEDEL (Victor), Aug. 10.—A film version of one of Bruno Lessing's stories, adapted by Helmar Bergman. Ben Wilson, Dorothy Phillips and others are in the cast. The characterizations are good and the story exceptionally pleasing. It treats the Jewish manner of arranging weddings in a sympathetic, but humorous way. The result is a fresh and enjoyable screen subject. Dorothy Phillips is particularly pleasing in this.

SOME MEDICINE MAN (Nestor), Aug. 11.—A western comedy by Eugene B. Lewis, featuring Pat Rooney and Peggy Coudrey. Pat, acting as a male nurse, employs an Indian medicine man to treat his patient. He also knocks out the Indians with a live electric wire. The humor is only fairly strong in this.

BY CONSCIENCE EYE (Rex), Aug. 11.—A little domestic drama, in which the eye of a child's doll saves the mother from eloping and wrecking her happiness. The father and child had named the doll "Conscience" in play. A nice little story, well presented.

THE INTRUDER (Laemmle), Aug. 12.—A little story of home life, by Catherine Carr, featuring Edith Roberts and Harry Benham. The widower marries and his daughter considers her stepmother an intruder. Later her son appears and anothe love affair follows. This is not very strong, but is well presented and has a certain appeal.

Universal Film Mfg.Company Specials

THE MARK OF CAIN (Red Feather), Aug. 7.—A five-reel feature by Stuart Paton, with Dorothy Phillips and Lon Chaney in the leads. The story follows the fortunes of a released convict, who went to prison to shield his father's name, and a girl forced by her stepfather to steal. The story would have been much more effective if it had not been given such a sordid atmosphere throughout. The friendship of the two un-

fortunates appeals to the sympathies, but the picture, as a whole, has an unpleasant effect. Some of the construction is also weak and unconvincing. The subject is hardly up to the Red Feather standard.

ONDA OF THE ORIENT (Gold Seal), Aug. 8.—A three-reel subject, by Walter Woods and Ben Cohn, with Marie Walcamp, Duke Worne, E. N. Wallack, Eddie Polo and L. C. Shumway in the cast. The opening scenes are taken on a beautiful California estate and are very attractive. The story is intensely melodramatic, certain scenes being almost absurdly so. The plot concerns a will written on a dagger by the girl's father. Some of the scenes revert back to a revolution in Manila at the time the heroine was stolen away. This has elements of strength, but would have been much stronger if the villainy had been more adroitly handled.

THE HIGHWAY OF FATE (Laemmle), Aug. 11.—A two-reel story by Harry Dittmar, featuring Sydell Dowling and Sidney Bracey. The plot concerns a man who has gone to the woods in search of health. He meets a gypsy band, which he joins. The treatment of the plot is very vague in places, leaving the observer in doubt as to the relationship of characters. The strongest features of the production are the views of the picturesque gypsy camp by day and night. The story itself is weakly presented.

ALONG THE MALIBU (Bison), Aug. 12.—a two-reel Western subject, featuring Cleo Madison, Wm. V. Mong and Chas. Gunn. A stage robbery is featured. Somewhat conventional in plot, but holds the interest well. The wild scenery is appealing and the characterizations are good. This is stronger than the average production of the type.

THE GREAT CORONA RACE (Imp), Aug. 13.—A two-reel number, featuring Richard Stanton, Marcia Moore and others. The hero wins an automobile race and also the girl. A genuine contest of the speed kings is featured and a picture of the lamented Bob Burman is shown. Later flashes are also shown of Barney Oldfield, Earl Cooper, Hughie Hughs and others. The story is plainly constructed to carry the race feature, but it makes a good offering of the sort.

V-L-S-E, Inc.

THE LIGHT AT DUSK (Lubin), July 31.—Director Edgar Lewis has produced a worthy film in "The Light at Dusk." It is one of those features which stand upon their own merits. Aside from the direction and photography, which is at all times good, the story holds the interest throughout the seven reels, so much so that the spectator does not realize this, as the story is well constructed and void of dull moments. A more extended review of this film can be found in last week's issue.

HESPER OF THE MOUNTAINS (Vitagraph), July 31.—Lillian Walker is featured in this five-part melodrama, but with limited opportunities. The story adapted from a novel by Hamlin Garland, is not especially well suited to the screen. It embraces a rather interesting love story, and also a miners' strike. A full review of the production will be found elsewhere in the magazine.

World-Equitable.

MISS PETTICOATS (Peerless "Brady Made"), July 31.—A five-reel Peerless production, the book by Dwight Tilton and scenario by Harley Knoles, who also directed the picture. This tells a fresh, well-rounded story, abounding in humor and not lacking in pathos and the deeper emotions. Alice Brady plays to part of a mill worker, raised by her grandfather, a retired sea captain. She rises in station and wins happiness despite the tongue of scandal. All of the subordinate parts are in good hands, Johnny Hines and Arthur Ashley doing particularly good work. The production is entirely commendable and should have wide appeal.

Miscellaneous.

THE LURE OF ALASKA (Leonard S. Sugden), August.—Dr. Sugden shows some very interesting and picturesque scenes from this northern country of Alaska, showing the majestic lakes, the mountains, the glaciers and other interesting objects. This film was reviewed on page 944 of last week's issue.

MILLER GOES TO ROCKIES.

Victor Miller of the Cinema Camera Club has left New York for a two months' trip through the Rockies to film a series of scenics. Mr. Miller, whose camera work is widely known, will be remembered as the photographer of the remarkable naval scenes in the feature production, "America Preparing," presented until recently at the Lyric theater. Some notable camera work was produced by Mr. Miller in this film masterpiece. The panoramic views of Pensacola were taken while flying over the city in an aeroplane guided by Lieutenant Saufley, whose brief career was tragically cut short about a month later. The splendid film impressions of West Point and Annapolis also aroused favorable comment. Mr. Miller's new productions will be awaited with considerable interest.

WARREN KERRIGAN'S NEW LEADING LADY.

Lois Wilson, the Alabama prize winning beauty, who has been leading lady for J. Warren Kerrigan in recent Bluebirds, will be replaced when "The Social Buccaneer" is produced in that series by Louise Lovely, who has been a star on her own account among Bluebirds ever since she entered pictures in this country the first of the year.

At Leading New York Theaters

Programs for the Week of July 30 at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

"HULDA from Holland" is the title of Mary Pickford's new picture, which was exhibited at the Strand theater the week of July 30. The photoplay was produced by the Famous Players Film Company and released on the Paramount Program.

Edith Barnard Delano, who wrote the scenario, has provided a lovable story. The locale is Holland, and Miss Pickford's interpretation of a little Dutch girl blends perfectly with the picturesque background of dikes and windmills.

A subsidiary feature for the week showed a Zeppelin raid at night over London. The pictures were taken of a raid made by the Germans in their dirigible on the night of September 29. The Strand Travelogue contained scenes of Algeria. A one-reel comedy and the Strand Topical Review were on the program. The soloists for the week were Perle Frank, Mlle. Valentine and Bruce Weyman.

"Home" at the Rialto.

Bessie Barriscale, Louise Glaun and Charles Ray were the leading actors in "Home," a Triangle production, which was shown at the Rialto theater. The usual special features were included in the program.

Marie Doro at the Broadway.

"Common Ground," by Marian Fairfax, with Marie Doro as the star, headed the program at the Broadway theater. Miss Doro appeared as a ragged young girl of the slums.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, four Triangle pictures were shown. On Monday, Tuesday and Wednesday, Bessie Barriscale was seen in "The Payment," and on Thursday, Friday, Saturday and Sunday, Douglas Fairbanks in "The Half Breed." A Keystone comedy was shown with both feature pictures.

"UNCLE SAM AWAKE" IN TOWN.

Hugh A. Fargo, sales manager of the Imperial Film Manufacturing Company, Chicago, and Laurence Rubel, president of the Lawrence Rubel Service Company, are at the McAlpin Hotel, New York. Mr. Rubel and Mr. Fargo were in Washington last week, where they gave the first showing of their latest five-reel production, "Uncle Sam Awake," before the Secretary of War, Newton D. Baker, and forty of his staff officers. Letters of commendation which were written by the secretary and staff officers pronounce the film one of the finest photographically and flawless in detail. "Uncle Sam Awake" distinguishes itself from many of the war films in that a terse connected story is told by pictures, all of which were made under the personal supervision of commanding officers of the Army in both the United States and Mexico. This was made possible through a special authorization from the Adjutant General of the Army at Washington. A showing for State Rights buyers and exchangemen will be announced by letter this week.

V. H. Hodupp. C. W. Bunn. Henry E. Friedman.

Here are three business getters. In six short weeks they have built a model Pathe organization at Chicago in accordance with the new sales plan which Mr. Berst has been perfecting since the first of the year. Mr. Bunn is manager of the Chicago office and Mr. Friedman has been appointed from assistant manager of the Chicago office to manager of the Minneapolis office. Mr. Hodupp is assistant to Mr. Seelye and as a result of his good work in Chicago has had the Minneapolis office also added to the territory over which he has supervision.

Important Announcement

Commencing with issue of the Moving Picture World dated September 2d, 1916, the price will be advanced to fifteen cents (15c) per copy. This change is made absolutely necessary on account of the greatly increased cost of paper, engraving and printing.

For the present the yearly subscription price of three dollars will remain as at present. As the saving in cost between the yearly subscription rate of three dollars and the above single copy price—which will amount to $7.80, figuring fifty-two copies at 15 cents per copy—is considerable, we suggest to our many readers throughout the country the advisability of sending us their subscriptions at once. A considerable saving will thus be made in addition to receiving the paper earlier each week.

Chalmers Publishing Company

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

TOM NORTH, of the Seattle V-L-S-E, does not believe in permitting even a single bet to get by him, so a column of his Pals is regularly given to comment on the newspapers published in his territory, and when he sees one without a photoplay page he lets out a scream that is heard clear up in Alaska. Recently he jacked up the Hub, Centralia, and the publisher came back at him with the explanation that on certain days the paper was cut to four pages, and photoplay mention went along with a lot of other things. He says in closing:

> We understand that your interest is purely selfish, the same as ours and the same as the theater manager's, but if we can make a dollar for ourselves we don't give a damn how many dollars you and your picture theater man makes.

That's about the way the average publisher looks at it. He knows his readers are interested in photoplay. He knows they want to read about the plays, but he wants to see some advertising coming from all that space. If he gets his dollar, you can have as much more as you can make. If you do not advertise you cannot argue with the publisher. But if you do pay advertising bills, get after him for a photoplay page. If the New York daily papers, with the tremendous pressure on their columns, can run as much for the photoplays as for the dramatic theaters, your man can, so make him. Do it nicely, but do it now. Make him buckle down and run general stuff as well as your house notice. Then the department will please the readers more and your house stuff will show to better advantage. If there is another house in town, get the other fellow to come in with you in your assault on the editorial space. Forget personal differences and work as a team, no matter what you think of him, but think nicely of him, if you can. You'll get along better and you'll both make more money.

Classy.

The Criterion theater, Atlanta, sends out its opening announcement-invitation on a grey four page sheet of peculiar tint and texture, printed in purple and addressed in purple ink. The greeting page is unusually well printed script, but on the third page, giving the program for the first week, the printer uses machine composition instead of small display faces and loses the effect. It is a shame to spoil a good job like that for the want of a couple of dollars worth of type. One of the greatest drawbacks that even large city exhibitors have to face in their printing is the lack of good eight and ten point display faces. Printers, it would seem, simply will not stock them. That third page in a large size six and a small twelve point engraver's shaded would have backed up the front page and would have cost only three dollars and a half. It would often pay the exhibitor to buy the type if his printer is a corpse yet unburied. The house did its share well, but it loses effect through the printer.

Vion's House.

Lately we went up into the Bronx to look over the Crescent theater for Joe Vion. It answers so admirably to what we think a theater should be, we are going to tell about it. In the first place, as you come up the street it looks like a regular theater. There is an electric sign and a glass marquise and plenty of light. There is one well-painted banner across the sidewalk under the marquise. At either side of the door is a hand-painted three-sheet in a brass frame, but hand-painted in this case means something that really is better than the average printed bill, for Vion pays a salary to a sign painter and gives him plenty of space to work in. He does a block shaded letter that looks like relief work, and his air-brush stuff is a lesson. Just because he owns an air-brush, he does not smear everything up with color. The entire lobby front is swinging doors and you can swing any one of them without upsetting a frame, because there are no easel frames. All of the frames are on the sides below the wainscoting, and are provided with hooks that fit a pipe rail. The signs can be changed about without trouble and by always having the current program on the box office side the patron knows just where to look for the day's attraction. The lobby is well lighted and yet you can enter the house from the lobby without being temporarily blinded, for at all times the house is so well lighted that you can see the face of a person on the opposite side of the foyer, yet the auditorium is 118 feet wide. This is in direct violation of the rule that photoplay houses should be deep and narrow, yet the projection is so handled that the picture is the same whether seen from the rear of the house, the boxes or even directly against the screen. The throw is about 90 feet from a room above the balcony (the house has no gallery), but there is not a trace of the keystone effect, and where leaders are boxed in with rule work the corners form proper right angles. It's a little trouble to get that effect with a drop of 40 or 50 feet, but it can be done because it is being done.

The stage is equipped to handle any road show, but since it is given over to pictures, the property room has been turned into a printing office, the printer also serving as stage manager and curtain puller. He is an old man who would rather take it easy, so he is glad to get a comfortable position under a man he knows, and they can get out a job in a hurry. The programs have already been commented upon.

The house staff is small. There are girl ushers on each floor, but most of the patrons prefer to select their own seats and the ushers are more for the benefit of women patrons than to actually usher, and as the house is so light, ushers are not needed, though they are instructed to go to the assistance of anyone who shows the least indecision. Many managers will probably question the value of this scheme, but it has a basis in good sense. If the house is light and seats are unreserved, there is no need of officious ushering.

There is an entire absence of garish decoration. The stage set is pretty, but it does not obtrude. You have to look for it to see it. The screen is the principal point of interest and the setting is not allowed to kill that. It is the same in the body of the theater. It is a handsome house, but the tones are so quiet that they do not impress themselves. Probably few of the patrons can tell what the color scheme is, but they all know it is a pretty house.

They circularize with their house programs a list of nearly five thousand names, using an addressing machine, and requests for programs come from some of the suburban towns, though many of the patrons pass numerous other theaters on the way to this house. They like the program and they like the atmosphere of the house, and so they travel several miles by trolley to get the welcome and the comfort that the Crescent affords. That tells its own story—that and the well-filled seats. If you run the right sort of house and pick your program intelligently you do not have to worry about the house in opposition, even though it is located close to your own.

Rotten.

In a program to hand we note that the loaned cuts have a big number stamped into the face of the metal. As these numbers are stamped with the regular dies, they print in reverse. It is a short-sighted policy that leads an exchange to put out cuts with a quarter-inch number. The same stamps will work just as well if sunk into the end wood of the cut and will not show on the cut surface.

An Extra.

The Kansas City V-L-S-E exchange got out a four-page extra for the Iowa convention. It has a page and a half of bright hits and will probably be a valued souvenir of the outing.

At It Again.

Once more the Third Street, Easton, Pa., has dug out its own motion camera and is producing a local picture from a script by Frank G. Andrews. The local picture is getting quite common, and is generally a good business getter, but the Third Street is one of the few houses that can make its own productions, for it has owned a camera for same years now. It was the first house we know of to do this local stunt.

Backed Up.

The Stanley, Philadelphia, sends in a four-page program called The Stanley News, that has the front page on the back and another heading on the front. The program shows undated days and you have to go to some little trouble to find the dates, but it is the home house of Stanley Mastbaum, and the show is there, and there first. It differs from the usual layout in that, being published on Mondays, it gives a full page to the last three days of the week, the other half of the latter page being taken for house announcement. The issue to hand makes a special appeal to the delegates to the Advertising Men's Convention, and it shows its own knowledge of ad-writing by presenting this bank:

> It is not merely a Favorite theater
> It is a standard Philadelphia institution,
> A leader by right: A guide for others.

That comes pretty close to being good work in itself, and it means something, for the house is a leader. Dated days would help a little, but it has all of the other details, including time table and price schedule.

Finds Cleanliness Pays.

M. D. Gibbs, of the Princess, Adairville, Ky., writes:

> Just a line from a small town exhibitor to let you know that I appreciate your paper and feel that I could not do without it. I have always desired to run clean service and my patrons demand it, so your comments on the different releases have helped me to keep my program clean. I enclose a folder I had gotten out by the Adairville Enterprise. The idea may not be a new one, but I thought it a rather good way to inform my patrons and expect to mail them both in and out of town.

Mr. Gibbs voices what so many other exhibitors have. This paper does not expect that all exhibitors will be in perfect agreement with its critics at all times. That is an impossibility, but it employs men trained to the work whose reviews are honest and unbiased. The manager who follows this paper is playing safe. He knows he will not be betrayed.

The advertisement is a four pager, partly advertisement; partly form letter, which is a new combination. The first page is made up like a house program and the back page lists the Paramount stars. The inner pages are a form letter. We are inclined to think that a better form would have been to set the form letter as the chief page and the rest on the back as an advertisement, as many houses do, using one side for the communication and the other for publicity. In this form, folded as a letter, it would have better suggested its purpose. No effort is made to suggest a personally written letter other than the use of straight typewriter face, but even at that a Roman "(over)" at the bottom of the page is bad composition. It should have been typewriter type like the remainder. It merely announces a change to Paramount service, but it is well worded and the story is simply told; which is always the best way.

A Formula.

Lee D Balsly, of the Kansas City Feature Film Co., is also editor of their house organ, Paramount Pep. Recently he addressed the Omaha Photoplay Managers Association, and the meat of his remarks is compactly summed up in his concluding paragraph, in which he says:

> If you would have a busy box office, tell them your story in a sincere, simple, entertaining and forceful manner. Sometimes it requires a soft pedal, but more often a bang. Absorb film enthusiasm; radiate your faith, have a message and drive it home—hard and often; stand by every statement; play the game fair and square, you can then be reasonably sure of a liberal trade, from the good will created by your honesty and a truthful statement of facts.

It is all there, and it is not so very hard to follow if you really were cut out to be an exhibitor.

Another Peg Parade.

D. Filozola, of the Theatrette, Fort Scott, Kansas, was another to have a parade to launch Peg O' the Ring, and he built up on the band wagon idea by offering ten dollars in prizes for costumes. Evidently he also had a clown act for a ballyhoo in front of the house, since the house front shows a chair and table act. The circus subject offered all sorts

of chances for street and lobby work. It was stunt suggestive in the extreme. Some special stuff is particularly needed to give a serial a proper start, and Peg is about the best self-starter in this sense that has been brought out.

A Three in One.

The Amusu, Statesboro, Ga., sends in a post card that serves as a three in one. It is a straight column advertisement that is used in the local paper. When it has been run off the type is lifted and printed as a dodger for the local distribution and then is run on postal cards for mailing to the country territory to persons known to have automobiles. Here the advertisement carries the name of the house in large type, the week in a smaller black face and the program, by days in straight Roman. Even here the days might be dated individually with profit, but in general the idea of making triple use of the same type is distinctly good. But little more than the titles can be carried, and we think that it would be better, if the type can be had, to set the titles in a six point and take a line to the title, instead of running in the day's offering.

Monday, Bootles Baby (3 reels).
July 3, The Man in the Case (3 reels).

is more distinctive than

Monday—Bootles Baby and the Man in the Case. A double feature in six reels.

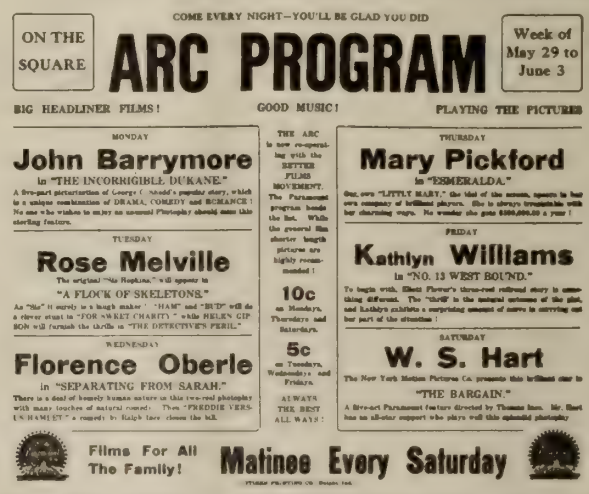
The individual titles can be caught more quickly, and each title will make more of an impression.

Canning the Patrons.

W. F. Warneford, of the Gem, Lawrenceburg, Ind., sends in a throwaway for one night in which he advertises a serial and a series picture as well as a comedy. At the bottom he offers a free admission to any boy or girl brining ten tin cans tied together and specifies that these must not be taken from the city dump but from yards and alleys. The layout of the type is well planned, a cross line over the top and then the 4½-inch space is split into two by a bar in which the letters are set one below the other, merely the words "Heinie and Louie Comedy" running down the page. This gives two sections for the series and serials and not only keeps them apart, but it gives them equal importance and gets the type into a line that is not too wide for small descriptive matter. The two panels do not match well, but they can be made to harmonize with a little trouble, if desired. At the bottom of the bill the type again runs across the page. The sample sent in will not reproduce as green, yellow and red, the colors used, are all non-actinic, but the first time Mr. Warneford repeats we wish he would send in a couple on white paper. This is not as good for the street distribution but will be better appreciated by the engraver. Mr. Warneford writes that the throwaway packed his house for a Thursday program, and this is the real test.

For a Throwaway.

The Arc theater, Delphi, Ind., sends in some 10 by 12 throwaways that are very nicely set, though the days should be dated. One trouble with a weekly throwaway is that it seems such a lot to read, but this works


COME EVERY NIGHT—YOU'LL BE GLAD YOU DID

ON THE SQUARE

ARC PROGRAM

Week of May 29 to June 3

BIG HEADLINER FILMS! GOOD MUSIC! PLAYING THE PICTURES

MONDAY
John Barrymore
in "THE INCORRIGIBLE DUKANE."
A five-part picturization of George ( )Kendall's popular story, which is a unique combination of DRAMA, COMEDY and ROMANCE! No one who wishes to enjoy an unusual Photoplay should miss this sterling feature.

TUESDAY
Rose Melville
The original "Sis Hopkins," will appear in
"A FLOCK OF SKELETONS."
As "Sis" it surely is a laugh maker! "HAM" and "BUD" will do a clever stunt in "FOR SWEET CHARITY," while HELEN GIBSON will furnish the thrills in "THE DETECTIVE'S PERIL."

WEDNESDAY
Florence Oberle
in "SEPARATING FROM SARAH."
There is a deal of hearty human nature in this two-reel photoplay with many touches of natural comedy. Then "FREDDIE VERSUS HAMLET" a comedy by Ralph Ince closes the bill.

THE ARC is now co-operating with the BETTER FILMS MOVEMENT. The Paramount program heads the list. While the general film shorter length pictures are highly recommended!

10c on Mondays, Thursdays and Saturdays.

5c on Tuesdays, Wednesdays and Fridays.

ALWAYS THE BEST ALL WAYS!

THURSDAY
Mary Pickford
in "ESMERALDA."
Our own "LITTLE MARY," the idol of the screen, appears in her own company of brilliant players. She is always irresistible with her charming ways. No wonder she gets $300,000.00 a year!

FRIDAY
Kathlyn Williams
in "NO. 13 WEST BOUND."
To begin with, Elbert Flower's three-reel railroad story is something different. The "thrill" is the natural outcome of the plot, and Kathlyn exhibits a surprising amount of nerve in carrying out her part of the situation!

SATURDAY
W. S. Hart
The New York Motion Picture Co. presents this brilliant star in
"THE BARGAIN."
A five-act Paramount feature directed by Thomas Ince. Mr. Hart has an all-star support who plays well this splendid photoplay

Films For All The Family! Matinee Every Saturday

nicely without crowding. It is something along the lines of the program for the Auditorium, Coatesville, and perhaps the idea was gained there. Merely because the Auditorium cut showed a small program does not mean that it cannot be adapted to other service. In his newspaper stuff he uses a straight reader with lines and names pulled up in full face. It is not as easy to read as straight stuff for the black type makes a break. The house and the printer split fifty-fifty on names, for the house speaks of "Lew" Tellegen and the printer of "charming" instead of Channing Pollock.

A Summer Scheme.

The Lehigh Orpheum, South Bethlehem, is using a store card for the summer. We hope to reproduce it presently because it works out so well. It is not greatly unlike a lot of other cards save that the modesty of display saves it from being an unreadable mass of type. We have been watching a card near our home. At first they ran but a single title in a 48 point. Now they add the other attractions and get a series of 18 point lines that are useless for window work unless the cards can be forced to the front of the window. The Orpheum does not use its card for window work but has them punched and tacks them up in stores and shops with thumb tacks. It is small enough not to be in the way and yet large enough to be conspicuous. The sheet is 7 by 11 inches.

A Missouri Baby.

Clarence J. Koetting, of the Lyric, St. Genevieve, Mo., sends in his very first and this letter:

> You will find enclosed a copy of the first issue of what we call a house program, although we may be willing to recant when you have passed judgment. As it stands, it is the product of one who has never even seen a house program, must less ever edited one. We are in a town of 2,000 with about 25 per cent. theatergoers—and opposition. We have two weekly newspapers and of course we are held down to the few kinds of type shown in our program. Fancy type and job faces are out of the question and even italics can be had only in the one size, so you can see where we are. What do you think the best way of distributing programs, mail, delivery by messenger or passing them out at the theater. We will appreciate any samples the brothers may send in.

Please note the request for samples, and kick in with yours. The current issue is four pages, white paper and about the sort of blue ink that you would expect to find in an office so poorly provided with type. It is the sort of blue that they print window cards with and it does well enough when there is a heavy letter, but with a light outline or a cut the ink fades to the color of watered milk. It would be better to try a black.

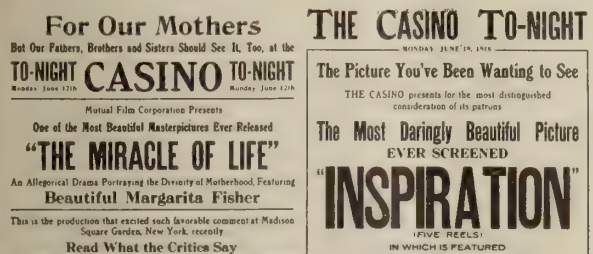
The issue does very well for a first attempt. It has a cut heading, a simple open design, and then shows a cut with the date, house name and town and state below. The town, state and date must run just below the cut head, and it would be better to use type in place of the cut since it is not likely that every good result can be had from the

cuts with the printing equipment available. The program runs on page three with dated days and a new wrinkle in running a bracketed "(today)" after the first date. The second page is sincerely written house talk and the back carries the underline attraction and more house talk. The back page looks a little too white, partly because a long extract from a poem is used for part of the underline announcement. If the office stocks a six point face, and probably it does, it would be well to use that for poems and for quotations from criticisms and similar extraneous matter. This should be indented, when set solid, which means that there is a little white space on either side, as in the case with the letter in this section. It does away with quotation marks, shows that it is a quote and not only saves space but, sparingly used, serves to give the matter some slight distinction.

As to distribution, in so small a town we think that the house to house distribution is best in that it reaches practically everybody; not alone the 25 per cent. who attend, and who are reasonably certain, but the 75 per cent. who might be coaxed and who are more important to the manager. A purely house distribution, either by handing out programs as the patron is leaving or entering or placing them on a table from which they may be taken, will reach only those who are already patrons. House and theater distribution combined is apt to result in duplication. Some arrangement should be made to cover possible patrons in the country by a mailing list. Possible patrons as those who come into town more or less regularly or who have automobiles and might be coaxed to come. Small girls make better carriers than boys, but boys will do if they are carefully selected. Generally free admission through the week is regarded as sufficient pay and more valuable than its equal in money.

From Steve.

Steve Farrar, of the Casino, Eldorado, Ill., sends in some throwaways for his adventure in sex-stuff and wants to know if we think the Inspiration dodger too loud. We think he has done better than usual with this subject, for he does not play up the nudity and does endeavor to


For Our Mothers
But Our Fathers, Brothers and Sisters Should See It, Too, at the
TO-NIGHT CASINO TO-NIGHT
Monday, June 12th Sunday, June 12th
Mutual Film Corporation Presents
One of the Most Beautiful Masterpictures Ever Released
"THE MIRACLE OF LIFE"
An Allegorical Drama Portraying the Divinity of Motherhood, Featuring
Beautiful Margarita Fisher
This is the production that excited such favorable comment at Madison Square Garden, New York, recently
Read What the Critics Say
"A triumph of motion picture art in every story like The Miracle of Life"—Motion Picture World.
"The Miracle of Life is the best picture of the year"—The M. P. V
I saw this picture personally before booking it and I recommend it to my patrons as a picture worth seeing. The way this delicate subject is handled and made into the most beautiful picture of the year will make you ask for more like it
Admission 10c See This Picture To-Night

THE CASINO TO-NIGHT
MONDAY JUNE 12, 1916
The Picture You've Been Wanting to See
THE CASINO presents for the most distinguished consideration of its patrons
The Most Daringly Beautiful Picture
EVER SCREENED
"INSPIRATION"
(FIVE REELS)
IN WHICH IS FEATURED
AUDREY MUNSON
The most beautiful and famous art model in the world. This picture has been shown in all the larger cities at advanced prices and we know that in every theatre in which it has been shown it has drawn capacity crowds. Tonight you will have a chance to see it for the regular admission
Six Reels Six Admission 10c to All
SPECIAL NOTICE—No children under 14 years of age will be admitted unless accompanied by parent or guardian.

appeal with the plea of beauty. In the motherhood subject he does not bar the kiddies but leaves it to their parents to decide, which is a better way for a subject that is not too frank. Typographically we think the Inspiration circular very well done; a better arrangement than that for "The Miracle of Life," which does not show as well, but then, the title is too long and should have been set in two or more lines, perhaps a small "the" and then two large lines "Miracle" and "of Life."

What Is the Menu?

A "Kentucky breakfast" is a large drink of whiskey, but what is a Kentucky dinner? Lately we mentioned that in speaking of a new house Charles O. Brown, of Middleboro, Ky., identified the site as being" the present location of Jo-Jo's hamburger stand." Now he comes out with an editorial in which he mentions the ptomaine spreading chop suey and goulash joints. They must have a variety of food down there. But aside from the varied menu, Mr. Brown has written an editorial that goes straight to the point. It is worth copying—if you can say "amen" to it without making your patrons laugh. Here it is:

> Business is business, whether it is selling soap or entertainment. And business, in the accepted sense, means getting from a given investment more than the interest the banks allow; otherwise it is not business. There are many modes of conducting business just as there are many ways of making money. Thus, methods of running picture houses for profit are as vital as the methods of running a restaurant. It is just as easy to give the people motion picture indigestion with a service of a certain type as it is to give it ptomaine poisoning with Hungarian Goulash or Chop Suey. These represent two ways of making money—money can be made selling gold bricks and money can be made in legitimate banking. It is really a matter of inclination of taste.
>
> For the same reason that Chop Suey and Hungarian Goulash Emporiums are able to maintain their business and cater with profit, certain picture houses give the public the lurid and sensational motion picture and make money. The public is divided in taste.
>
> We have long since taken the stand that good, clean and wholesome entertainment would win in the end. When we first located in this city the odds were against us, not because the public did not want the better class of picture, but because they had been accustomed to the "shoot 'em up" variety and thought it was the only kind which could entertain them.
>
> It has taken five years of hard work to cause the public to shake off this idea, not only in Middlesboro, but the country over generally. Gradually, but surely, the motion picture is rising to the plane which it justly deserves. We believe the days of "the wild and wooly" and the ultra-sensational have passed and that the public of to-day is demanding the better class of mind recreation. We have not waited for them to make this demand, however. We have always been just a step or two ahead of the demand which we predicted would come; we have kept to the front and are now beginning to realize that we were right. This policy shall continue in full force at all times and we shall not wait for the public to *demand* better motion pictures.
>
> However, there will always remain those who prefer the cheap clap-trap—those who will digest anything from thumb-tacks and Chop Suey to morbid sensationalism. Whether they will ever be converted is a matter of conjecture. In the meantime we prefer to cater to those who discriminate—without a doubt the majority by big odds.

This is followed by almost a page of chat about the coming pictures. It is good, sound, sensible sort of talk, but we note that Mr. Brown has his programs with a consecutive number that suggests some lottery scheme. That would offer another house a come-back. He is putting too much into his book program to need to resort to prize schemes. And they hurt the pictures, too. The old days "gift trick" was synonymous with fake. It is different now, but the schemes do the house no good.

Right on the Job.

Arthur G. Stolte, of the Palace, Vinton, Iowa, is not standing still long enough to let the moss grow on his shoes. The day that the presidential proclamation calling out the militia was issued, the Palace had in its regular shipment a single reel, "The Stars and Stripes in Mexico." Mr. Stolte gave one look at the film, hustled for the print shop and without waiting to write copy began to sling type, taking the news paragraph from the Chicago papers, putting his film stuff on the other side and making up a 15 by 15 one sheet extra that reached the street before two-thirty (the news came at nine), with the result that the business was unusually big. To show that Mr. Stolte is one of us, we reproduce the page.

EXTRA! PALACE NEWS TODAY
PRESIDENT WILSON ISSUES ORDER CALLING OUT THE NATIONAL GUARD
145,000 TROOPS ARE TO BE MOBILIZED
Secretary of War Baker, Notifies all Governors of States that Militia Must be Ready
STARS AND STRIPES GOING TO MEXICO
Uncle Sam Goes After Villa and Bandits in Most Determined Way at Palace Theatre
"A FOOLS GOLD"
A 3 Part Drama. A Story of Today That is Interesting Throughout.
THE GIRL AND THE GAME
AND THE VILLIAN STILL PURSUES HER
GREATEST SHOW IN TOWN FOR 10 CENTS
PALACE THEATRE TODAY ONLY

There will be many times, perhaps, when a timely stunt like this can be worked. He works for catchlines on his throwaway paper. One circular was put out folded so that only "Extra!! Five cars of dynamite explode," was to be seen and another urges the reader to "Hear the Melody of Love," there being three lines of text between the first word and the title, with a small "ever" above the "hear," the text reading "Ever hear of the three part photodrama that is showing to-day at the Palace, photographed in a mining district, 'The Melody of Love'?" We fancy that Mr. Stolte works all of these ideas out directly in type. But it will be some time before he can again beat the local daily on an extra, for the local sheet did not give the news until the following day.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

The Form Fetish.

SEEING matters from a new point of view, S. A. Van Petten takes up interestingly his personal angle on form. He writes:

I think you mentioned once that as a part of his training, an author ought to have a few weeks experience reading scripts. Well, I've had mine. Some time ago I read scripts for several weeks to help out a friend of mine, who was swamped. And say—I've found out what "boobs" are, and their variety is infinite. But of course I expected that. However several things did surprise me. First, the surprising number of fairly good scripts—not good enough to use, but not hopeless. It recalled to me your striking illustration of the box of tacks of various sizes, and a few railroad spikes. Well, the railroad spikes were mighty few. Out of hundreds of scripts, there were only three or four that could be considered fair, and they required re-writing. Another thing that surprised me was the knowledge of—I won't call it "technique," I'll call it "form" as distinguished from "substance"—knowledge of form possessed by the average amateur writer. Script after script came in to us in nearly perfect "form" as to arrangement of scenes, leaders, etc. (though of course the continuity was usually poor). But as to the substance,the idea, the real thing—well, it wasn't there. It was like a clock with the works removed—just a shell. I almost forget to mention that we did receive one *good* idea in crude, synopsis form. I laid it aside for further consideration. About a week later, the author wrote requesting an immediate decision on the script, as she had another offer. The script was returned at once, without comment. And so it goes. Another thing that surprised me was the number of so-called experts today that are writing Synopsis Only. It seems to be very prevalent.

It was certainly a valuable lesson to me. You can rest assured that my scripts will be Railroad Spikes, or they will go into my waste basket. Also, I have the utmost sympathy for a reader or editor. If there is any branch of literature that is more tiresome, and monotonous and tedious than reading scripts—well, I've never found it. "Never again" for me; I know when I've had enough. The Moral is self-evident.

The spike illustration to which Mr. Van Petten refers was given so long ago that perhaps many readers have forgotten. Briefly it was to the effect that in a box of brads and carpet tacks a railroad spike would loom amazingly large and that the story that was bought must, like the spike, overshadow its fellows to command attention.

Thousands of writers have studied form with care, with such care that it completely overshadows idea. They have become absorbed in form largely because they cannot envolve plots and they study what their limited comprehension permits them to grasp. They come in time to suppose that any story in good form must be a good story.

If you have a good story, form is not vital, but if you have a good story and also possess a mastery of technique, you can give the story the best possible development in a shape that any director can understand if he wants to. Technique is useful only if you have an idea to exploit. Then it enables you to give that idea in a form that cannot be misunderstood, but merely because a script *looks* like some "model scenario" it does not follow that the script contains an idea and the greater portion of those who bitterly complain that their good scripts never sell as those who write forms an idea.

Master form, as you master typewriting, merely as a means to an end and not the end itself. Then master plotting and make form and typewriting merely serve to show your plots to the best advantage. That is what the writing of photoplays really means.

The Secret.

"I could not get good scripts of action even if I wanted them," was the remark an editor made the other day. "I would rather pay a hundred dollars a reel for a real continuity than ten dollars for the idea alone." And he never realized that if he announced that he would really and truly pay a hundred dollars a reel for stories worth while it would not be long before he had an ample supply. The trouble is that practically no company regularly pays the hundred dollars that the press agent loves to talk about. They announce that they will, but always they find that the script must be reconstructed, but that if the author will take $25 "for the idea only" they'll send him a check. Then the man who might make a real author quits and does something else and the editor remains at the mercy of the boobs.

Any company that will promise to pay $100 a reel and make good at that price for every reel that it buys will presently have the pick of the market, but no editor is ever permitted to make good on that promise for every script worth the price. Seven years ago Bannister Merwin started to write film stories, attracted by the $10 to $100 offer. He stopped when he found that only the $10 end of it was genuine and it was not until two or three years later that he found a company that would pay him that hundred, though even here the prices started at $25. The way to get good themes done into good action is to attract the type of writers who really can do the work and yet who are not yet arrived at the point where their fiction stories will pay better. For that matter we know more than one author who may sell serial rights for from three to five thousand dollars under his own name and job less finished work under another name for $500 for from 30,000 to 40,000 words; the so called book length magazine stories. They cannot glut the market with their stories, and they can write many more than they do, so they sell their seconds on first draft. These men are not now interested in motion picture work because they have tried it and have been stung. They could be interested afresh if there was offered a check proportioned to the idea, but the moment a company makes such an offer, even in good faith, they start to hedge. Too many editors are holding their jobs on the strength of the money they are supposed to save their employers. In reality these are most costly.

Carbon Copies.

A New Jersey author is moved to self pity because Editors will not read carbon copies of plays. He makes the astonishing statement that hundreds of professional writers submit their carbon copies. He contends that a clean carbon copy should be more acceptable than a dirtied original and lastly he does not see why he cannot submit to two or more companies at the same time.

It never occurs to him that he can recopy that dirty original, or perhaps he is too lazy, but we think it is just plain boob, for we have been playing the game for twenty-five years now, have been in close touch with the editorial departments of many magazines and we never heard of a single professional writer who ever made a practise of sending out a carbon copy.

It is not for the writer to dictate terms. The other man does the buying. If he wants to sell, he must conform to the rules, and one of these rules (bad though it may be) is that the editor must be given his own time in passing on the script. It is seldom that the editor is to blame and most of them would be glad were they able to pass on stuff more promptly. It does them no good to hold up a script for six or eight weeks, but they must wait the pleasure of the director or their employer and what these know about courtesy to authors is painfully little. It is annoying, but it is the rule, and the rule must be obeyed. The author is not required to offer stories, but if he does want to offer stories and is required to offer originals, then original must be sent. Evidently this correspondent never got his fingers all smeared up with carbon sheets and stuff written with copying ribbons.

Looks Fishy.

A questioner writes that a company has advised him that they are in the market for adaptations from stories not copyrighted or on which the copyright has expired. He wants to know about it. It looks very much as though some wildcat company was looking for free scripts. Most companies maintain a staff of writers who could make better adaptations than the novice free lance, and a request for stuff from the outside suggests that no checks would be forthcoming. Moreover, copyrights may be renewed and the line "Copyright 1888" does not mean that the work may not have been reentered for an additional period.

For Lady Leads.

It might be well to note that Lasky buys only stories with strong female leads. They are not even mildly interested in a strong part for a male lead.

Spelling.

If you habitually misspell a word or if you know how to spell it but unconsciously hit the wrong combination of keys, sit down some time and write the word carefully a couple of thousand times, using the same fingers when hitting any certain key. After that you'll work it unconsciously and have no more trouble.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 149.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What do you think ought to be the policy of the operator with regard to the matter of apprentices?

Roll of Honor on Question No. 142.

Nearly all of the Roll of Honor replies to Question 142 were practically equally complete. The following constitutes the Roll:

Joseph H. M. Smith, Fort Worth, Texas; F. F. Bell, Palestine, Texas; Wilson Hayes, Barton, Md.; Nelson W. Williams, Jackson, Ga.; W. B. Allen, Edmonton, Canada; M. Nosti, Tampa, Fla.; W. C. Crawford, Brooklyn, N. Y.; C. E. Linstruth, Carthage, N. Y.; J. L. Arnold, Bellingham, Wash.; L. Pagenhardt, Westernport, Md.; Edward Marshall, Vancouver, B. C.; Jamie McAdoo, Hamilton, Mo.; F. T. Layman, Washington, Ind., and one unsigned.

I think the reply of Nelson W. Williams, Jackson, Ga., best serves the purpose for publication.

Reply to Question No. 142.

By Nelson W. Williams, Jackson, Ga.

The Question:

Which is the more efficient, a carbon or metallic filament lamp? What is the relative light-giving power per watt?

The Answer:

Of the two lamps, viz.; the carbon, or metallic filament, the latter is by far the more efficient, giving approximately twice the C. P. per watt which the carbon filament lamp supplies. The carbon filament lamp has an efficiency represented by 3.5 watts per C. P., or, in other words, one C. P. for each 3.5 watts of current consumed, which means that a true 16 C. P. lamp would consume 56 watts. The different metallic filament lamps, however, have a much higher efficiency, though they vary according to the different makes, as follows, the figures being quoted from tables presumed to give the correct data: Gem Metallic Filament, 2 watts per C. P.; Mazda Metallic Filament, 1.5 watts per C. P.; Nitrogen Filled Lamp, .60 watts per C. P. The nitrogen filled lamp has, however, hardly passed the experimental stage, and the figures given are for the 100 watt size. The smaller nitrogen filled lamps are not so efficient, running as low as one watt per C. P. The relative C. P. per watt is as follows: Carbon Filament, 2/7 C. P. per watt; Gem Metallic, ½ C. P. per watt; Mazda Metallic, ¾ C. P. per watt; Nitrogen Filled, 1 2/3 C. P. per watt, the latter being for the 100 C. P. size.

An Outrage.

J. Arnold, Bellingham, Wash., says:

I note in recent issue of the department you still remember this little burg as being located somewhere on the line between Seattle and Vancouver, and I certainly hope that satisfactory arrangements can be made to have you stop, though if they cannot I shall try to be in Seattle when you are there. Attached find samples of film cut from the first reel of "Why Mrs. Kentworth Lied," an Imp drama sent us from the Film Supply Company, Seattle, for showing June 20th and 21st. There are twenty punch holes in less than nine inches, and these are not all the punch holes in that reel. Can you beat it?

It passes my understanding that men calling themselves operators will thus outrage the films placed in their care. Even allowing that the producer ought to adopt a change-over sign, still that does not in any way excuse the man who punches holes one-eighth inch and more in diameter in films, and even puts twenty of these holes in nine inches of film; that kind of man does not deserve ordinary censure. He ought to be literally kicked out of the operating room, and a punch heaved out after him. It is shameful! It is disgraceful! It is outrageous from any and every point of view, and no real operator would think of doing such a thing. I am doing everything I can to induce manufacturers to adopt a changeover sign, but it is like trying to pry Pike's Peak off its base to get them to pay attention to anything which does not give evidence of an immediate return in actual dollars; still I have hopes. The manufacturers' failure, however, as I before said, does not excuse the operator at all—no, it does not even begin to excuse him.

Later: I have gotten the adoption of a change-over sign under way at last. The Universal, through its general manager, Mr. Joseph Brandt, has agreed to place a sub-title at the end of each multiple reel release, half the said title to be on the next reel following. This title will have a plainly discernible sign, probably an arrow pointing toward the center of the title, in each corner.

I am taking the adoption of this sign up with the other producing companies, and believe we will secure its general adoption.

Interesting.

The following letter just came to hand by registered mail, a carbon copy being sent to the editor of the Moving Picture World, presumably on the assumption that the committee wanted my deep dyed villainy exposed to the management of the paper. The letter is interesting. Read it. There is matter already in type to fill five weeks' issues of the department, but in order to gratify the desire of the committee to see their literary effort in print I am putting this through special.

Mr. F. H. Richardson, Editor Projection Department, Moving Picture World

Dear Sir:—Apropos of the fund of misinformation that you have seen fit to circulate through the medium of the Moving Picture World, issue of July 15th, reflecting upon the character and ability of the organized operators of Springfield, Mass., we beg to acknowledge the receipt of your published views, and accepting the gauntlet as thrown down by you, do rally to the defense of our fair name. Your odious comparison, in which you laud the progressiveness of Holyoke, and bemoan the benighted condition of Springfield, is nothing more nor less than a gross and unwarranted reflection on facts and conditions, the real status of which, you have not even the slightest personal knowledge. When you state that we ignored your communication in regard to addressing us on projection, at our expense, you are not stating facts. The communication was regularly taken up, discussed, and disposed of, and the reply courteous was dispatched to you. The fact that you later indited a personal letter to our worthy secretary, which he chose not to present to the local, has, of course, no bearing on the incident whatever. In our eyes it was purely a matter of business, and because we choose not to buy of your wares was no just cause for the attack you made on our organization. You state that we are sadly in need of your lecture on projection and that our equipment is antiquated and passe. Poor, old Nicholas Power! How that grand old mechanical genius must be borne down by the burden of those harsh words. How our local managers must gnash their teeth and rail with rage at their own stupidity. For be it known as a true and absolute fact, that in the city of Springfield there are only sixteen picture theaters, and they are using fifteen Power's Model B (majority motor driven) and six Power's Model 6-A; also two latest Simplex (motor drive). And then to learn at this late date that the leading authority on motion picture mechanics pronounces these outfits antiquated and passe. Aint it hell?

Mr. Richardson, after the years that the operators throughout the country have spent in educating you in the intricate complications of motion picture equipment and projection, you would better reward the fruits of their labors by using a little more tact and prudence in disseminating said knowledge, and by sticking more closely to the facts. In regard to your visit to Holyoke, as paternal relative of that infant organization, we wish to voice our appreciation of your efforts in that town. They are much needed and well-spent. But when you tread on the ideals, abilities and personnel of Local No. 186, of Springfield, you tread where angels do not dare to tread. For be it known that this aforementioned local claims, and with well-established facts and statistics to support their contention, to be the model Moving Picture Operators' Local of the New England States, in equipment, projection, working conditions, wages,

progressiveness, and any and all attributes that go to make up and maintain the highest possible state of organization and efficiency. In the event of your not caring to publish this reply to your charges, we will take steps to get publicity for same through some other channels. Hoping that you will give this statement the same pitiless publicity that you afforded your own, and that you will append an apology for your misstatements, we are,

EDWIN B. WELLER
JOHN F. GATELEE,
(Signed) J. LOUIS LAMBERT,
Special Committee.

P. S.—In the event of your not caring to publish this reply to your charges, we will take steps to get publicity for the same through some other channels.

And here is the item that stirred up this tempest in a teapot. It appeared in an article [illegible] July 15 issue:

"The local wrote the Springfield union inviting its members to attend, and, as I understand the matter, lunch was provided for them, but not even so much as a postcard was received by way of reply, and no Springfield men showed up—rather discourteous to a sister local, don't you think? And I happen to know that both Springfield managers and operators stand in need of a shaking up on practically all matters pertaining to projection. I have myself seen some extremely antiquated projection equipment, some very, very poor operating rooms, and some mighty punk projection in Springfield, Mass."

You will observe that my comment on Springfield was mainly based on the rank discourtesy shown a sister local, which same is "rubbed in" in the committee's letter. I would like also to make note of the fact that the letter does not confine itself to the facts. I said: "I have myself seen some extremely antiquated projection equipment, some very, very poor operating rooms and some mighty punk projection in Springfield, Mass.," and most certainly and emphatically I *have seen all that.* If there are now fifteen out of the total of sixteen Springfield theaters using Power's Model B and A, and Simplex machines, there must have been a most tremendous change in projection equipment in that city. It must be remembered that I pass through Springfield on an average of about six times a year. I have been there four times already this year.

Again the committee took liberties with facts when it says: "We ignored your communication with regard to addressing us on projection at our expense. * * * Because we did not care to buy your wares." I would like to have this most dignified and astute committee point out when and where I said they ignored a communication. What I did say was that *they ignored a communication from a sister local,* and ignored it in a way that amounted to an affront to that local. I would feel very grateful to this committee if it would inform us where, when, and how I undertook to "sell them any wares." The Moving Picture World offered, through me, *at its own expense* (and it is considerable expense, too, let me tell you) to send me to Springfield or elsewhere to address the operators and managers on projection. The only thing they were asked to do was to make the local arrangements, which might cost them considerable, or *absolutely not one cent.* In fact in one or two instances, with small locals, the lecture has been given in a theater, the use of which was given free of cost, and there has been no expense at all, except a few cents for postage in sending out invitations to theater managers, and that, too, could be avoided by having each operator invite his manager.

I am very sorry indeed that the Springfield local felt that it had to pay for anything. As appears from their letter the fact that ey thought they had to go to some expense was the reason they "turned down" the proposition. If I had known that, I have no doubt but that the Moving Picture World could have been induced to assume the expense of postage in sending our the invitations, and I myself could have arranged for the use of a theater.

I want to make it perfectly clear that I have no criticism or fault to find with any Local that does not care to hear the lecture. To me it means tiresome travel and it means no small expense to the paper. It is simply an effort on our part to do what we can for the improvement of picture projection and as such has been apreciated by quite a few groups of both operators and managers.

In closing this incident, I would remark that there is no "misinformation" contained in the article, page 443, July 15th issue, quoted herein. I made no statement as to the equipment now in Springfield. I simply set forth what I have myself seen with my own two eyes, and, moreover, on at least one occasion these things were displayed to me by a committee of the union who showed me around through some of the theaters, though that was quite some time ago. The punk projection, however, I have myself viewed not longer than sixty days ago, and it was *very* punk, indeed. Just why the union thought I would not care to publish their letter I don't know. Certainly if they are proud of it I have no reason to withhold it from type. It surely makes interesting reading, though personally I would not consider it exactly in the light of a credit to the committee, or the organization they claim to represent.

Why Cored Lower Carbon Is Inefficient.

The average operator nowadays uses a cored upper and a cored lower carbon for both A. C. and D. C. For A. C. this is, of course, correct, but for D. C. it is NOT correct; also it is a highly inefficient arrangement. It is the lazy man's way of doing things. It makes the arc "easier to handle," but did you ever stop and think why the arc is easier to handle with the cored lower? I will tell you. It is because the core of a carbon produces a large amount of gas. That is precisely what the core is for. It makes a heavy arc stream, and since this flow of gas, known as the arc stream, has comparative high conductivity, it follows that the arc will, under this condition, be more stable, and easier to handle than where the arc stream is light, as is the case with the solid lower carbon. The cored lower carbon enables the operator to carry a considerably longer arc, and up to the point where light interference by the lower carbon tip is avoided this is good. The trouble with the lower cored carbon lies in the fact that *it forms a curtain of gas which comes up right square in front of the crater,* and this curtain of gas not only absorbs a considerable percentage of the light, but also injures the purity of that which does pass. Many times I have heard operators wondering why they got a whiter light with a solid lower carbon than they could with a cored lower. That is the answer, my brothers. The gas from that lower cored makes the light yellow, thus injuring its brilliancy. The correct set for D. C. is a cored upper and a solid lower. The arc won't be so easy to handle. You will have to stay right there on the job, but you will get better results for less money, and that is one of the important items in the make-up of a high class operator.

Shutter Does Not Suit.

F. L. Bristol, Sharon, Conn., says:

Have been operating between three and four years, and though this is my first letter to the department, I have been a very interested reader thereof and have derived much profit therefrom. Am running a Power's Six, using 110 volt A. C., through a Power's Little Giant, set at 60 amperes. Am using 3-4 inch Speer carbons. Have a 5½-inch E. F. objective lens, and the distance of projection is 72 feet. The screen is a home-made one, covered with clear aluminum paint. I get a clear, brilliant picture, but the cutting off of the shutter does not suit me, as I think there is too much flicker. No amount of experimenting on my part seems to improve it to the extent I wish. Am therefore writing, thinking you may be able to make some suggestion which will bring about the desired improvement. The diameter of the objective lens is 1¾ inches, and the two-blade shutter only clears the lens to ½ inch. I have the shutter so adjusted that there is no travel ghost, and I begin to believe the trouble is in the lens system. The condensing lenses are, as near as I can measure them, 10½-inch focus. Am enclosing rough diagram of the lens system.

According to the diagram the brother has a meniscus-bi-convex condenser with ½ inch between the two lenses. The arc is 3½ inches from the meniscus, and the front edge of the front condensing lens is 9¼ inches from the aperture. The back focus is 4¼ inches. If your measurements are correct, Friend Bristol, you certainly cannot be using a 10½-inch condensing lens; also you are wasting a tremendous lot of light. To cover your light beam under the conditions named, your objective lens would have to be a little more than 3 inches in diameter. With a 1 3-4 inch diameter you would have to have 22 inches between the apex of the front condensing lens and the aperture of the machine in order to avoid light waste, and you should have a condenser having a 3 3-4 inch E. F. I would advise you to at once procure a copy of the third edition of the Handbook and study Table No. 1, page 141.

As regards the proper distance of the shutter from the lens, I would recommend you to study Figure 63a, Page 145 of the Handbook, and the text which accompanies it. Another and even better way is to find the dissolving point of the light ray by cutting the ray at various points in front of the objective lens until the point is found where the whole screen becomes dark at once, or there are two shadows which come together like a pair of shears, and set your shutter at that point, or as near to it as you can get it. You must then cut down the blade of the shutter until it is just wide enough to avoid travel ghost. I think you will find that shutter of yours ought to set further away from the lens than it now is.

You will, of course, when running at normal speed, particularly with light scenes, have some flicker when you are using a two-wing shutter. If your current is true 60 cycle, and never falls below that in cycle, you could use a three-wing shutter, provided you did not run the projector faster than 65 per minute. The trouble with this is, however, that the least variation of speed of the dynamo alters the speed of the cycle, therefore 60 cycle current may vary in same cases between 55 and 65, or even more, and under those conditions there might, and most likely would, be trouble with the three-wing shutter.

A Surprise.

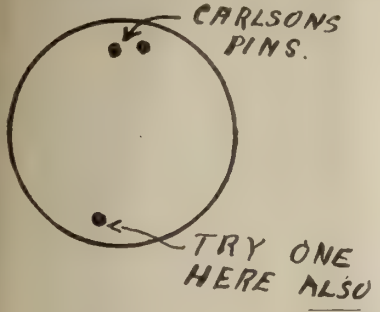
On Page 1881, July 10th issue, in Figure A, we see where Brother Martin proposes paralleling the light ray by adding a meniscus-aperture lens. To my astonishment I have discovered within the past few days that a certain lens manufacturer, who is not yet quite ready to enter the market, is constructing a three-combination lens which is, in a modified way, making use of that identical proposition. It is therefore, quite possible that in the very near future we will be able to report a decided improvement in the optical system of the projector, in the insistence upon which this department has been the pioneer; also it has been the pioneer in the discovery of the necessity for this improvement.

Stoll Dream Tandem.

As an act of friendliness to the wives, daughters and sweethearts of operator motorcyclists, I want to tell you that the Stoll Dream tandem, made by the Stoll Manufacturing Company, Denver, is about the best thing that ever happened in the way of a tandem seat. I have been using one for almost two years, and it not only rides like a cradle, but stands up well. The seat costs little more than the ordinary tandem, but, take it from me, it is worth three times more than its price and—then some. You couldn't separate that Stoll Dream and Mrs. R. with a crowbar.

Suggests an Improvement.

G. E. Carlson, Burley, Iowa, referring to issue April 22nd, says:



Bert Carlson's idea is all right, as far as it goes, but it does not regulate the size of the loop. The addition of an extra pin, as per the drawing, does the trick, but you must trip quickly in order to accomplish it.

All of which is passed along for the more or less distinguished consideration of our readers.

Get Results.

Just to show you that we do get results, we presented to the New York headquarters of one of the big producers a large bunch of poor splices, etc., showing lack of inspection in one of their exchanges. Headquarters took the matter up with the exchange, and this is a portion of a letter received in reply, copy of which has been sent me by headquarters.

> "Mr. Richardson failed to comment on the fact that a great many of the pieces of film showed large punch holes which some of the competent operators he mentions put into the film they have been complaining about. We have added another inspector to our forces this week, and have ordered a renovating machine, and in this way hope to eliminate any cause for future complaint regarding the physical condition of our films."

So far as the punch marks be concerned, if the manager of this exchange will take the trouble to read the department he will find I have been protesting against these marks for a long time, but primarily the fault lies, not with the operator, but with the producer who fails to incorporate into his multiple reel releases any kind of change-over sign. This we have repeatedly advocated, and still live in hopes of having brought into use. However, I am anly printing this in order to show that we do get results. In this case another inspector and a renovating machine is the next result of one operator's kick, backed up by competent evidence of poor inspection.

An Interesting Problem.

The following letter has been received from a Philadelphia film exchange:

> We are enclosing a piece of film which you will notice is torn on both sides and burned at the end. Will it be asking too much for you to answer the following question: Is it possible for a Power's Six A to tear the film evenly at both sides? We have had a friendly argument with an operator and both parties agree that it should be put up to you. He claims it is impossible for a Power's Six A machine to tear the film thus on both sides. Your answer will be greatly appreciated.

In reply the following letter was sent to the exchange, and I invite comments from our correspondents who can offer a solution of this matter. The tear is precisely the kind of one that might cause a fire, and, as a matter of fact, did cause a hole to be burned in the film.

> "With reference to the attached bit of film, it would be a physical impossibility to say with any degree of certainty as to just what did the damage. This much seems sure, however, either the damage was done by a very badly worn upper sprocket (highly improbable, however, this this would cause a tear as this on both sides at the same time, or at all, for that matter, where there is no patch) or by badly hooked intermittent sprocket teeth. If we accept the latter, and most highly probable explanation, then it is likely there was was some slip of the perforator which caused an imperfect sprocket hole, and the break, of course, appeared on the last previous run to the one in which the hole was burned."

This much is certain. Neither the Power's Six or any other projection machine would or could cause such a break as this if it were in good condition and in perfect adjustment. This is not very satisfactory, I know, but it is a case which is peculiar in that there is no splice at the point of the trouble, and, so far as we know, the film was in perfect condition at that point. Another thing which makes the perforator end of it improbable is that another piece of film laid over the sample shows no apparent fault in the sprocket hole spacing.

Some Interesting Data.

WHAT TAKES PLACE IN OPERATING ROOMS.

Assuming there are 20,000 places where moving pictures are shown, in the United States and Canada, and that these 20,000 places use an average of 30 amperes of 110 volt current for projection, and assuming that the average program is made up of six reels of film, and that the average show lasts five hours per day, North American operators, exclusive of Mexico and Central America—

Consume between 50,000 and 75,000 carbons per day.
Wear out 10 to 20 projection machines per day.
Run 120,000 reels of film per day.
Use 600,000 amperes of current per day.
Consume 54,000,000 watts of energy.
Consume 270,000,000 watt hours of energy per day.

In these operating rooms there are employed between 25,000 and 30,000 men, at least 22,500 of whom are operators of greater or less degree of competency.

These men each day handle film valued at $15,000,000.

These men handle projection machinery, including projection machines, transformers, motor generator sets, mercury arc rectifiers, etc., valued at not less than $11,000,000.

These men daily interpret the films for between 12,000,000 and 15,000,000 people, who pay approximately an average of 8½ cents admission, or between $1,200,000 and $1,275,000 admissions each day.

These estimates and figures are all my own. I do not claim them to be accurate but believe that, if it there were any means of accurately ascertaining the precise facts they would be found to be very nearly correct.

I would like to impress, in the strongest possible way, upon the producer of moving pictures, and upon the projection machine manufacturer that their legitimate interest in film productions and projection machines does not end with the sale thereof.

Producers of photoplays, and manufacturers of projection machinery will do well to come to an understanding of the fact that incompetency, or carelessness in the operating room cannot but operate to, if not nullify, at least in very great degree reduce the effectiveness of their best efforts so far as the individual audience is concerned.

Of what use to, at huge cost, produce a magnificent photoplay and then turn it over to an incompetent operator, who cannot, due to lack of knowledge of his profession, project it in the best possible manner; or allow it to be run on a machine with worn sprockets, which cannot fail to in some degree injure the accuracy of the perforations, thus forever after rendering it impossible to project that particular film in the best possible way.

Producers of photoplays will do well to recognize and realize the fact that a perfectly projected picture of doubtful merit may be more pleasing to an audience than a far more meritorious production which is poorly projected.

Bearing this fact in mind, would it not be wise for producers to join hands with the writer in insisting on a higher degree of competency in the operating room?

The foregoing is the copy of an article the editor furnished for a special paper published during the Board of Trade's Exposition. I am reproducing it because the figures are both interesting and enlightening.

He Likes the Book.

Ralph W. Martin, Los Angeles, Cal., says:

> Have just finished about a week of browsing in the new Handbook. It certainly is great stuff, and I feel considerably swelled up in finding some of my ideas printed just as if they were made to order. I think, however, your explanation of the "Two Sets of Rays" theory beats all records for squaring the circle. Es sheint nicht ganz in der Ordnung zu sein, aber Ich weisz nicht alles darein. "Loss of Light in Lenses," page 159, is certainly very interesting; also the results there shown, or claimed are surprising. Surely your stand for high grade lenses is very well taken.
>
> I notice Friend Solar's comment on Question 115, which is evidently correct, and is practically identical with statements found in the new Handbook, in "Optic Projection," and in an unpublished article of my own, except that I introduce the element of spherical aberration; all of which shows there is nothing new under the sun.

I don't know what that line, presumably German, stands for, but I'll bet four dollars that, whatever it is, the joke is on me.

In Error.

The exhibitors of Vancouver, B. C., notified their operators, about June 6th, that on and after the tenth of the month no union operators would be employed. The position of the exhibitors as set forth by one of the managers is that they object to the union principally on account, as they claim, that body has spread reports exaggerating the danger connected with the operation of projection machines with relation to fire. The effect such reports would have on the theater-going public is bad, they claim; also to the rule of the union requiring an extended apprenticeship before a man be given an operator's card.

Now, I do not care to take up this matter extensively. However, the objection that the union has spread alarming reports of fire danger is worthy of comment in this way, first: If the union has been any more industrious in spreading alarming reports of the fire hazard in moving picture theaters than has the press, daily and otherwise, it certainly must have been very busy indeed. Personally, I do not agree with the spreading of such reports and if the union has done it, then, in my opinion and judgment, it has taken an action which cannot be successfully defended. For the good of all concerned I believe the less said about fire danger the better. As a matter of fact, in a modern moving picture theater, with the operating room properly built and equipped, the only possible danger from fire is that of a stampede, and this is largely brought about by newspaper reports of the danger of fire in moving picture theaters. To this extent I cannot agree with the operators in this matter. They might better, in my judgment, have expended their efforts in perfecting themselves in the art of projection, thus placing themselves in position to *demand more money because they have made themselves worth more.*

So far as the apprenticeship be concerned, however, the managers are absolutely, entirely and positively in the wrong. Not only should an operator serve an apprenticeship, but that apprenticeship should cover a period of not less than one, and preferably two years. Why, great heavens, Mr. Manager, do you expect a man to become a competent electrician, optician, mechanician and an artist without having served any apprenticeship? Does he have to become all these things, do you ask? He certainly does! He must be a very competent electrician, along certain lines, because the operator of today is placed in charge of motors of both large and small capacity, and of generators of comparatively large capacity, the performance of which, both as to mechanical and electrical efficiency (the latter relates directly to the amount of current bills you will pay each month, Mr. Manager), will depend upon the degree of knowledge and skill possessed by the operator who has them in his charge. He must thoroughly understand the mercury arc rectifier, both in its theoretical and practical operation, because mercury arc rectifiers are placed in charge of the operator. He must understand both the mechanical construction and the theoretical and practical operation of low voltage transformers and auto-transformers, because these instruments are placed directly in his hands. He must understand the different wiring systems, including the different currents, such as alternating of different cycle and different phase, because the cycle frequency has much to do with light effect, and the phase has to do with the connection of motors to the circuit. He must understand switches, how they should be placed, which end should be connected to the supply, and what size and kind are allowed for different purposes, how to make a double connection to two different systems, with an emergency set to enable the changing-over instantly in case of breakdown. He must understand fuses, and their practical application, such as, for instance, what size to use on the primary, and what size to use on the secondary, or transformer side of the motor generator set, transformer or mercury arc rectifier, where fuses should be placed and how they should be protected. He must understand carbons, and the difference in results brought about by different combinations of sizes and kinds, because he is now handling high amperage, even in some instances as high as 90 amperes D. C., and the efficiency of the light will depend upon the care exercised and the knowledge possessed by the operator, and if that knowledge and care is not up to standard, MR. MANAGER, YOU ARE THE GOAT WHEN THE BILLS COME IN AT THE END OF THE MONTH. The difference between the bills of maintenance and operation as between a thoroughly competent and incompetent operator may amount to very much more than the difference in salary would, besides which you will not get the high class result you ought to get on the screen.

The operator must very thoroughly understand the action of light through lenses if he is going to deliver high class results on your screen, Mr. Manager, and TO DELIVER THEM EFFICIENTLY. He must be a pretty good mechanic becaues the high speed mechanism in his charge must be true to one one thousandth of an inch, else the picture on your screen will not be satisfactory; also he must be (if you want really high class work on your screen) a close student of action. More than this from $600 to $1,000 worth of highly damageable property is placed in charge of the operator every day, and the amount of damage done to that property will be in direct proportion to the knowledge possessed by, and the skill displayed by the operator. And now, my dear Mr. Manager, do you really and honestly expect to get all that combined in one individual, and that individual *not serve an adequate apprenticeship?* Why, my dear sir, I think you are bound to admit that the idea is rank foolishness. It is one of the things which simply cannot be done. And let me tell you that it is high class results on your screen that brings the money. Granting that fact, why do you object to anything within reason which makes for greater efficiency in the operating room, and therefore a better picture on your screen?

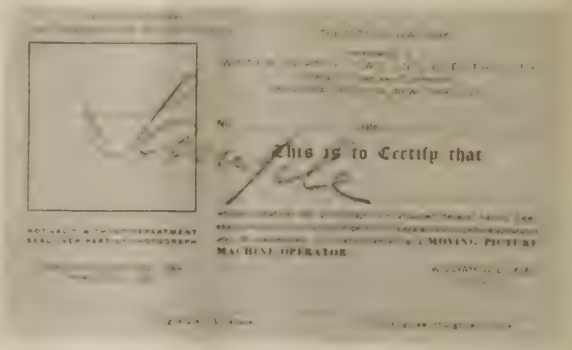
Please understand that this is written with the kindest of feelings. I am simply pointing out to you, Mr. Vancouver Manager, the fact that the position you are occupying, or have occupied in this matter, is untenable, and I am thoroughly convinced away down at the bottom you know I am right.

Decidedly Amusing.

As heretofore set forth, this department has at last induced the Department of Water Supply, Gas and Electricity to incorporate into their examination questions covering the optics of projection.

I have myself listened to some of the examinations and have been amused at the perfectly weird replies candidates make to questions concerning the optical end of the projector. Chief Examiner Brown supplies the following list of "queer" answers to questions:

> Must have one soft and one hard carbon, otherwise could not get an arc. To focus picture on screen would separate condensers. To focus picture on screen would move arc closer to condensers. If division line between pictures appears on screen, revolving shutter is out of adjustment. Size of condensers depends on amperes used. When wide blade of revolving shutter covers lens the shutter is set right regardless of intermittent sprocket. If picture was larger than screen, would keep changing condensers till it was right. As long as film does not break the tension springs are not too tight. Excessive speed is shown by the take-up not being able to take the film fast enough. Con-



> densers should be placed in machine with the plain surfaces together.

I think these answers speak for themselves as to the urgent need of an examination along these lines.

The attached card shows that the old legend, "This is not a certificate of ability to project a good picture" has been removed. It always was an eyesore to this department and its editor, because, while an examination cannot prove that a man *will* project a good picture, it certainly seems to me it ought to guarantee his *ability* to do so.

Brother Deutsch Criticises.

George F. Deutsch, Poughkeepsie, N. Y., criticises the reply of Brother Martin, Los Angeles, to Question 133 in several respects, one of which is important. Brother Martin says, speaking of the method of measuring the distance of the lens to the screen: "The most accurate method is to measure directly from the aperture to the center of the screen by the means of a steel tape line." He should have said from the lens to the screen. I did not notice it myself, and undoubtedly that is what he meant. The thing simply was an error; also it may have been an error in copying the reply. Brother Deutsch also criticises Martin's method, but that I think is hardly worth taking up, particularly in view of the fact that this method was given rather as an interesting calculation, with the statement that the really practical method to measure directly using a tape line in conjunction with a string. I would give Brother Deutsch's entire criticism space, but it calls for a cut of considerable size and I do not really believe the matter is worth it. As I said in my comment to the reply, the really practical method of measuring the distance from the lens to the screen is to tie a string to the end of a tape line (assuming you cannot get a tape line long enough to reach from lens to screen) and then stretch the combined tape line and string from the lens to the screen, afterwards doubling the string back on the tape to get the complete measurement.

Conditions in Mexico.

J. I. Boggan, an operator who has been working in Mexico, writes from Naco, Arizona:

> Conditions in Mexico are very bad. All of we Americans (I suppose you mean United Statesians, because the Mexican is also an American.—Ed.) were ordered to leave Mexico at once, and we did. Had we stayed there another day it would not have been so easy to get out. Today if any one of us were to attempt to cross the line into Mexico we would probably be stood up against the wall and filled with nice, little round Mexican bullet holes. Mexico certainly needs a good government. You can do most anything in that country, because there is no law of any kind. For instance: if you shoot a man, and you have a little money, they will keep you in jail until they get the coin away from you, and probably you will then be released. Last Saturday night in the theater where I worked, the Municipality President received a telegram from Mexico City, which was read, in the theater, to approximately 1200 people. The message stated, as nearly as I could understand, that every civilian should be armed and join the troops. After reading the telegram the president said to the audience: "Let's get ready and shoot the Gringos down," applying to them a vile name. All United Statesians then left the theater and went home to prepare for departure in the morning; the Mexicans went home to get their rifles and pistols. The show promptly broke up. The Mexicans were armed and were waiting for our soldiers, whom they expected to come at any moment. I wish to heaven the war would begin and straighten out old Mexico, then we could go back there and make good money. Here in Naco we have over 400 soldiers and a bunch of machine guns lined up along the border. In case I get any more news I will keep you posted. It will at least be a little more near the truth than what you get from the papers.

All of which is interesting, though I think, after all, very likely the

sentence: "We can go back there and make good money" is at the bottom of considerable of this disturbance. Though it must be conceded that it looks as if we would be compelled to go into Mexico with the army sooner or later, and if this is true, then, in the interest of humanity, I would vote for "sooner."

More on Optics.

Ralph W. Martin, Los Angeles, Cal., contributes the following, which I am printing just as it is sent in, because I do not feel competent to offer criticism, other than to repeat my former assertion that, whereas

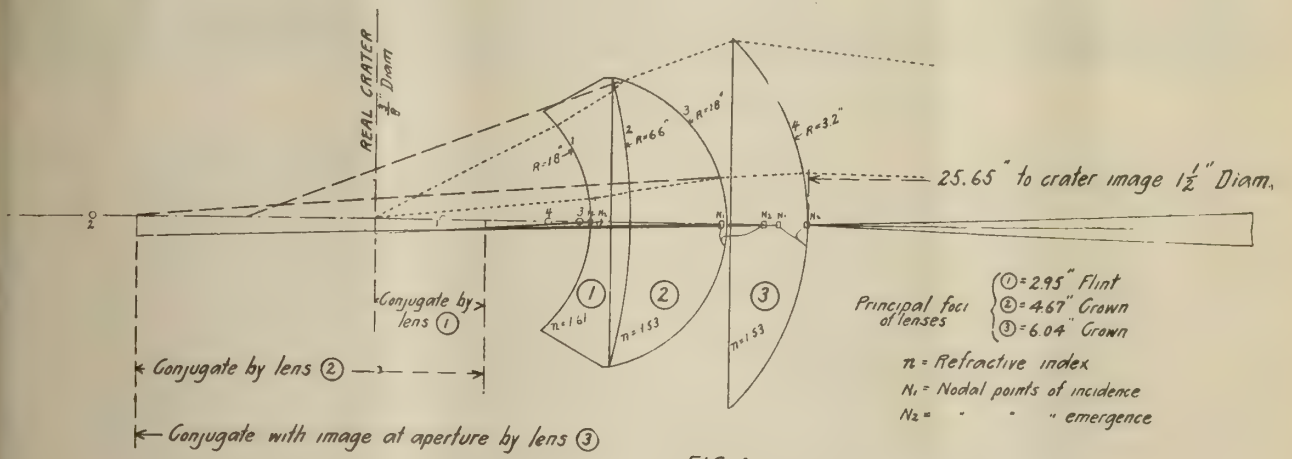


FIG. 1.

I believe, in general, the scheme suggested is a good one, still, on the whole, I don't believe it practical in the form Friend Martin puts it in, by reason of the fact that, due to its thick edge and thin center the rear lens would not stand up under the heat of the arc. I am of the opinion that whereas the scheme in general is what we are going to come to, still, I think, Brother Martin's plan is not the right plan. I think most likely the condenser will be retained practically in its present form, with some form of negative lens placed between the condenser and the aperture. I am, however, perfectly willing to have myself proven wrong and Martin right, and in any event I am very sure we all thoroughly appreciate the work Martin is doing.

I have been nearly working my bean off on this telephoto condenser. The last design send in contained some bad errors mainly for the reason that I had used the optic centers of the lenses instead of the nodal points. I find that in thick lenses like these the nodal points are of great importance, and must be considered if we are to get anything like accurate results with a three lens combination. (The article in question has not been published.—Ed.)

In Fig. 1 I have given the principal foci of the three lenses, the same being mathematically correct for the design of the lenses shown and refractive indices given. The position and size of the different focal planes are also accurately plotted, which finally places the crater image at a distance of 25.65 inches from the front lens, with a spot 1½ inches diameter.

I am quite confident these results are correct, for I have gone over the work many times and checked the results in various ways.

The ⅜ inch crater is placed 2.65 inches from the rear lens, and at this position the total angular amount of light that is passed through the entire lens system is the same as secured by the regular plano-convex system with a 6½ inch lens next the arc and the crater placed 3½ inches from the plane surface of the rear lens.

Now concerning the question of spherical aberration: The dotted lines (Fig. 1) show the courses of two rays emanating from the central point of the crater and embracing the range of the aperture of the lens system. These rays have been calculated and plotted very carefully, and I am confident they are very nearly correctly shown.

Now, after the two rays have passed through lens two their directions have been continued backwards to meet the axis, as

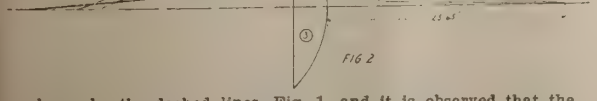


FIG 2

shown by the dashed lines, Fig. 1, and it is observed that the total effect of lenses one and two is to produce an excess of negative aberration in the rays which now become incident upon lens three. Consequently, if lens three has a positive aberration which just balances the negative aberration as shown by the dashed lines, then spherical aberration will be totally corrected in the image at the aperture.

Now in Fig. 2, from a central point (P) on the crater image, two typical rays one and two are traced back through lens three, and after emerging on the other side, give the resulting aberration as shown by the full lines. If, therefore, the dashed lines in Fig. 1 coincide with the full lines in Fig. 2, spherical aberration would be wholly corrected. But as shown in Fig. 2, the dashed lines do not quite coincide, and their position indicates that there is still a little positive aberration in lens three which remains uncompensated. It is, however, very slight, and when compared to the large amount present in the regular condenser system it seems almost a negligible quantity. However, it may still be possible to get rid of all of it. I have tried many kinds of alterations in the forms and focus of the lenses, but without success. There is still another way open, and that is to grind lens three to a true aplanatic shape, i. e., make the aberration of its incident days balance that of the emergent rays. This might be expensive, but the front lens is not much liable to breakage by heat. Now all these results have been obtained after a very great amount of calculation, and my confidence in their accuracy is mainly due to the great amount of work I have spent on the design, and the number of times I have checked over the final conclusions. If I am wrong, it is not because I have spared any pains or labor to set this matter forth as it really is, so far as the true optical theory is concerned and for whatever that may be worth in final practice.

I have noted friend Griffith's last article and also your plan to place the crater 3½ inches from the rear lens. I will keep the matter in mind and try to dope out something on that particular proposition.

Typographical Error.

C. E. Bacon, Stoughton, Wis., sends in some "horrible examples" of film splices and says:

> In July 1st issue, page 93, top of right hand column, you say when switches A and B are thrown over, downward, the lamps will be in multiple. Should not A be thrown up and B down?

Yes, that was, of course, an error, though whether it was mine or the typesetter's, I don't know. Anyhow, I said: "when the switches are thrown over," and that would, of course, mean A up and B down.

Richardson's

MOTION PICTURE HANDBOOK

For Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD

17 Madison Avenue, New York

Schiller Building, Chicago, Ill.

Haas Building, Los Angeles, Cal.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy in the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Tabloid History of Moving Pictures.

Few patrons of the cinema, or those directly interested in the great film industry, are familiar with the romantic history of the motion picture. To entirely cover the history of moving picture machines in a short article is impossible. But here is the story in a nutshell. A bet was made in 1871 by the late Senator Leland Stanford of California, that a running horse at no time had all four feet off the ground. Edward Muybridge—an Englishman, by way of experiment, placed numerous cameras at regular intervals about the track, which by electrical contact were "snapped" by the horse in passing. It proved that the horse always had, when running, one foot on the ground.

This was not the first record of moving pictures, though it served to demonstrate their practicability. Records indicate that the first machine was patented by W. E. Lincoln in 1867. It comprised objects which revolving rapidly, gave the appearance of motion; it possessed little value.

In 1869 a Mr. O. B. Brown patented an "optical instrument" comprising a disc or moving shutter movement, which, on revolving, projected objects with the appearance of motion. There were then no films, and translucent glass was used. This was the forerunner of modern machines.

Development dragged from then until the Muybridge experiment stated above. In 1880 Muybridge produced in San Francisco, Cal., the "Zoopraxiscope," which projected pictures (on glass positives) on a screen. Later, Muybridge conferred with Edison regarding a combination of his machine with the phonograph then in its infancy, about 1885 he went abroad and held frequent conferences with M. Marey, of the Institute of France.

Marey first utilized the continuous film, though it was George Eastman who brought it to its present state of high perfection, which greatly influenced the success of the moving-picture industry. In 1893 Lumiere produced the "Cinematograph," the first machine to project from the film. Films then had only one hole on each side of each picture. Edison discovered this to fast on each side and in 1896 produced his "Vitascope." These machines became the models for the greatly improved article of today.

Films then were very crude, permitting length of only seventy-five feet, which was an endless belt. They were threaded over spools contained in a box at the rear of lamphouse, passing over lamphouse to head of machine, thence downward through head, past projection aperture, and back to spools. This exposed film at all times, which was dangerous.

About 1900, longer films came into use, which necessitated a change in handling at machine head. Films were then wound on a reel mounted on top of head. After passing through head they were piled on floor. This being dangerous and destructive, a receptacle was devised and fastened to the frame below reel into which the film passed. This soon gave way to a reel known as the "take-up reel" which received the film after it had passed from the upper reel, through the head, and before the aperture projected on screen where it was.

These were a few of the steps in the march of improvement that have made possible the wonderful pictures such as we all know them today. And the end is still a long way off

Answers to Correspondents.

Nippon—Los Angeles, California.

How much practical knowledge of photography, do you think, is necessary for an average intelligent man to take up the motion camera? If he has but a little knowledge of photography has he to study in some photo-studio before going into the motion picture photography? Could you suggest what is the most economical and quickest way to master the motion camera?

A knowledge of photography is of great advantage to one who wishes to become a camera man, although there are quite a number of camera men who did not have previous experience in photography. I would advise one who wished to become a camera man to obtain a position in a factory where films are made, in almost any capacity and while there to learn all that is possible in regard to a camera man's duties, and at the same time read all of the books that he could obtain on the subject. If he is sincere, he should be able to become a camera man in a year or two.

F. C.—Chicago, Ill.—I am an amateur moving picture photographer, just breaking into the game, and am somewhat puzzled as to using the different stops on lens, which is an Ernemann with the following diaphragm markings: F 3.5, F 4.5, F 6.3, F 9, F 12.5, F 18. Can you give me any information as to using them under different light conditions? What causes static and how can it be avoided?

Your diaphragm markings are a little bit different from those usually given upon cinematographic lenses, but are so near those which are usually given that the small amount of difference need not be taken into account. The usual markings are as follows: F 3.5, 4, 6.3, 8, 11, 16.

Your Ernemann Camera, which probably has a 1/3 opening shutter, when operated at normal speed gives an exposure of about 1/50 part of a second. At this time of the year in the middle of the day in the sunshine, you can get a fully exposed negative at F-18: each succeeding number of your lens admits twice as much light, as the preceding number. You will have to learn to judge the diaphragm number from the strength of the light. There have been several articles published in back numbers of the World, on exposure and the causes of static. I would advise you to look them up and read them. Static is caused by frictional electricity which is generated on the moving film under certain weather conditions.

Manchester, N. H.—There is going to be a display of latest fireworks given by a club. I would like to take motion pictures of same. Could I get good results with an aperture of F 1.9 with crank turned regular speed 16 to the second? Or should I turn crank slower, say half speed or 8 to the second with same aperture as above given with 75 mm. lens?

You should be able to get a very good picture of fireworks at night at regular speed by using the Dallmeyer F 1.9 lens, but of course on scenes where your judgment tells you, you can crank slower and get better defination. Excellent fire-works pictures have been made in this way.

W. F. O.—Irvington, N. J., writes a letter too long to be reproduced here, and complains that he cannot find as much literature devoted to motion picture photography as he would like to read and asks if there is any publication devoted exclusively to the subject.

There is no publication known to this Department devoted exclusively to motion picture photography. The Camera, a magazine published at Philadelphia, Pa., contains a department devoted to motion picture photography, conducted by Ernest A. Dench, who wrote a book called "Making the Movies," which was reviewed in this department some time ago. Many magazines which are devoted to exploiting scientific development in popular language occasionally publish articles on various phases of the subject, but have no regular department of that nature. As there are relatively so few people interested in the subject, it is impossible for a general paper like the World to devote more than one or two pages to such a topic.

Cleveland, Ohio—I have a contract to make about 4,000 ft. of film in a number of factories here in the state of Ohio, and I want to install a portable artificial lighting system, and I would like to ask you for your good advice as to what I ought to buy, where to buy it, and the probable cost of same. I did not want to carry a Cooper-Hewitt outfit if I could carry something as good that would be easier installed. How about Nitrogen filled Mazda Lamps or Radium flares. I will assure you that any information that you will give me will be more than appreciated. I have been reading your valuable articles in the World with great interest and immediately upon receipt of the World after reading them and soaking them in I clip the article and paste it in my memorandum book for future reference.

There are a number of portable lighting system on the market. One of the best is manufactured and sold by Allison & Hadaway, 235 5th avenue, New York City. Cooper-Hewetts are too heavy and Nitrogen Mazda Lamps have not proven satisfactory. Radium flares are all right for certain outdoor pictures at night, but create so much smoke that they cannot be used except where there is a strong draft to carry away the fumes.

R. M.— Washington, D. C.—From reading the Motion Picture World, I have become greatly interested in motion picture photography. I would like to know whether or not there are schools where one may study this subject thoroughly.

The University of Syracuse at Syracuse, N. Y., offers a two years' course in photography which includes instruction in the manipulation of motion picture cameras. There are also one or two schools which advertise to teach motion picture photography, but none of these courses will enable a student to become at once a professional camera man, able to do work in a professional studio. Such a training would, however, be of great benefit to anyone who wished to gain employment in a film factory, expecting to ultimately become a camera man.

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Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Settings for "The Devil at His Elbow."

Released July 31st by the Metro Pictures Corp'n.)

(Prepared by S. M. Berg, by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given, so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). 20¾ "I am broke" is a sub-title and is printed reading matter on the screen. But 6¾ D "Reception scene" is a descrpition of action.

John Ashton, inventor of a submarine, has to finish the plans in six days. He works feverishly and drinking heavily falls asleep at his work. In a dream that follows he sees his downfall through drink. His fiancee's father breaks their engagement and later he finds himself at a wharf dive. There he meets Meg, a girl of the streets, who persuades him to stop drinking. He conquers the evil and marries Meg. Going back to his old life he devotes all his time to his submarine. Meg feeling herself forsaken, induces him to drink again. The test of his submarine results in a tragedy due to his negligence. Realizing that Meg brought about his downfall, he tries to choke her. Just then he awakens and vows never to drink again. Shortly after he is united to his fiancee in marriage.

There are several scenes of the devil in allegory. It is suggested that timpani rolls and muffled crash be used. Note particularly: Piano only according to action at 6¾; short fantastic dance, depicting the passing of time at 54¼, church wedding scene, organ only, at 68.

The THEME selected is "Andante Pathetique No. 1"—Schumann-Langey.

Time schedule: 71½ minutes (five reels—about 4750 feet).

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Andante Pathetique No. 1. (THEME)—Schumann-Langey.
3	T	"Do you think it wise?"	
3¾	T	Andrew Sealey.	Norwegian Folk-song—Borch. (Andantino)
5½	T	Like a cruel spur.	
6¾	D	Reception scene (Piano only according to action.	Coquette—Stern. (Valse)
8¼	T	"Your engagement to my daughter—"	Repeat: THEME.
9¼	T	When Ashton leaves.	
10¼	T	Drifting, ever drifting.	Intermezzo—Arensky. (Presto)
12	T	"You signed ship's papers." (Water effects.)	
13½	T	Homeward bound.	Ragtime Pipe of Pan—Romberg (Allegretto)
16	D	Ashton in saloon.	
17¼	D	When Captain speaks to Meg.	Agitato No. 2.
19½	T	Sunk to the depths.	Repeat: THEME.
20¾	T	"I am broke."	
21¾	T	With the passing of the months.	Daffodils—Carvel. (Andante moderato)
25	T	"No more, you've been—"	
26¼	T	The first fruits of victory.	Petite Bijouterie—Bohm. (Valse intermezzo)
28¾	T	The upward climb.	
30¼	T	"Now that you're off that stuff."	Repeat: THEME.
32	T	"Do you know this man?"	
33¼	T	And so they were married.	Sparklets—Miles. (Moderato)
36¼	T	The new life (Telephone bell).	
39	D	When Ashton gets letter.	Astarte—Mildenberg. (Andantino)
43	T	"I'll go it alone."	
43¾	D	At the reception.	A Ball Scene—Nicode. (Waltz descriptive)
46¼	T	Two o'clock.	
47¼	T	And the devil laughs. (Timpani roll.)	Repeat: THEME.
49½	T	"Just one drink."	
50¼	T	Next morning.	The Land of Dreams—Driffill. (Idyll moderato)
53½	T	"You could have prevented this."	
54¼	T	Time flies.	Scarf Dance—Chaminade. (Allegro grazioso)
55¼	T	"But the government gives—"	Russian Romance—Friml. (Andante moderato)
57½	D	When Grace calls on Ashton.	Dramatic Allegro No. 1.
59	T	"My God, it's true."	
59½	D	In the submarine.	Furioso No. 2.
61¼	T	Grace makes a final appeal.	
62¾	T	"Don't you think I know?"	Hurry No. 1.
64	T	"I gave you the drink."	
64¾	T	At the moment of awakening.	Repeat: THEME.
68	D	Church scene—wedding.	Organ solo.
68½	T	Five years later.	Roses and Rue—Scates. (Valse lento)
71½	T	The end.	

Musical Instruments.

Clarence E. Sinn.

THE musical instruments demonstrated at the Coloseum building (Sixth Annual Convention), Chicago, were so widely distributed in the big building that there were times when you were not compelled to hear more than one at a time—when you could get close enough to any one to be far enough away from the others. The biggest display in this line was made by the

Seeburg Pipe-Organ Orchestra.

and other Seeburg instruments (one of which I expect to mention in a future letter). A Seeburg Motion Picture Player furnished music to the pictures shown in the south end of the building, while the Seeburg booth was in the north end, in charge of Mr. Gerlich—a live wire. The Seeburg instruments have been pretty thoroughly described here already but are deserving of another mention. Of course it was almost impossible to give the instruments a fair demonstration in the noisy, crowded Coloseum building, but a large number were sufficiently interested to visit the Seeburg General Offices and Showrooms at 209 South State Street and were well rewarded for their trouble.

Many manufacturers emphasize the merits of their *automatic* features, dwelling on the point that as anybody can run a mechanical organ, a great saving is accomplished in musicians' salaries. Now, although this may appeal to certain exhibitors under certain conditions, I do not believe it is the proper attitude for manufacturers to take, nor to depend upon it as a principal talking point. A good musical instrument (such as Seeburg's Style "A" De Luxe, for example) is bound to make a better showing under the hands of a skillful musician than when it is run by the janitor. J. P. Seeburg believes this, too, for, in spite of the fact that neither pains nor money is spared in making the "Seeburg Music Rolls" he doesn't overlook its value as a musical instrument nor its possible appeal to a musician.

Get the Seeburg pamphlet entitled "The Soul of the Film" and read the first pages carefully. It makes a strong point for the Seeburg instruments as played manually as well as by perforated roll.

Some pianists simply play a lot of "pieces" without regard to their fitness to the picture. If such are supplanted by automatic players they have only themselves to blame. Indeed, with the Seeburg music rolls one can supply fairly appropriate music for the general run of pictures if one is intelligent and discriminating, because of the large number of subjects on each roll (which can be instantly adjusted to any part of the roll) and the great assortment of compositions included in the Seeburg Music Rolls. These are reproduced from records made by artists, so if you must have self-playing music you can be sure these rolls will give you good music—and between them and a careless indifferent piano player the choice seems obvious.

A musician who is careful and interested can get good results from a Seeburg without using the rolls, or he can vary his program by playing from one occasionally. One feature worth mentioning is the "cut-out button." By means of these you can use any combination you please when using a roll. For example, a melody may be changed from a flute solo to a xylophone solo, or any other stop. Or any two or three stops at once, or all at once or any combination your fancy suggests.

An Electric Violinist.

Over on the east side of the building you saw a sign reading "Mills Novelty Company." If you were sufficiently curious to learn what particular form of novelty they were exhibiting you stopped there and were well repaid by hearing their "Violano-Virtuoso." This is a combination of violin and piano; no imitation. A real violin (and a very good one, too) is accompanied by a real piano, both being played automatically by means of a perforated roll, the whole being operated by

[illegible] to convey an adequate idea of this marvelous piece of mechanism in the space of a paragraph, but the "Mills Novelty Co." [illegible] Wabash avenue, Chicago, Ill.), have filled a booklet with interesting [illegible] relating to the violinless luthier will be glad to send on request. The "Violano-Virtuoso" really sounds like a violin and [illegible] because it [illegible] is a violin and piano. An interesting point is a self-tuning device by means of which the violin is kept in tune automatically. Plays as that, you "scraper pan" violinists. Wouldn't it be fine if you could rig up such a thing on your fiddles and get it to work all the time.

American Fotoplayer.

The American Piano Player Co. (Ampico Fotoplayer), was conveniently located on the east side of the building, the booth being in charge of Mr. Ben Weissenbach (Chicago). Vice-President M. J. Samuels from New York was also very much in evidence, making friends for himself as well as the Fotoplayer. Mr. Samuels is a Moving Picture World fan and has many nice things to say about us and our value as an advertising medium. His "Exhibit A" had something to do with a cornet and was most convincing.

"The Fotoplayer" has been so frequently and thoroughly described in this department that I believe most of my readers are familiar with its leading characteristics. It is played either manually or automatically, or both—this last being (to my mind) the most effective. Played automatically two perforated rolls are placed in service. A "double tracker board" enables the operator to change from one to the other instantly at will. You can stop one roll at any point and start the other roll at any point without cessation of the music. It is possible to stop either roll and reverse it instantly, thus enabling you to repeat any portion of the roll if desirable. While playing from one roll the operator can change the other (both of his hands are free, of course) and thus permits him to have any kind of music available at any needed moment. The piano (and organ) can also be played in the usual manner if desired, which makes it convenient for "filling in" between standard musical numbers, which is a big item to players who [illegible] the picture closely.

The instrument on exhibition was their "Style 45," listed at $6,500, their other styles being respectively 35, 40 and 50.

Mr. W. R. McArthur, who is widely known among moving picture exhibitors clear across the continent and up and down, now has his headquarters in Chicago on the thirteenth floor of the Lytton building, 14 East Jackson boulevard. Mr. McArthur is general distributing agent for the "Fotoplayer" in Illinois, Indiana, Wisconsin and Michigan and wants his friends to call. Even if you are not interested, he promises to interest you, so watch out. *Entre nous*, he may try to bribe you to smoke one of his long black cigars. I used one and as soon as I recover I am going back there.

Mr. McArthur told me that they had already made three direct sales from the exhibiting booth—and it was only in its third day when I saw him.

"Morbid Theme on the Wane"

Says William Wright of the Kalem Company—Real American Stories Wanted.

"PICTURE patrons are craving healthy, rugged stories of clean action," declared William Wright of the Kalem Company in an interview granted a World representative last week. They have had their fill of sex discussions, of lurid psychological studies. The morbid theme is a thing of the past."

The statement of the Kalem official came as the result of a recent exhaustive investigation conducted by that organization. "We reached exchange men, exhibitors, and even lay followers of motion pictures," continued Mr. Wright, "before forming our plans for a new series production. The results confirmed us in our belief that the public was tiring of yellow sensationalism and it was then that we made arrangements for the production of 'The Girl from Frisco,' a series of the West.

"In addition reports received since the initial announcement of that series and the figures for advance bookings have given strength to the result of the investigation. The cycle of public favor is swinging back to the clean and virile stories that established the screen's popularity. At present the demand is strong for Western pictures—for that particular type of production is the concrete expression of the desire to get away from the morbid.

"It is a healthy indication that finds picture patrons turning from the lurid to real American themes, to stories that truly represent our national character and traits. We will have less of censorship worries then, and, I firmly believe, more business.

"When you mention the West most picture people think of the old-time Westerns that had little to recommend them other than their lively action. We have had comparatively few Western pictures produced with the art that directors now command. Exhibitors and patrons seem to have realized this more quickly than the manufacturers, and they are demanding pictures with the swift action and vigor of the old Westerns staged with up-to-date producing art.

"The West" that Kalem will show the picture followers in 'The Girl from Frisco' is a West that they have never seen. It is the new West of irrigation, oil fields, vast mining interests and so on. There will be no dime-novel cowboys, but there will be real, true-to-life cowpunchers of the West of today. And so on, all the way through, it will be a real portrayal of a real America, with healthy romance, adventure and action."

Interesting Gaumont Single Reels

How Naval Recruits Are Whipped Into Shape—Pictures of Watkins Glen and Thousand Islands are Features for Week of Aug. 13.

WHEN the pictures of life at the Newport training school for naval recruits were screened at the Gaumont studio, they were found so interesting that it was decided to make them a feature in a "Reel Life" release, rather than have them divide interest with "A Visit to a Duck Farm." Hence the latter was featured in the release of August 6, the reel being completed by "Masterpieces of Asiatic Architecture," and the short views, already announced, showing the making of palmetto leaf fans. "The Making of a Naval Recruit" now comes as the "Reel Life" release of August 13. On the same reel will be pictures of various species of dogs. Over a score of different kinds are shown, including such little known dogs as the barbacon, the butterfly porcelain and Morocco slougis.

The second single-reel of the week which Gaumont will release as a Mutual Picture is "See America First," August 16 bringing to the screen beautiful views of Watkins Glen, N. Y., and the Thousand Islands of the St. Laurence River. Watkins Glen is noted for its cascades, falls and pools, and these have been pictured with great care by a Gaumont cameraman. Among the views which will delight those who have visited the glen, bringing back pleasant memories, and be equally pleasing to those who have never visited the spot are cavern cascade, the cathedral, poet's dream falls, glen of the pools, rainbow falls and triple cascade, artist's dream, Pluto's falls, and spiral gorge.

On the same reel will be a Gaumont Kartoon Komic animated by Harry Palmer.

The third release of the week from the Gaumont studio will be the ever-popular Mutual Weekly.

Hearst Buys "Jaffery"

Frohman Amusement Corporation Disposes of Negatives for Distribution by International Film Service.

"JAFFERY," recently produced by the Frohman Amusement Corporation, has been secured by William R. Hearst as the first feature release for the International Film Service.

At an invitation performance of "Jaffery" given at the Strand, several weeks ago, one of Mr. Hearsts's representatives was present. He was so much impressed by this picture and the acting of the cast, headed by C. Aubrey Smith, that the film was sent by messenger to Mr. Hearst's summer residence near Hartford, Conn.

A special showing proved "Jaffery" to be the first picture out of some fifty features reviewed, in which Mr. Hearst found all the dramatic elements and qualities which he desired for the initial feature release of his company.

UNIVERSAL EASTERN STUDIOS BUSY.

The Universal eastern studios continue to keep busy despite the heat and rumor of their closing. Director Frank Smith is busy directing and playing the character lead in "The Professional Clubman," in which he is supported by Betty Page and Joseph Granby. Director Trinchera, recently engaged by the Universal, is at work on "The Tinselled Lady," in which Jack Newton and Jean Stuart play the leading roles, supported by James Harrison and Irma Dawkins. Robert F. Hill's company is busy on "The Urchin of the Sands," in which Helen Martin, Joseph Granby, Charles Slattery and Miss Duquette are cast. Lucius Henderson is filming "Masks," in which Mary Fuller appears, supported by Harry Benham. Director Edward Grandin is directing "Feud Renewed," in which Violet Mersereau stars, supported by Paul Panzer, Winthrop Chamberlain and Fraunie Fraunholz.

LEWIS-RABINOWITZ.

Miss Anna Rabinowitz, secretary to the manager of the New York branch of Bluebird Photoplays, Inc., and Julius Lewis, manager of the Supply Department, Universal Film Mfg. Co., were married on the roof of 1600 Broadway, on Thursday afternoon, July 27, in the presence of a large delegation of the employees of the Universal and Bluebird organization, Jack Cohen, manager of the Universal Animated Weekly, photographed the scene.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

A REVIEW OF THE WORK OF THE EDUCATIONAL FILM.

FROM time to time the Educator looks over the field of educational kinematography for the purpose of noting whatever advances have been made, what hindrances exist, and what may be the teachings of the experiences gained. The great fact of the sterling value of the pictures as teachers, and their powers in all kinds of educational work, has long ago passed from the theoretical or argumentative stage; they are universally acknowledged in schools, institutions and factories; their equally universal adoption is the next great question.

Advances. The general advances have been large, ignorance of the advantages have gradually given way to at least some little knowledge whereby it has become evident that the uses of the pictures possess more value than was at first supposed; prejudices are also being overcome by force of conviction. The very growth of the picture trade itself has been one of the factors commanding the attention of educational people, the subjects of recent films has added to this development, together with the names and reputation of those either responsible for or taking part in the work. It cannot but be expected that such films as "Seeing America" (Gaumont), also "Macbeth" by Sir Herbert Tree, must have more than a passing effect upon those who are watching the development of those pictures for the purpose of noting their effect upon the public mind. The growing power of the topical subjects which bring such a combination of news and information, with the added instruction from near and far, must be more and more felt everywhere. If these subjects can only be given a little more care in their preparation by the makers, they will increase greatly in value. Pictures showing the instructive side of the European war, also preparations in this country, have their educational value; the famous patriotic films which have been so popular have, when divested of that which might be subject to criticism, much of value in them. Pictures of travel and scenics have grown in number recently. Mention must be made of the fact that in many places school authorities and instructors have arisen to the needs of the occasion, and have given aid or encouragement to the development of educational kinematography. Another certain advance lies in the fact that for some time no new school or educational institution has been built or designed, which did not provide for the use of the moving picture machine; the time has come when an architect would no more think of excluding the moving picture from his plans than he would think of excluding light and heat; this is in itself a great testimony.

Hindrances. While very apparent, hindrances will be more difficult to tabulate. There is a something, somewhere, somehow, which is holding many school authorities back from adopting that power which is at their doors; what it is may not be easily discovered. While ignorance of and prejudice against the pictures as aids to teaching has largely been outgrown, it has not by any means entirely vanished.

Lack of appropriations rather than lack of funds is very often one cause of delay, difficulties in the way of fitting up old buildings is another; these, however, must of necessity gradually be overcome, therefore they cannot be considered as offering any definite or permanent hindrance. Too often, unfortunately, many school principals are their own enemies. Such a one writes that he cannot use the pictures "unless they have synchronized talks with them"; how pitiably helpless such a man must be. Another wants "all the subjects classified and graded," he asks for perfection and maturity in that which is yet in its infancy; another of the helpless kind. A large number find fault, saying, "there are not sufficient subjects ready." Well, considering there are upwards of ten thousand, it is difficult to know how many they want before they can begin; there are sufficient to give several lectures a day for several years without duplicating, to say nothing of those being added almost daily. It is surely absurd to say that a very instructive film on natural history is not acceptable because there happens to be nothing in the text book on that particular subject; or that the pictures on American history cannot be used because they do not just fit in with that which the class is studying.

The writer, who is familiar with all these pictures, does not know of one which cannot be made to profitably fit in with whatever is taught in the school courses. The writer has come to the conclusion, after much experience and correspondence, that LACK is the greatest hindrance, classifying them as Lack of Adaption, Lack of Appreciation and Lack of Appropriations; these out of the way and they will find no lack of films to help them—the supply is only waiting for the demand.

Experiences Gained. The first great experience gained lies in the fact that too many schools are claiming too much knowledge. Like the critic who could advise the creator how to make a better world, it is astonishing how many tell us in conventions and other places how to make and classify pictures; they really want to draw from us a confession "that we have done what we should not have done, and have left undone that which we should have done, therefore we are most miserable sinners," but our experience tells us that we have done the very best under the circumstances. The University of Wisconsin stands out as a rebuke against these helpless people who have not yet found themselves able to do a little to help themselves. Many plans have been tried whereby these and all others may be helped, but so far nothing has positively succeeded. A plan recently put out on this page has failed to meet with that success it should have commanded when it was known to have been put forth by an authority on such matters; several other helpful plans have met with similar discouragements. It almost seems as though we shall have to wait for another generation of teachers who shall have grown up in the atmosphere of the educational pictures in their youth before the educational picture can come entirely into its own place. It is, however, gratifying to relate that except for these hindrances to a more universal use of the pictures in educational work, there is a very large and growing use of the educational pictures in all parts of the country.

A Bright Outlook. Ten years ago the moving picture was looked upon as a possible aid to educationalism; then it was a prediction; to-day it has become fulfilled and is history, the educational picture is a fact. We speak of ADVANCES to encourage, we speak of HINDRANCES for the purpose of exposing them and overcoming them, we speak of EXPERIENCES for the mutual profit to be gained therefrom. When the war is over and there are neither "wars or rumors of wars" and there begins to flow again from Europe that steady stream of pictures from the studios of Pathe, Eclair and Gaumont like as of old, a new future will be born unto us. Meanwhile, we are not standing still; there is no more progress in any line more marked than in the development of educationalism through the general uses of the moving pictures and the educational ones in particular. It is wonderfully encouraging to read how in all parts of the world the moving picture is filling more than a "passing fancy" part.

To-day on the Mexican border the American soldier is at home with his picture exhibition, being taught and entertained thereby, learning his duties in the easiest and best possible way, making the irksome pleasant. At home everywhere the "home folks" are up to the minute in the knowledge of events, and the interest is unified everywhere. The scholar of any age is going daily to be picture-taught; too fast here, too slow there, we shall eventually average up; the laggards will be quickened, the slow of comprehension or adaption will perceive quickly, and the young will be taught together. From this time let those to whom the pictures are a necessity begin to make ready for the inevitable. "If inevitable, why not now?" reads a famous advertisement.

W. H. J.

Observations

BY OUR MAN ABOUT TOWN

TODAY is one of the most discouraging to those in the motion picture industry in the history of the business. Where the exodus created by the Mexican war scare has not been felt, we find the exodus to the vacation resorts exercising a discouraging effect upon the home people; and, in the eastern part of the country, we find the infantile paralysis working sad havoc upon which, to the winter houses, was a poor business. Many of them have closed. The open-air places have not suffered as much, but their losses are marked. The summer season of 1916 will be remembered by the people of the East (especially in New York and vicinity) as a most discouraging one. With the war and epidemic scourge they have also been obliged to contend with a season not only marked by rain, but with a humidity that had a marked effect. Truly, the month of July has been a severe test upon the endurance of the moving picture man. After the first of August we hope to see a pronounced change for the better. The conservative men who have seen the wisdom of closing their houses during the trying season will reap the benefit of a patronage from those who appreciate that the moving picture people were willing to act in full accord with the health and other municipal authorities and lose any receipts that might have been made at the box offices by closing their houses to all and guard against any communicative or infective agency. While it is true that many houses could have been kept open with a possible loss to the owners by the health board's restriction against the admission of children, it is nevertheless a credit to them that they closed their houses entirely for a few weeks to guard against any possible infection that might be carried by people beyond the age fixed by the Board of Health regulations. It goes to show that the moving picture people are willing to make a larger financial sacrifice than those who charge them with being arrayed against public interests will admit.

* * *

Have you read the returns from Chicago bearing upon the deliberations of the Motion Picture Exhibitors' League of America convention? Order back numbers of all publications on this convention by special delivery. The proceedings overflowed with a spirit of independence and personal liberty that must command the admiration of everyone imbued with thorough democratic principles. In the first place, Mr. Lee Ochs was elected as the national president. Mr. Ochs is at present engaged in a fight against the so-called Blue Laws of the State of New Jersey. His election guarantees him the support of the New Jersey exhibitors against the enforcement of laws that permit the existence of frankfurter and near-beer stands and require the closing of the moving picture exhibitions next door. It is safe to assume that the wisdom of Mr. Ochs' administration will be enjoyed as well in Pennsylvania, Ohio and other states of the Union where the lead of a man of action has long been wanted.

* * *

The most important action taken by the Chicago convention was the indorsement of a federation of all motion picture branches, to be known as The National Association of the Motion Picture Industry. The movement started several weeks ago now promises to be placed upon a most thriving footing. If nothing else, it shows a disposition to bring the manufacturer and exhibitor within the sphere of understanding, which must in time work to the advantage of both. But as the policy endorsed incorporates the welfare of every branch connected with the industry (even those under the caption of "miscellaneous"), we may hope to soon see something of true benefit to the industry as a whole.

* * *

One of the resolutions adopted at the convention must command the respect of all advocates of sound business principles and the lovers of home rule. This resolution provides that film exchanges shall not lease any pictures to a church, public school or others who may compete with an exhibitor, without consent of the exhibitor, and when such exhibitions are given they shall conform with all laws and local regulations. There is common sense in this demand. No church, public school or other institution, or organization, should be permitted to compete for patronage in a line of business for which there is a regulated procedure, especially when the party against whom the competition works is held to strict accountability to state and local regulations that do not technically affect the competitor. There is not an exhibitor who will not willingly lend his house within reason to any church, school, or any organization. He can afford occasionally to do this for the advertising of his own business. But when barn-storming and irresponsible motion picture exhibitors are permitted to enter a town and compete with a legitimate exhibitor under the guise of charity, or otherwise, it is time to call a halt. As a rule the programmes offered by the foragers are of an inferior scale; but the great inducements offered to the beneficiaries is such that the patronage is as good as a first-class show would attract. Sometimes the barnstormers, knowing the attractions offered by the regular exhibitors, will arrange special programmes. Special, or otherwise, the same regulations imposed upon the regular exhibitors should be enforced against the interlopers, and where the latter do not place themselves as exhibitors (where they really belong), no films should be leased to them without consent of the license paying business men.

* * *

Another resolution passed by the convention declares against the fabulous salaries paid to stars by film producing companies and asking that salaries paid players be based on a sliding scale with a maximum rate. At present writing it would seem that this resolution was inspired by the spirit of the convention for a national federation of all moving picture branches. Indeed, it is a strong point in favor of such a federation. To the ordinary mind it may be puzzling as to what interest the exhibitor has in the amount of salary a producer may pay to its stars. The exhibitor reasons that the greater the salaries paid certain players the greater the cost to him for the pictures in which those players appear. So, while to the ordinary mind what the producer pays is of no concern to the exhibitor, there is, after all, a decided connection of interests which emphasizes the importance of the exhibitor and producer getting together. The anti-trust and restriction of trade laws are of such a complicated nature that at this time it is impossible to state just what bearing the influence of exhibitors would have in dictating what salaries should be paid to players. The theory of combination of exhibitors and producers on this question might lead to a serious complication with an organization of players. But with the federation in force and meetings of all interests concerned that would be nothing upon which to base a protest against any producer fixing his salaries and other expenses to keep them within a limit that would secure the patronage of exhibitors and allow him a reasonable profit.

* * *

In this, then, we find another argument for a general federation which should include the players. The latter would have an opportunity to tell the producer and exhibitor what his or her services were worth. It would then be time to discuss the probable income from the use of a name or a license. If either of the latter should appear exorbitant the producer could intelligently decline to risk his capital. Should the exhibitors favor the player or the play the producer could proceed more intelligently and confidently than he does now. One thing foreshadowed by the convention's resolution is that the name of a player is no more important than the name of a play and the day when Mr. Great Star can command a great sum by reason of his name has passed.

* * *

All this brings us back to the thought that the motion picture business must settle down to a sane, business basis. The great stars of the stage did not bring it to its present standard. They only came in after prominent owners and managers in the legitimate line found the moving picture had caught the public. Up to this time the stars of the screen the people sought were those who had met almost indifferent success upon the stage, or were almost unrecognized in connection with it. Sight has been lost of the fact that with the advent of the great stage stars the mechanical and artistic end of moving picture production has advanced, and if all the great stage stars were to retire in a body today the studios have a reserve talent that would make good. The plea by the exhibitors against exorbitant salaries is not without reason. They speak from the pocket, and many, if not all producers, will agree with them. If the high salaried people could get the same money on the stage they would not be in moving pictures, and if the public will not stand the tax the producers must cut down.

PRESIDENT LAEMMLE ENTERTAINS BROTHERS.

President Carl Laemmle of the Universal is entertaining his brothers, Joseph and Louis, of Chicago, at his home, 378 West End avenue, this week. Mrs. Laemmle and son Julius are spending the summer at Fabian, N. H., in the White Mountains, with Mrs. Maurice Fleckles. They will not return until September.

The New Unicorn Program

An Announcement By Ike Schlank That It Will Be Strengthened By the Addition of Multiple-Reel Subjects

ANNOUNCEMENT is made by General Manager Ike Schlank, of the Unicorn Film Service Corporation, that a new multiple-reel feature program will be released by that organization in the near future.

"We are now arranging to release one five-reeler, three two-reelers and two three-reelers every week," said Mr. Schlank, "in addition to a number of single reels.

"Our decision to enlarge our field of operations was largely owing to the many requests from exhibitors to provide them with an entire program. We have been checking up such requests and find that they number more than twelve hundred.

"We are optimists concerning the future of the business," he continued, in answer to the query as to what he thought of the cry of over-production being raised in various quarters, "and our experience in single and double reels has proven, beyond the shadow of a doubt, that business in plenty awaits the good film. There is an over-production of poor film, and an under-production of good film. Four months ago if a man had predicted that the Unicorn would today be doing the business it has gained he would have been laughed at.

"We made no predictions. We just put out a good program and accomplished results. The business has reached a condition where the exhibitor is in a position to choose his service, and we propose to cater to him.

"The value of a picture is in its drawing power in the theater—the story and dramatic action. We don't want directors producing for Unicorn unless they can give 1,000 feet of action to each reel.

"We have moved very cautiously in the selection of our producing companies, and have been guided to a great extent by the directors employed. We have already arranged contracts and will make proper announcement when the entire organization is complete. I am sure that when the line-up is announced exhibitors will realize the pains we have taken to secure an aggregation of popular players and directors that know their business.

"It is needless to say that Unicorn service will go with our multiple reels. We do not stop with supplying a man with films, but we give him prompt and courteous attention. Our branch office managers are all men of ability and experience, and we are proud of our organization."

Olga Olonova

A NEW vampire is to make her appearance on the screen in the near future. She is not one of the so-called vampires, who is taken as a rule from the studio "extras," but is a vampire whose heritage has come down to her through several hundred years. She is a Russian and her name is Olga Olonova. She has been secured by President O. E. Goebel of the Consolidated Film Corporation and has already begun work in the strangest of all serial pictures, "The Crimson Stain Mystery."

Olga Olonova.

It was necessary to go into the heart of Russia to secure this young woman and it is a safe prediction to make that she will be the raging sensation of the motion picture world when her remarkable work is presented on the screen. She has the most remarkable history of any woman vampire that has up to this time appeared in public life. Each generation of her family since the fifteenth century has produced a vampire woman, each of whom was born under the weird Turtle moon.

Besides Miss Olonova, Maurice Costello and Ethel Grandin will portray the stellar roles in this sixteen-part serial, which will be released on the Metro program beginning August 21. The novelization of the serial is by Albert Payson Terhune, and the strange and remarkable story that unfolds during the course of the picture would do credit to the imagination of Edgar Allen Poe. T. Hayes Hunter is directing the production, and the photographing and technical details are under the personal supervision of Ludwig G. B. Erb.

ADLER'S METROPOLITAN PUBLICITY.

Bert Adler, assistant to Herbert Blache, is recalling his publicity stunts of days gone by through "jimmying" into the only two metropolitan papers that don't feature movie news. A controversy in the Globe, Saturday, between Mr. Blache and Mr. Sherwin, the Globe's dramatic critic (who is "down" on the picture manufacturers), netted three solid columns and a novel photographic interview with Gertrude McCoy covered two complete pages in the Sunday magazine of The Sun.

Sheldon Lewis

SHELDON LEWIS, or, as his acquaintances know him, "Shelly" Lewis, now under contract with the Frank Powell Productions, Inc., to star in the feature photoplay productions, is an actor of great ambition and no little achievement. He entered upon his stage career at a very early age, being especially well qualified for this work, due to his many successful appearances in amateur theatricals, while in school and college. Prior to his advent into the professional world, Mr. Lewis attained considerable reputation as an athlete of more than ordinary ability, and this excellent training often comes to his aid when called upon to depict parts calling for strength and agility.

Sheldon Lewis.

During his twenty years of stage experience he has been associated with such stars as Augustin Daly, Minnie Maddern Fiske, Mrs. Leslie Carter, Ada Rehan, Blanch Walsh and many others too numerous to mention in this limited space. Mr. Lewis has played over 500 different character parts in the various companies he has appeared with and when Pathe Company were casting about for an actor of known reputation and ability to play the extremely difficult part of the Clutching Hand in the "Exploits of Elaine," they were fortunate in signing up Mr. Lewis.

So successful was he in this part that at the culmination of the "Exploits of Elaine" he was immediately re-engaged for the title part in "The Iron Claw," their latest and most successful serial, with the result that Mr. Lewis is known from one end of the continent to the other.

Whenever he can find a spare hour or two he may be found on one of his yachts, and the many trophies to be seen at his country estate on the Palisades speak in glowing terms of his expertness as a yachtsman. He is a member of several theatrical organizations, among which may be mentioned the Lambs Club and the Screen Club. The Powell organization is to be congratulated upon securing the services of Mr. Lewis, who will appear in the first production of the newly formed corporation, sharing stellar honors with Creighton Hale and Linda A. Griffith.

Australian Notes

AUSTRALASIAN FILMS, LTD., have secured sole rights for the new Brady-World productions. At present the Co-operative Film Exchange has the rights for World productions, while Australasian Films have Equitable.

The latter firm states that they are determined to procure the best possible features for their patrons, and in getting Australian rights for these new productions, feel that they have made another step in this direction. They also handle Triangle, Bosworth, Pallas, Morosco, Gold Rooster, Vitagraph, Selig and Lubin features in this country.

The first of the Brady-World features to arrive will be "The Closed Road" and "Her Maternal Right."

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Wirth's Hippodrome, the largest amusement house in Sydney, and heretofore used by Wirth's circus, is closing down very soon, and I believe that they may start to show high-class photoplays.

The Hippodrome was only opened about four months ago, and was built so as to suit either circus, dramatic, vaudeville, or picture entertainments. It has seating accommodation for 2,500 persons.

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"The Battle Cry of Peace" is to be shown in Sydney at an early date under the title, "The Invasion." The season in Sydney will probably extend for a few weeks, as I understand it is to be presented as a special feature. This will be followed by screenings in the other capital cities of the Commonwealth.

* * *

Anthony Pugliese, a very interesting personage in the history of the motion picture in Australia, died last week in Sydney after a long illness.

Mr. Pugliese was one of the first in Australia to see the future of the "pictures" and he conducted a small show in Sydney many years ago. It was he who leased the Colonial Theater to J. D. Williams, and the latter made several alterations to the theater and opened it as the first continuous picture house in Australia. This was followed in quick succession by the erection of the Lyric, Empress and Crystal Palace Theaters.

Mr. Pugliese, on his death, was proprietor of two Sydney theaters, the Alhambra, a continuous house, and the Star, situated in Bondi, a near suburb.

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The Waddington circuit of theaters are advertising that the following picture stars are appearing in their screenings this week: Mary Pickford, Charlie Chaplin, Theda Bara, Valeska Suratt, Dorothy Bernard and Victor Moore.

Little wonder that they're drawing the crowds.

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The main attraction at the Triangle-Lyceum theater this week is Douglas Fairbanks in "His Habit of Happiness," a Fine Arts five-part comedy—and it is proving a big draw. Sydney picture fans are still laughing over "His Picture in the Papers," and Fairbanks has made a decided hit. The other features on the program are "The Stepping Stone," an Ince subject featuring Frank Keenan, and "The Worst of Friends," a Weberfields piece from the Keystone studios.

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Other features being screened this week include: "She," an adaption of Sir Rider Haggard's novel by an English company. The fame of the novel, coupled with the fact that Sir Rider is at present visiting Australia, has proved a decided attraction, playing to S. R. O. at the Crystal Palace for a week; "The Little Gypsy," a Fox feature, presenting Dorothy Bernard to Australian picture audiences; "Chimmie Fadden Out West," a very fitting sequel to "Chimmie Fadden"; "Esmeralda," a splendid Mary Pickford feature; "Machiste," a foreign film featuring the giant of Cabiria, and, last, but certainly not least, "Charlie Chaplin's Burlesque on Carmen," which speaks for itself.

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A good number of features have been screened in Melbourne this week, including: "Pasquale," a Morosco feature, which presents George Beban for the first time as a photoplay artist; "The Disciple," a Triangle Kay-Bee; "The Lily and the Rose" (Fine Arts) and "His Auto Ruination" (Keystone) constitute the current Triangle program; "The Waif," featuring Matty Roubert, and "Sold," with Pauline Frederick.

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Griffith's spectacle, "The Birth of a Nation," is advertised to commence in Adelaide on Saturday next, the 24th inst. It will be presented by J. C. Williamson Ltd., at the Theater Royal in this city (the same as in Sydney and Melbourne). The rates of admission will be three shillings, two shillings, and one shilling (75 cents, 50 cents, and 25 cents). The picture is on for an unlimited season.

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"The Frame-Up," "The Conqueror" and "Her Great Hour" are current screenings at city houses.

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A meeting was held in Hobart, Tasmania, this week, to consider the matter of dealing with questionable picture films. Representatives of many religious and civic societies and bodies were present. The following letter from E. A. Stacey, chairman of the Picture Theaters Association, was read:

The managers of Hobart picture theaters view with pleasure the fact that a meeting of various organizations has been called with a view to moving for a Federal Board of Censorship, and take this opportunity of assuring that meeting of our wholehearted support in any action that may result in the formation of a Federal Board of Censors. Our association regrets that no representatives of the picture theaters were invited to attend the meeting called for that purpose.

Then followed one of the usual "hitting below the belt" speeches that these apostles seem to delight in. Dr. Crowther of the Medical Association said they had seen for some time past films shown that were a disgrace, and if they were to admit children of all ages to them, these pictures would do no end of mischief. There was more crime now among the young men than ever was before. Steps had been taken to deal with the trouble in Bavaria, where no one under 17 was allowed to enter a picture theater. He was not going to ask that a Bavarian system be established here, but it was high time they did something (Hear, hear). Little brats of children now spent their time reading penny dreadfuls and watching unhealthy pictures, and the influence could not be a good one. He was delighted to see that the picture proprietors were going to help. No doubt it was very hard for them to refuse a dirty film, or a suggestive film. This gentleman went on for some time in this strain, and I will not pass any remark on his "speech." This motion was carried unanimously:

That a deputation be formed to wait upon the local representatives in the Federal Department, or, if possible, upon Federal Ministers, asking them to appoint a board of censors for picture films immediately.

Mr. Connolly of the Theatrical Employees' Union opposed a suggested appeal to the State Government. His organization was not opposed to film censorship, but he would not say he had seen any indecent, or even suggestive pictures.

After several other persons had addressed the meeting, the chairman named several prominent men to constitute a deputation. The stand of the exhibitors may be possibly accounted for in the fact that there is no film exchange in Tasmania, and therefore everything must be procured from the mainland, usually Melbourne. Another thing is, the newspapers never have independent articles on the censorship question, in spite of the fact that they have many advertisements from film exchanges and theaters. This is noticeable throughout Australia, with the exception of Sydney, where the Sun newspaper printed a very strong editorial against the proposed Board of Censors for New South Wales.

TOM S. IMRIE.

Sydney, N. S. W., Australia, June 21, 1916.

NEW ENGLAND TRIP FOR EDITOR OF MUTUAL WEEKLY.

Combining business and pleasure, Pell Mitchell, editor of the Mutual Weekly, has just returned to the Gaumont studios from a week spent in New England. As the guest of the Gaumont Boston representative, B. F. Coolidge, Mr. Mitchell toured from Boston to a number of summer resorts on the Maine coast. The party was representative of the news-gathering end of the film industry, since several Boston cameramen made the trip with Mr. Mitchell. Those in the party were James Hutchinson, Selig-Tribune; Richard Sears, International Film Service, and J. E. Coolidge, Pathe.

After the Maine outing Mr. Mitchell visited Narragansett Pier for the tennis and polo games, accompanied by B. F. Coolidge. He then went to Newport, where an entire reel was made of the activities of the recruits at the naval training station. This is for release as a feature of "Reel Life," the Mutual Magazine in Film.

HENRY OTTO'S ASSISTANT MADE DEPUTY SHERIFF.

Bennett A. Molter, assistant to Henry Otto, who directs Harold Lockwood and May Allison in Metro-Yorke feature productions, has become a deputy sheriff of Los Angeles County. He was sworn in with the utmost pomp and ceremony by Sheriff John H. Cline.

Kemble Offers War Pictures

"America Preparing" and "Zeppelin Raids on London and Siege of Verdun" Will be Disposed of on State Right Basis.

"AMERICA PREPARING" and "Zeppelin Raids on London and Siege of Verdun" are to be sold on the state rights basis, according to William H. Kemble, president of the Kemble Film Corporation, who produced the film. The first production, which had a highly successful run at the Lyric theater, was made by the au-

Scene from "America Preparing" (Kemble).

thority of the Federal Government, and is a complete and remarkably interesting portrayal of every branch of our military service. The scenes showing "Our Boys" drilling, playing in camp, and finally on active service in Mexico, are said to be most thrilling, and that portion of the film relating to the naval arm of the service contains numerous scenes that have never before been shown. Interposed in the picture are touches of comedy, pathos and human interest—flashes that bring a smile to the lips, or a tear to the eye.

Mr. Kemble stated that the rights to New York State will be retained for exploitation by the Kemble Film Corporation. It is also understood that some very fine lithographed posters have been prepared for the production, together with a complete press and sample advertisement sheet, besides a full line of other advertising aids.

"The Zeppelin Raids on London and the Siege of Verdun," a five-part war film, also has been offered for distribution on the state rights basis by the Kemble Film Corporation. Some of the scenes in the picture were made at night, the great airships being photographed by the light of hundreds of searchlights whose shafts of light were thrown into the sky immediately on the sounding of the alarm that the dreaded Zeppelins were coming.

The section of the picture dealing with the Siege of Verdun, which is regarded by many military experts as the turning point in the great war, is equally interesting.

Unity Serial in West

United Film Service Pays $100,000 for the Western Rights of "The Yellow Menace."

D. J. CHATKIN, vice-president of the United Film Service, whose main offices are in Chicago, with branches throughout the West, closed last week what bids fair to be one of the largest exchange film contracts ever made, with Andrew J. Cobe, vice-president of the Unity Sales Corporation. Under the terms of this contract the United Film Service Company, purchased for $100,000 the rights on the "Yellow Menace" serial for fourteen Western states, including Kansas, Nebraska, Colorado, Wyoming, New Mexico, Utah, California, Nevada, Arizona, Washington, Oregon, Idaho and Montana.

The United Film Service Company already operates offices in the most important cities in this territory, and in addition will establish other branches so as to successfully handle "The Yellow Menace" and other forthcoming productions. Aside from the regular advertising campaign put out, the United Film Service Company will conduct a tremendous advertising campaign on their own account.

Mr. Chatkin, who is well known to exhibitors in his territory, will shortly leave Chicago for a swing around the branch offices of his company to personally superintend the sales and publicity on this serial. In discussing the deal Mr. Chatkin said: "We will back the exhibitor in every way to make 'The Yellow Menace' a success for him. This serial will have more newspaper advertising, billboard display and general publicity than any other picture yet put out. We are prepared to receive reservations from exhibitors in our Kansas City, Denver and Seattle offices. Showing will be arranged for in all the principal cities of the West immediately."

Bluebirds Galore This Season

Schedule of Subjects Is Well Filled for Several Weeks to Come.

THE arrangement of Bluebirds for several weeks to come has been definitely fixed, and there is an abundant supply of features ready for future release. It is the purpose of the Bluebird management to start the regular theatrical season with a series of plays that will give the exhibitor good material with which to combat the dramatic and vaudeville houses in the battle for early-season patronage.

To this end the program has been varied and made attractive through draughts upon the ample resources of these producers with a specific purpose in view—to fulfill the promises made in Bluebird's national advertising campaign and to prove to the play-going public that the play is verily "the thing."

The scehdule for the last two weeks of August and the first fortnight in September will afford four features that the Bluebird people claim will convince the most skeptical "film fan" that the play itself is the foundation of good entertainment.

The heroine of "Shoes," beautiful Mary MacLaren, will have Phillips Smalley for her leading man in "Saving the Family Name," to be issued Sept. 11. Lois Weber provided the scenario and directed the production and the Bluebird publicity department declares that the popular verdict will place this feature as the best release in the series. The idea of the story was adapted from the work of Evelyn Heath, but Lois Weber has interjected copiously the products of her own originalities.

On Sept. 4 "A Miracle of Love" will be exhibited with Dorothy Davenport and Emory Johnson will have the leading roles with Richard Morris, Mattie Witting and Alfred Allen. The scenario by Eugene B. Lewis was based on Elwood Hemmings's printed story, and Lloyd B. Carleton directed the production.

Lynn F. Reynolds devised the story and scenario of "The Girl of Lost Lake," to be released Aug. 28. Myrtle Gonzalez, Val Paul and Fred Church will be featured in a company that also includes George Hernandez, Bertram Grassby, Ruby Cox, Jack Connelly, Jack Curtis, Bobby Mack and Mary Du Cello. Mr. Reynolds directed his own production.

Announcement has already been made of "Little Eve Edgarton," with Ella Hall and Herbert Rawlinson, for Aug. 21, and "Bettina Loved a Soldier," the Bluebird for Aug. 14, which carries three stars, Rupert Julian, Louise Lovely and Francelia Billington.

Another Balboa-Pathe Serial

Will Consist of Fifteen Two-Reel Installments—Ruth Roland and Henry King Featured.

BALBOA will immediately begin the production of another continued screen story for Pathe, thus maintaining the undisputed distinction of being "the house of serials." The contract was closed by H. M. Horkheimer, president and general manager of the Long Beach, Cal., studio, just before he left for the coast, last week.

"The new serial," said Mr. Horkheimer, "promises to be one of the most novel pieces ever screened. I know this promise sounds trite, since the same thing has been said of almost every other photoplay, in advance. But really, this time I believe we have something out of the ordinary.

"The production will consist of fifteen two-reel installments, for which the synopses are being furnished by one of the best-known newspaper women writers in America. Her subject matter is the one thing talked most of in every home in the land. You can guess for yourself what it is. I am not at liberty to reveal it any further, at this stage of the game.

"Will M. Ritchey, Balboa's veteran scenario editor, will develop the scripts, and the leading parts will be taken by Ruth Roland and Henry King. This will be their first reunion since the success of "Who Pays," which we made more than a year ago. Ever since, there has been a constant demand for them from exhibitors and film patrons."

Selznick Increases Operations

Adds Herbert Brenon Film Corporation with Nazimova and Mary Garden to Clara Kimball Young Productions.

THROUGH the acquisition of the Herbert Brenon Film Corporation with its two great stars, Nazimova and Mary Garden, Lewis J. Selznick this week fulfilled his long-announced intention to enlarge his scope of action to include other stars than Miss Clara Kimball Young.

The news of the deal between Messrs. Brenon and Selznick is of some importance to the film industry as it increases Mr. Selznick's power as a champion of the open booking system to most formidable proportions. With three such dominant dramatic personages as Clara Kimball Young, Mme. Nazimova and Mary Garden on the open market in film features, the program manufacturers may well regard Mr. Selznick as a competitor.

By the agreement entered into between Brenon and Mr. Selznick, the latter becomes a partner in the producing company, the Herbert Brenon Film Corporation. All the productions of this concern will be distributed exclusively through the channels of the Lewis J. Selznick Enterprises, Inc., on a plan identical with that under which the Clara Kimball Young Film Corporation features are to be released. Mr. Selznick's system of exchanges now covers practically the entire country. By the time the first of his pictures is ready for release in October, the remaining territory will have been closed, as well as all foreign agencies.

Scene from "The Common Law" (C. K. Y.).

Mme. Nazimova will begin work next week on the production of "War Brides." Miss Young is already well advanced with the filming of Robert W. Chambers' novel, "The Common Law," at the new Blache studio in Fort Lee. The scenario for her second picture, an adaptation of Thomas Dixon's popular novel, "The Foolish Virgin," is ready for production, and Director General Albert Capellani is selecting his assistants in order to begin work on this picture when half way through with "The Common Law'.'

Selig Athletic Series

Features "Chick" Evans, Jake Schaffer, Ed Renny and Other Notables in World of Sport.

Charles (Chick) Evans, who recently won the National Amateur Golf Championship from over fifty of the greatest golf players in the United States and Canada, appears in the fifth reel of the Selig Athletic Series, being released through the V-L-S-E.

"Chick" Evans has long been among the golf leaders of the country, but up to this year had always met defeat in the national tournaments, either in the finals or semi-finals. His defeats were invariably taken with a smile, however, and when he came out on top this year each and every golfer in the country joined in congratulations.

Jake Schaffer, son of the late "Wizard" Schaffer, who, in the opinion of billiard experts, is destined for big things in balk line billiards, is presented in a match with Harry Cline of Philadelphia. Marvelous masse, draw and follow shots are demonstrated in the contest.

Ed Renny, winner of the three-mile walk at San Francisco Stadium, is seen winning the strenuous pedestrian contest from a large field of competitors. Renny is the only man in the country pushing the famous Goulding for walking honors.

A burlesque wrestling match between Kaila Pasha, the Americanized Turk, and Jack Dribbs, is side-splitting. Both men, although expert wrestlers, stage a travesty in which many strange and startling holds are exemplified.

The final event is a bowling contest on the green. The games are played on the lawn of the Crescent Club of Brooklyn. Not only are the fine points of the game presented, but a close-up view of William H. Herbert, bowling champion, is shown, together with his trophies.

"The Fall of a Nation" in South America

Two Productions to Be Made by Roy Chandler and Thomas Dixon, Jr., with Headquarters in Buenos Aires.

ARRANGEMENTS have been completed between the National Drama Corporation and Roy Chandler, head of the Roy Chandler amusement enterprises in South America, to present immediately two elaborate productions of "The Fall of a Nation" in that territory. The South American premiere of the Dixon-Herbert spectacle will take place at Buenos Aires early in September, and the musical features will be even more elaborate than those of "The Birth of a Nation" when Thomas Dixon's earlier story was first presented to a South American assemblage in that great capital. The Victor Herbert music will be played by a real grand opera orchestra of seventy pieces. Ed. V. Giroux, general manager of the National Drama Corporation, said yesterday:

"In arranging with Mr. Chandler to book South America, we realize that 'The Fall of a Nation' has a world-wide significance for all republics that may be menaced by the might of European militarism. Besides the deep interest in the international theme, Mr. Herbert's operatic score will possess a decided novelty to the music-loving South Americans. Two productions, fully as sumptuous as the New York and Chicago ones, will be made—one to tour the east coast and the other the west coast of the continent. Among the cities visited will be Buenos Aires, Montevideo, Rosario, Sao Paulo, Rio de Janeiro, Bahia, and on the west coast Santiago, Valparaiso, Concepcion, Lima, Iquique and Panama."

Scene from "The Fall of a Nation."

The headquarters of the South American agency of "The Fall of a Nation" will be Casilla Correo 1759, Buenos Aires. Mr. Chandler and Thomas Dixon, Jr., a son of the playwright, sail for the Argentine metropolis on the steamship leaving New York July 29. For eighteen years Chandler has specialized in show management in the regions on the other side of the equator. He has taken thither some of the greatest musical stars, spectacular productions, circuses, hippodromes and dramatic and vaudeville features.

F. A. WAGNER, V-L-S-E SALESMAN, PROMOTED.

F. A. Wagner, salesman in the San Francisco branch office of the V-L-S-E, one of the livest men in that organization, was promoted last week to the membership of the sub-office of Salt Lake City, to succeed R. M. Bertleson, who was forced to resign that position because of ill health.

In assuming the managership of the Salt Lake City suboffice, Mr. Wagner will come under the direct supervision of Frank Harris, Denver manager. Succeeding Mr. Wagner in his San Francisco post will be M. C. Wilder, booker of that branch office.

Manufacturers' Advance Notes

CHAPLIN IN "ONE A. M."

Charles Chaplin, in his latest comedy entitled "One A. M.," for release August 7, presents on the screen a large number of things that he did not learn from a correspondence school.

It is rather well known that Mr. Chaplin is a young person of the most extreme sobriety, but "One A. M." leads one to

Scene from "One A. M." (Mutual).

the belief that some time in his life Mr. Chaplin has observed somebody who drank.

But we can lay aside the question of where Mr. Chaplin got his dramatic material; the certainty is that he got it. It may be left to the judgment of the fastidious public whether or not Mr. Chaplin knows about those weird fantasies and grotesque happenings that sleep in bottles and awake in glasses.

The writer has it on the authority of a number of persons who ought to know that Mr. Chaplin can delineate with accuracy that rare and exotic state of mind and body known to science as "the stew" and variously otherwise termed "a skate," "spiffed," "pickled," "hardboiled," "ossified," "ori-eyed," "comfusticated" or "dazed." Those familiar with this glorified condition offer every assurance that Mr. Chaplin is histrionically correct. The writer, while naturally conservative, is inclined to accept the opinion of experts.

The story of "One A. M.," which deals with Chaplin's adventures in the home of a bachelor friend whose hobby is collecting stuffed animals, in itself is excruciatingly funny, but when combined with the art of the comedy star it becomes a continuous laugh.

GAUMONT HARD AT WORK ON TABLOIDS.

The innovation of tabloid dramas promised for "Reel Life," the Mutual Film Magazine manufactured by the Gaumont company, is meeting with favorable comment from all who have seen on the screen the pre-release showings of several of these Lilliputian photoplays. They are dramatizations of episodes which have all the vim and surprise of an O. Henry story. Edwin Middleton is directing these "short lengths," and is never more than two days in recording one. As work at the Gaumont studio is practically continuous, it will not be long before there are sufficient on hand to meet the one-a-week requirements for the next half year.

A couple who are playing in these tabloids with marked success are John Hopkins and Iva Shepard. They are ideally suited to each other in type, and make a strikingly handsome couple. Another well-known player who is in evidence when a comedian is required is "Budd" Ross. Mr. Ross is particularly successful, since he is able to secure comic effects with such rapidity that a great deal of laughter can be crowded into a few feet of film when he is on the screen.

The first of these "Reel Life" episodes will probably be released about the middle of August.

HAND-TO-HAND FIGHTING IN MUTUAL WEEKLY.

Some extremely interesting pictures have come from "somewhere in France" for Mutual Weekly No. 83, manufactured by the Gaumont company. These show how hand grenades are handled in dealing death and destruction and also in forming a smoke-curtain behind which troops can advance with greater chances of success. The compressed-air guns, which hurl grenades farther than they can be thrown by hand, are shown in operation.

The greatest of New York pitchers has passed into history, and Mutual Weekly No. 83 now pictures the advent of Christy Mathewson as manager of the Cincinnati "Reds." Other sporting events include the semi-annual field day of the men of the Atlantic Fleet at Newport, R. I., and the interstate trapshooting tournament at Holmesburg, Pa., in which John Philip Sousa took part.

SIX AMERICAN FEATURES COMING.

Six five-act features to be released in forthcoming months as Mutual Star Productions and Mutual Masterpictures, De Luxe Edition, are now in preparation at the American studios in Santa Barbara, Cal. A galaxy of stars, headed by Richard Bennett, Mary Miles Winter, Audrey Munson, Kolb and Dill, recent additions to the American-Mutual forces and such favorites of Mutual feature releases as William Russell, Charlotte Burton, Franklin Ritchie, Winnifred Greenwood and various others are to be presented in these new feature releases.

The titles are: "Youth's Endearing Charm," "The Sable Blessing," "Dulcie's Adventure," "Three Pals," "Land of the Lizards," "The Torch Bearer."

KALEM STAGES OWN AUTO RACE.

After waiting close to a month for the production of the final scene for "Hurled Through the Drawbridge," in hopes that a real auto race might be held on the Coast, Director James Davis finally decided to hold a race of his own, solely for his picture. A dozen racing cars and professional chauffeurs were engaged in San Francisco and Los Angeles, and the day declared a holiday at Glendale.

Over a thousand sightseers from Los Angeles and Glendale were on hand for the day of the race which had been widely advertised. The event was won by Glen Gano, the well known Pacific Coast aviator and equally famous auto racer. Director Davis had a battery of ten cameras stationed at various points about the twenty-five mile course, and secured a number of thrilling scenes for the single reelers featuring Helen Gibson.

Scene from "Hurled Through the Drawbridge" (Kalem).

The railroad equipment at the "Hazards of Helen" studio will soon be sufficient to start a good sized road with the recent addition made by Kalem. The most recent purchase is that of the club car formerly dubbed the "millionaire's special" on the Salt Lake Railway, where it was used only for deluxe trips. The car will furnish a lavish setting for coming episodes of the "Hazards."

"THE GOLD SHIP" (Selig).

James Oliver Curwood has written a wonderful story in "The Gold Ship," a Selig special, released through General Film in regular service on Monday, August 7. The story is somewhat reminiscent of "Treasure Island," carrying, as it does, the tang of the salt sea and a hint of the reckless deeds of bold buccaneers of olden days.

Captain Roscoe, master of a sailing vessel, rescues a crippled boy, Joe, and his little dog from the hands of intoxicated

Scene from "The Gold Ship" (Selig).

seamen, and takes him aboard his ship. Gold bars are the cargo of Captain Roscoe's vessel. A rascally clerk in the company's offices plots with the crew to capture the vessel and take the gold. How the cripple boy and a beautiful young girl circumvent the plottings of the mutineers after Captain Roscoe is made helpless from his wounds; how a passing steamer is signaled and arrives just in time to save the three, and how Captain Roscoe learns to understand that the girl who risked her own life to save him is no longer a child but a woman who loves him, are in brief the highlights in this wonderful drama. The scenic effects are many and varied. Particularly beautiful are the scenes showing the sailing vessel at sea. Harry Mestayer is supported by Edith Johnson and Sidney Smith.

"WORTH WHILE" (Essanay).

While the play carries a strong love theme, it is unique in showing prison life as it actually exists at the Illinois State Penitentiary at Joliet, most of the scenes having been taken in the prison and about the grounds of the institution. The story is woven about the life of a young broker whose business is smashed by a rival and who finally is falsely imprisoned for theft. Bryant Washburn, who plays the role of the young man, was actually taken to the penitentiary in handcuffs. There he was put through the regular formula the prisoner undergoes

Scene from "Worth While" (Essanay).

in being registered and assigned to his cell. In the prison he mingles with the other prisoners and the entire routine of prison life is shown, centering about Washburn, including the men at work, at their meals, etc. Marguerite Clayton takes the leading feminine role. She is the ward of the young broker, who is successful until a wealthier man falls in love with the ward. Finding that the girl loves her guardian he ruins him and causes him to be sentenced on a trumped up charge. The girl traps him into confessing whereupon she obtains a pardon for the man she loves and goes joyously to the prison to set him free.

NEW POWER'S MACHINES FOR LABORATORIES.

A new Power's 6A Cameragraph projector has just been installed by the Picture Theater Equipment Company of 1604 Broadway, New York, to be used in the laboratories of the New York Motion Picture Corp., at their Ft. Lee, N. J., plant. The machine is equipped with special lenses, motor drive, and has a special rheostat, grid type, adjustable from 15 to 45 amperes. By merely turning the contact handle the operator can either increase or lower the amperage on a second's notice.

"THE BATTLE OF CHILE CON CARNE" (Universal).

'Twas a terrific fight and no one knows it better than General Tortila Enchilada, who stands in the foreground reading a dispatch. On his right is the famous war correspondent, Ferdinand Archibald von Piffle, who loves to write about himself and his adventures while sitting in his hotel room at El Paso.

Archibald comes down to the border and joins the bandits under General Enchilada. Immediately he has some variegated adventures. A Mexican senorita of marvelous beauty enters into his life and Archibald falls hard. At once he incurs the enimity of the Portugese highbinder in command of the Guanajato Apaches.

Fortunately, at a critical juncture in Archibald's young life, the Constitutionally incapable troops of General Carramba attack General Enchilada and the great battle of Chile Con Carne takes place.

Some war correspondents declare that this battle never took place, but Eddie Lyons and Lee Moran were both there, and if

Scene from "The Battle of Chile Con Carne" (Universal).

you don't believe them, the story can be verified by Priscilla Dean. All three went through the battle and can be addressed at Universal City, Cal., regarding the details.

"THE STRONGER LOVE" (Morosco).

The initial Vivian Martin subject to be released by the Oliver Morosco Photoplay Company as a result of the long term agreement recently consummated between this popular star and the west coast producers, has been completed and will be shown in Paramount houses commencing August 14th. The title of Miss Martin's first Morosco subject is "The Stronger Love," a photoplay in which this winsome little actress offers a characterization of deep heart interest, such as she has presented to best advantage in the past.

"The Stronger Love" presents a drama of the mountains by Alice von Saxmar and was staged chiefly among the beautiful pine forests at the top of the San Bernardinos under the direction of Frank Lloyd. The usual Morosco photography of excellence has been attained by Cameraman Jim Van Trees, who is responsible for many of the beautiful photographic displays evidenced in recent Morosco subjects. Artistic lightings of natural beauty together with picturesque backgrounds are among the features of this subject.

The story tells of Nell, a mountain girl, who is reached by the spirit of progress to the extent of rebelling gainst the sordid conditions and stifling scope of her life. Although different than her people, she yet retains a great love for her own kind. The story ends in a most unusual way that will grip the audience with its logic. As Nell, the beautiful little girl of the great backwoods, Vivian Martin presents a character that will gain her immediate popularity among the patrons of Paramount Pictures throughout the country. Supporting her is an exceptional cast, including Edward Peil, William W. Jefferson, Louise A. Emmonds, Alice Knowland, Herbert Standing and John McKinnon.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

"You See, It's Like This," Says Swan

And Then the Pittsfield (Ill.) Exhibitor Proceeds to Reveal Details of His Business Which Would Seem to Furnish Small Ground for a Tax of Any Kind, Certainly Not $1.50 a Night—Not a Philanthropist, Just a "Nut."

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

PITTSFIELD, Ill.—The Moving Picture World last week printed the story of how some members of the city council here tried to put through a measure taxing Burr Swan's picture show $1.50 a night. While the proposal failed of securing a majority, following a heated discussion and the announcement of one alderman that he would resign, a suggestion was made that a conference with Mr. Swan be arranged in an effort to learn what would be a reasonable tax.

Mr. Swan, it seems, is a publisher of a live weekly newspaper as well as the exhibitor of motion pictures at the Knights of Pythias opera house. In the latest issue of the Republican, Editor Swan interviews Exhibitor Swan. It makes interesting reading even for those exhibitors whose houses are far removed from Pittsfield, which, let it be borne in mind, has a population of 2,095.

It is hardly likely after this frank expose of the financial returns from the opera house there will be any further attempt to impose a local tax on Exhibitor Swan, whose figures seem to prove that just at present he is conducting a motion picture house "for the fun of it." Mr. Swan denies that he is posing as a philanthropist and admits that he is merely "a nut."

The statistics may be illuminating to those Congressmen who would impose a blanket tax on all motion picture theaters, not all the proprietors of which own a weekly newspaper or other business from which to make up the deficit which may exist in the returns from the theater.

Here is the "interview":

Q. What does it cost to run your picture show? A. From $110 to $120 per week.

Q. How much do you pay for help? A. Thirty-seven dollars a week.

Q. What is your net profit. A. For the past six months less than I have paid my picture machine operator; a trifle more than I have paid my janitor.

Q. Do not evade, Mr. Swan, what was your net profit for the past six months? A. $282.88.

Q. If there is no more profit then why do you stay in the business? A. Because I like it, and like to keep busy.

Q. Will you sell? A. Yes.

Q. How much? A. The invoice price of my stuff.

Q. Why don't you run only three nights a week—wouldn't you make more money? A. Yes, but I like to keep good help employed full time; and I like to have my patrons feel that the picture show is always open.

Q. Are you trying to pose as a philanthropist? A. No—merely "a nut."

Q. Do you think you should pay a license for running your picture show. A. No more than I should for running my newspaper.

Q. How much money did you have in the house when you showed Geraldine Farrar in "Temptation"? A. $41.70.

Educational Program Yields $5.05.

Q. How much money did you take in on your educational program the same week? A. $5.05.

Q. What do your "juice" bills run? A. $25 to $30 a month.

Q. How much do your films cost a week? A. $45 to $50.

Q. What did they cost four and five years ago? A. $15 to $20 a week.

Q. What did your rent cost five years ago? A. $250 a year.

Q. What does it cost now? A. $500 a year.

Q. Do you do more gross business now than then? A. No.

Q. What did your help cost five years ago? A. $17.50 per week.

Q. Have other operating costs increased in about the same proportion A. Yes.

Q. How much money did you make last week, for instance? A. My receipts were $129.10; my expenses were $129.39.

Q. How much did the fans in the opera house cost (installed)? A. About $500.

Q. How much coal do you burn in winter? A. On an average, about two and a half tons a week.

Q. What do you think the Pittsfield city council should do about charging you a license to run your picture show? A. I think the alderman should find out whether the people of Pittsfield want to charge me a license. If any considerable number of Pittsfield people want me to pay a license the council would be certainly justified in charging a license.

Q. How may the council find out? A. By asking the people.

Swan Always Has His Eye on the Ball.

Q. Will you ever get "The Birth of a Nation" in Pittsfield? A. Yes.

Q. When? A. Monday and Tuesday, September 4-5, afternoons and night.

Q. Will this be the real "Birth of a Nation," the same as shown in big cities? A. Yes.

Q. Do you realize, Mr. Swan, that you have laid bare a good many of the inside facts about your business, and that most business men consider that such a course is bad business. A. Certainly I do.

Q. Why, then, do you do it? A. Because I don't always do business just as other men do, and I never in my life lost a nickel by looking a man square in the eye and telling him the truth.

Mr. Swan has found out the license fees in other cities. The cities, population and rates follow:

Rushville, Ill., Population, 2,422; $15 a year.

White Hall, Ill., Population, 2,854; none charged.

Barry, Ill., Population, 1,647; $10 a year, vaudeville allowed.

Bowling Green, Mo., Population, 1,585, $5 for each six months.

Virginia, Ill., Population, 1,501; ordinance not enforced.

Jacksonville, Ill., Population, 15,431; $50 a year.

Virden, Ill., Population, 4,000; 5-cent houses, $50 a year, 10-cent houses $100 a year.

Hillsboro, Ill., Population, 3,424; $60 a year in advance.

Petersburg, Ill., Population, 2,587; $12 a year.

Mt. Sterling, Ill., Population, 2,065; $25 a year.

Winchester, Ill., Population, 1,639; No license.

Clearing House for Atlanta

Exchange Men to Fortify Themselves Against the Unscrupulous.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta.

IT is stated there is being formed in Atlanta a credit clearing house among the film exchanges, modeled along the lines of associations of like character in all the principal film distributing centers in the country. This step is being taken to guard the exchangemen against the sub-renter, the fly-by-night manager and the general dead beat; through this organization it is thought thousands of dollars will be saved to the exchangemen by being able to secure a definite line on the credit of the southern exhibitors in general. The exhibitor who is good pay will welcome this kind of an organization covering the southern states, as it will give a definite indication of his good standing.

Hardcastle Manager and Actor, Too.

Very few Atlantians knew that "in their midst" was one who was a real bona fide moving picture actor. Ted Hardcastle, manager in Atlanta for the George Kleine attractions, and also manager of the Piedmont theater, is the man. During the past week there was shown at the Georgian theater a photoplay entitled "Across the Border," which was made in Denver, Col. Mr. Hardcastle not only directed the picture, but acted the leading part. Mr. Hardcastle was present at the theater and explained many interesting facts about the taking of the picture and how the leading woman and the cameraman both lost their lives in the making.

Anti-Tuberculosis Film Draws Crowds.

Open air moving pictures being shown by the anti-tuberculosis association as an aid in the fight against tuberculosis are continuing with unabated success, drawing great crowds, in spite of daily rains. The pictures have been shown mostly in negro sections, and the lectures on the pictures have been given by negro doctors, who affiliate with the anti-tuberculosis work. The programs always include, besides educational films, comic and other purely entertaining pictures.

Manager Smith Campaigning.

A three cornered fight is on in the fourth ward of the city of Atlanta for Alderman. Col. B. Lee Smith, manager of the Strand theater, and formerly with the V-L-S-E, is one of the candidates. Col. Smith is an old campaigner, and has an excellent prospect of being elected. It is well the moving picture interests in Atlanta are awakening to the fact that they should be represented in the city government by some one who will look after their welfare, and no one will do it better or more loyally than Col. Smith.

Notes of the Trade.

A 1916 model car was stolen from in front of the Piedmont theater recently. The automobile was owned by Manager B. T. Hardcastle of the Piedmont theater.

For the benefit of the Friend Rescue Mission, on Decatur street, who take care of derelicts, the Grand theater gave a benefit show Sunday. "The Christian" was shown, it being donated by the V-L-S-E.

General Humidity Closes Buffalo Theaters

A Dozen Houses Shut Down and Others Decide on Half-Time for a Brief Spell—News from Western New York.

By Joseph A. McGuire, 5 Lewis Block, Buffalo.

BUFFALO, N. Y.—Extreme heat has been responsible for the closing of several moving picture theaters in Buffalo. Despite the use of the latest devices to keep the houses cool and ventilated, the attendance lately has been reaching the lowest level. On account of a long, unbroken spell of hot weather and an abundance of humidity, moving picture-goers of this city have sought rest and recreation at the cool lake and river resorts in the vicinity of Buffalo. This exodus of Buffalonians and the tendency of the "stay-at-homes" to visit parks instead of theaters have had a depressing effect on boxoffice receipts and several of the managers decided that rather than lose money for the next three or four weeks it would be better to give their staffs as well as their patrons a brief respite.

Among the Buffalo houses that have closed are the Elmwood, Allendale, New Victoria, Circle, Ellen Terry, Family, Frontier, Fillmore, Como and Linden. Decorators will brighten up several of the houses, now that the doors have been temporarily closed, and patrons will find their favorite moving picture theaters spic and span when business opens with a rush in a few weeks.

On account of the intense heat several of the theaters in the towns and villages in the vicinity of Buffalo are giving shows only three nights a week. The theater attaches are glad to get the half-week vacations and on show nights return to their positions with renewed vigor.

Somerville Will Not Shut Down.

Harry Somerville reports that he will not close the Happy Hour, Buffalo, during the hot weather this summer. The Happy Hour is a 5-cent moving picture house in the downtown district. This theater has been attractively decorated inside and out.

Harry Somerville.

"Every day we have a new show, which consists of a four-reel feature service," said Mr. Somerville. "We have a well-trained, dependable staff because we do not frequently change our help. We receive plenty of transient trade. Many of the department store employes visit our house between 12 and 1 p. m."

Mr. Somerville has been manager of the Happy Hour for three months. Among the other theaters he has managed are the Family and Airovict, Buffalo; Plaza, Chicago; Coliseum, Chicago Heights, and Orpheum, Jacksonville, Fla.

Film Men Call on Christoffers.

Leon Brick, former manager of the Regent theater, Buffalo, was a recent caller on Manager Christoffers of the Mutual. Mr. Brick is manager of the Regent theater, Toronto. The Regent is a high-class house, with a seating capacity of 1700. The prices of admission are 15 up to 35 cents. Another caller on Mr. Christoffers was H. E. Smith of New York City.

Mr. Christoffers recently had an interesting visit from W. J. Hayes, proprietor and manager of the Strand theater, located in Main street, Erie, Pa. Mr. Hayes is one of Erie's leading citizens and has a number of financial interests here.

Rural Districts Like Health Films.

Citizens of Western New York are interested in a new plan of the New York State department of health, which is using up-to-date films to impart health information. The pictures are especially popular in the rural districts. A portable moving picture machine and a fireproof screen are shipped from place to place and the films can be shown in any convenient hall or church.

Corning Opera House Closes.

The Corning (N. Y.) opera house recently closed its doors. Just when the house will again be opened is much in doubt. In this connection a late report from Corning says the five-year lease under which the house has been operated expired July 1. Although the house has been kept open since on the old lease, it is understood that the arrangement has not been satisfactory to either party.

Averill Goes Out and Gets 'Em.

Harry Averill, manager of the Palmyra opera house, is working a successful plan to hold his patronage during the hot weather. Once a week he treats the citizens of his town to a free show on the village green. This feature, with band concerts or other music, attracts hundreds to the open air exhibitions, and on account of the advertising benefits Mr. Averill has no trouble in drawing satisfactory patronage to his house on the remaining nights of the week.

Bacon Opens the Dewtell.

Dana Bacon has opened his new moving picture theater at South Dayton, N. Y. One enthusiastic report says this house represents "the last word in theater construction." The name is rather unusual—Dewtell.

Exhibitors' Wives Visit Buffalo.

G. H. Penn of the Mutual staff, Buffalo, recently entertained his sister, Mrs. E. N. Downs, whose husband is manager of the Knickerbocker theater, Cleveland. She was accompanied by Mrs. I. V. Downs, whose husband manages the Metropolitan theater, Cleveland.

Miss Bakenhaster Wins Contest.

Miss Mignon Bakenhaster was the winner of the "Who Will Be Ruth?" contest of the Mozart theater, Elmira. This will be the leading character of "The Man Haters," a film to be produced in that city.

Notes from Western New York.

C. H. Ross has taken over the Grand moving picture theater of Elmira.

H. H. Buckle of Medina has given up the Temple theater of Albion. The house has reverted to J. E. Jensen, the original owner. Mr. Buckle also is part owner of the Scenic theater, Medina.

Baltimore's Brodie Enlarges

Light Street Theater Will Have Two Balconies and 1,800 Seats—Other News.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore.

ACCORDING to latest reports, Joseph Brodie, who owns and manages the Brodie theater, 1118-22 Light street, has recently purchased the property adjoining the house, and it is understood is to enlarge the structure to a seating capacity of 1,800, with two balconies. While on a recent trip to New York and Philadelphia, Mr. Brodie made a point of studying the latest modes of construction in the theater line so that he could incorporate these advantages in his new building.

It is interesting to note that one square to the north the new McHenry theater will be built with a seating capacity of about 1,000; one square away to the west the New Crescent is still running and prospering, and two squares away to the northwest, the South Baltimore Garden theater is being enlarged to a seating capacity of about 1,000.

Parkway Changes Program.

For the past several weeks, Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, has been visiting New York, Philadelphia, and Washington, relative to booking big attractions for his house. The new addition to the theater will be ready about September 1.

Community Concerts for Baltimore.

The Baltimore community concerts, which include moving pictures, have been started. The first one was to have been held on Tuesday night, July 25, but owing to the inclement weather, it was given on the following night. The place selected for the entertainment was at the Washington monument in Mount Vernon Place.

"Ramona" Opens at Ford's.

Ford's Opera House opened up with the Clune cinema operatic spectacle entitled "Ramona," on Monday, July 31. A symphony orchestra of thirty pieces and a grand opera chorus has been engaged. Two performances are given daily and the prices of admission range from 25 to 50 cents for matinees and 25 to 75 cents for the night performances.

Hagerstown Lights Out.

Hagerstown, Md.—During the severest electrical storm of this summer which swept over this city on the night of Friday, July 21, the lighting system was completely disabled by the lightning, and as a result the moving picture theaters were obliged to discontinue their exhibitions for the night.

Strand Organist Married.

On Sunday, July 23rd, Hubert Nickson, the organist at the Strand theater, 404-6 North Howard street, was married at Williamsport, Md. Miss Grace H. Sharrar of Hagerstown, Md., was the bride.

New Theater Reopens.

The New theater, 210 West Lexington street, resumed business on Monday, July 31, after being given a new coat of paint and having the floors newly carpeted, the seats upholstered and the stage furnished with a new set. Manager L. A. DeHoff has engaged the Paramount service, and only first run productions will be shown here. "Hulda of Holland," featuring Mary Pickford, was the first picture to be presented.

Govan's Theater Resumes.

Govan's theater, situated at York road and Rossiter avenue, reopened on Friday night, July 21, after an idle period covering about six months. F. L. Snyder is now managing the house.

ILLINOIS HAPPENINGS.

Belvidere, Ill.—Educational pictures will be shown at the Derthick opera house in September, October and November under the auspices of local churches.

Springfield.—Articles of incorporation have been issued to the Rex theater, Chicago. Incorporators: Hermann Scgoenstadt, Isador Brecker and Hyman L. Weiss; capital, $2,500.

Wilmington.—Dr. Harry Gurney is wrecking a building here and contemplates the erection of a brick and tile moving picture theater and auditorium.

Freeport.—A. L. Stevens of Grand Rapids, Mich., has succeeded H. B. Knapp as manager of the Superba theater.

Arlington.—Skiffington & Lewis have opened a moving picture theater here.

Decatur.—Joseph Allman will open new moving picture theater here about September 1.

Edwardsville.—W. A. Edwards, manager of the Wilder theater, has re-leased that house for two years.

NOTES FROM IOWA.

Cedar Rapids.—James R. Grainger has resigned as manager of the Strand theater to devote his time to his film business in the east. He is succeeded at the Strand by F. W. Burke.

Sioux City.—Articles of incorporation have been filed by the Cosmo-Picture Corporation. The company is capitalized at $10,000. Officers: C. W. McDonald, president; Harry S. Mayne, secretary, and E. Swartz, treasurer.

Burlington.—Burlington now has but three exclusive moving picture shows, Fred Cramer and J. C. Allender having closed the Nemo theater.

Wapello.—J. A. Knight has purchased the [illegible] theater.

Nodaway.—Charles Richards has purchased the moving picture theater here.

Mt. Vernon.—F. O. Nielson's feature, "Guarding Old Glory," was shown at the Star theater for the benefit of the Woman's Relief Corps.

Columbus Junction.—Robert Weber and Louis Roberts have purchased the Lyric theater from Dr. J. W. Spence.

Sioux City.—The Model Amusement Company of this city has leased the Majestic theater at Worthington, Minn., and renamed it the Royal.

Davenport, Iowa.—S. E. Greenebaum and A. H. Blank, owners of the Casino and Garden theaters, have started a campaign to secure the 1917 convention of Iowa exhibitors for Davenport.

Fort Dodge.—The Magic theater has been reopened under the management of James P. Martin, who has returned from Cedar Rapids. He had the local Boy Scouts in to see his opening attraction, "The Battle Cry of Peace." The old house attaches are back, including Sam Higgens as director of the orchestra.

Des Moines.—After editing the films of soldier life at Camp Dodge, E. R. Harland, curator of the state historical department, and Maurice Ricker, who did the camera work, expect the picture to run twelve reels. Iowa National Guard officers planned to lease a local theater for two weeks and run the film. After the cost of the work, which was advanced by Curator Harlan, has been met, one set of films will be preserved by the state and all other proceeds will go to the guardsmen. Four sets will be started on the road.

Bellevue.—John R. Collins, founder of the Cozy theater, has repurchased that house. He will enlarge it to 400 capacity and will run vaudeville and pictures.

Muscatine.—The Princess theater, operated by Ludi Boston, will open August 15 at a new location, 227 East Second street.

LYNCHBURG, VA.

LYNCHBURG, VA.—Realizing good music is as much a feature as good pictures, Guy Barrett, manager of the Belvedere theatre, has recently installed a Wurlitzer organ and the instrumental program has already scored a decided hit with patrons of this cozy photoplay house. Professor Earl Ball, a talented musician, is in charge of the musical feature. Mr. Barrett has changed the seating arrangement of the Belvedere, converting the theater into a classy photoplay house.

The Universal theater, which has been operated for several years by the Piedmont Amusement Company, a North Carolina corporation, is "dark" and it is persistently rumored that it will not be reopened under the same control. J. Bryan Craver, who had charge, has accepted a position in Charlotte with the Piedmont theater.

Fred Karch, one of the cleverest Wurlitzer organists in Lynchburg, has been secured by Jake Wells to operate the big Seeburg in the Isis theater.

Charles E. Kessnich, formerly manager of the Academy of Music, but now manager of the southeastern division of the Mutual Film Corporation, was in Lynchburg the past week.

Exchange Building Needed in Washington

Widely Separated Offices of Film Concerns Causes Inconvenience to Whole Trade—Large Improvements for Savoy Theater—Morgan Thinks Exhibitors Should Get Together Once More.

By Clarence L. Linz, 635 Tenth Street, Washington.

WASHINGTON, D. C.—There is one man who wishes that the long discussed film exchange building was indeed a reality, for it is fast becoming apparent that desirable places for the establishment of exchanges are few and far between.

When Arthur Lucas, general manager of the Triangle, hustled into Washington it was partly with the idea of making a quick selection of a good location and leave the rest to J. H. Butner, of Philadelphia, who will be stationed here. Fire laws, insurance regulations, lack of space, too much space, and whatnot, were among the few things that confronted him. After a search of five days he has succeeded in getting quarters at Thirteenth and G streets, Northwest, and in so doing assumes the novelty of having his exchange further away from the Ninth street center of things than any other exchange in the city, being one block away from Paramount, which previously held that title.

All Washington, and in fact the exhibitors of the entire territory, regret that conditions are such here that the exchanges are scattered, literally, all over the lot. When a stranger comes here from out of town he finds himself at no little disadvantage because of the distance between exchanges and the necessity for going up and down stairs.

Even greater delays occur when operators are returning or calling for shows when the houses they represent are using a varied program, and it is no wonder one exchange sometimes gets the films intended for another.

There has been considerable talk about a building for film purposes exclusively, but up to the present time arrangements have gone no further than the production of floor plans. A new proposition, it is rumored, is now in prospect, for there is a whisper along Ninth street that somewhere in the downtown section, some time in the dim and distant future, there is to rise a combined film exchange building and theater that will have its reputation spread broadcast. It is even stated options on property are being secured; that plans are in the making, but one must discount this talk and await developments before becoming enthusiastic.

Exchangemen Complain of Film Damage.

There is a great deal of complaint among the motion picture exchanges of the way in which the average operators let their machines get into such shape as to ruin large lengths of films, and heap upon the exchanges a great deal of unnecessary expense because of improperly adjusted machines. The complaints during the last few weeks have been more insistent and some of the exchange managers are perturbed over the matter.

"We lost eleven thousand feet of film in sixty days," was the complaint of L. M. Day, president of the Metro Film Service Company, of this city, "and we almost thought somebody was being paid to go around and endeavor to wreck our business. Why, we had seven thousand feet of good film ruined in two weeks. In some cases the entire side of a film has been stripped. This is evidently because the sprocket is worn on one side and the tension spring is not properly adjusted.

"It hurts us pretty hard, for the exhibitors in a great number of cases refuse to pay for the damaged film because they rely on their operators. These latter, to escape censure, declare the film was in bad condition when received, and as it means a great saving in many cases they accept his report. The exhibitors place too much faith in their operators. We know when they stray away from the truth because we have an experienced man examine every film before it leaves the exchange and we know who is at fault."

At other exchanges the same complaint was heard, and the announcement that Mr. Richardson may come to Washington in the near future to lecture on the care of machines and what constitutes proper projection is being welcomed with delight. It is said that arrangements are now under way to endeavor to secure a suitable meeting place and insure a representative attendance.

Big Improvement for Savoy.

Up-to-the-minute methods are being followed in making the considerable improvements at the Savoy theater, on Fourteenth street, Northwest. One of the most important is the erection of a balcony with a seating capacity of about 500, necessitating raising the roof a distance of 20 feet, making it 40 feet from the sidewalk. The theater will be closed down on August 5, and the work will then be rushed. The contractors have promised the work will be completed in time for a Labor Day reopening.

A coat of stucco is to be spread over the entire front, covering the present decorations. Then a very attractive marquee is to be extended the full width of the building from building line to curb. This is to be of ornamental iron and glass, and is to be very massive and give tone to the exterior.

Naturally, this other work will require the complete redecorating of the interior and there is promised something that will prove a treat to the patrons. A small stage is to be erected and the new 13 by 17 Gold Fiber screen is to be set back several feet. This will serve to give several additional rows of seats which are now not used because of their nearness to the screen.

The Savoy will have a seating capacity of about 1,400.

Morgan Would Rejuvenate League.

There are a number of exhibitors in Washington who believe the time is ripe for the rejuvenation of the local league, and this thought was advanced by Joseph P. Morgan, who is associated with Harry M. Crandall in the conduct of several houses in the District of Columbia.

"Now that it looks as though we are going to have a regular league," remarked Mr. Morgan, "I think it is time for the exhibitors of Washington to read the handwriting on the wall and get together. This new organization looks as though it was going to do things right and we should help it along."

Crandall Goes Strong on Bath Stuff.

Harry M. Crandall, picture magnate of the District of Columbia, has a new abode of thirteen rooms and four baths in the most select and desirable section of the city. It is on 16th street, and is said to have cost $16,000. Sixteenth street was formerly known as Avenue of the Presidents, and Mr. Crandall asserts his eligibility to a residence thereon by reason of his being a former president of the local motion picture league. Another president, Mr. Woodrow Wilson, lives at the other end of the street.

Name Yacht for Theda Bara.

Carl F. Senning, manager of the Fox Film Exchange, has just returned from Atlantic City, where he participated in the christening of a $20,000 yacht in honor of Theda Bara.

Portland's Theatrical Situation in the Air

Indications That Exhibitors Are Lining Up for Radical Move—Price Cutting and Vaudeville Competition Ascribed as the Cause.

By Abraham Nelson, 601 Journal Building, Portland.

PORTLAND, Ore.—The theatrical situation in this city is up in the air. This state of affairs is true in all the branches of theatrical amusements. Which will be the legitimate theater when the season opens? Where will Orpheum attractions play? Is the Cort-Morris vaudeville a certainty and where will it play? Is the rumor true that the downtown theaters will abandon their mutual fifteen-cent policy and reduce the admission price to a dime? Will they combine musical and vaudeville acts with pictures, disregarding their tacit understanding of a year ago? Outside of the grab for business, these are the questions before the Portland showmen.

The photoplay policy of the downtown theaters is due for a change. A spirit of unrest that has existed among the larger exhibitors for the past two months indicates this. For nearly a year there has been a tacit understanding among exhibitors not only with reference to the admission price but also regarding the exclusion of vaudeville acts where pictures are the biggest part of the program. Recently several so-called exclusive photoplay houses have added vaudeville or music to their programs.

The Heilig has cut to a dime for night shows and something has been said about a nickel for matinees. This is the city's legitimate house, running pictures only during the summer. The cutting the price of admission here to a dime for first run super-features and permitting the audience to dance on the big stage besides is worrying the managers of the exclusive photoplay theaters who run pictures all the year round.

One exhibitor stated that the appearance of vaudeville at low prices and the keen competition will make some kind of a change of policy certain in the near future. Another exhibitor stated that he was of the opinion that a ten-cent proposition could not live because theater men had worked out their business on a basis of fifteen-cent admission price.

Joe Merrick Returns to Portland.

Portland.—Joe L. Merrick is back in Portland as traveling representative for Universal. Until recently he has been road man for the General Film Company in Arizona, New Mexico, part of Texas, Nevada, and Southern California, with headquarters in Los Angeles. Merrick was at Columbus, N. M., a few hours after the recent battle and had some vivid tales to tell to the Portland boys. On his way north he stopped at Universal City, where he was shown the workings of the company by whom he is now employed.

Joe L. Merrick.

Merrick was formerly an exhibitor, operating the Bijou and Isis theaters at Missoula, Mont., for three years from 1911. Leaving Montana, he was employed by the General as road man for over two years. In this capacity he has traveled all the territory on the Pacific Coast from Canada to Mexico.

Seattle Censor Calls on Portland.

Portland.—Seattle exhibitors please note: Miss Lord, secretary of the Seattle censor board, was in Portland gathering data. The Seattle censors are not essentially a prepublicity inspection board, but views most of the city's pictures during their runs at the show houses. It views before exhibition pictures it is called upon to inspect and those which it is advised need pre-publicity inspection.

Campaign for Modified Censorship Progresses.

Portland.—The campaign by the Oregon Motion Picture Men's Association for a fairer censorship ordinance has progressed fairly well at the time of this writing. Thousands of names are on the petitions to the city council asking for appealable censorship in place of the kind now in force. Exhibitors have been favorably surprised at the attitude of their patrons on the issue and feel that the sentiment of the people in favor of the ordinance asked for by the picture men is so strong that if the council follows the will of the people it must pass the ordinance.

When interviewed, Mrs. E. B. Colwell, secretary of the board, intimated that the censor board was not concerned about the campaign, did not consider it as a fight, and would not do so unless it believed the motion picture interests were using unfair tactics.

The writer gathered from remarks of William Warren, the mayor's secretary, that the present picture situation, from a standpoint of the class of pictures shown, was not viewed by him with the greatest favor and that there was still lots of clamping to be done to the lid of our little old town to make it fit nice and snug.

Sennett Representative in Portland.

Portland.—S. L. Rork, personal representative of Mack Sennett, spent a few days in Portland looking over conditions. Mr. Rork is on his way back to New York City, coming here from Los Angeles.

Picture Men Celebrate.

Portland.—At the Clear Creek dairy, up the Clackamas River, the milk was late one morning not long ago.

The reason? The milkmaids tripping through the dewy pastures lingered overly long to listen to the strains of sweet music that filtered through the pines at Clear Creek Park with the sunrise. The occasion was the outing of the Portland picture men. They left Portland at midnight in fast automobiles, taking three hours for the going trip. On the banks of the Clackamas, they swam, fished and feasted. The return was made the next afternoon in fifty minutes. Present were, G. T. Holtzclaw, Sam Fleishman, E. J. Myrick, M. Donovan, A. S. Graeper, W. M. Rogers, Art Phillips, W. A. Reed, Mike Rosenberg, W. A. Mead, A. S. Kirkpatrick, F. M. Simonton, C. B. Pumphrey, Lew Bronaugh and Jimmie Cassell.

Hip Pages Mother When Baby Cries.

Portland.—The Hippodrome has installed a nursery with telephone connections to the projection room. There the operator has a bunch of appropriate slides and when baby in the nursery becomes hungry or obstreperous beyond nursie's control, she phones the operator who flashes a slide on the screen stating baby's condition, also baby's number and requesting the mother to hie to the nursery forthwith.

Heard on Film Row.

Seaside.—B. J. Callahan has opened the Strand theater here.

Portland.—The Majestic theater has signed up Esther Sundquist for a long engagement. This popular violinist worked sixty-six weeks at this house on one engagement.

Portland.—Among the week's visitors were H. A. Zollner, Mont Angel; L. E. Partridge, Tillamook; T. S. Wilson, Camas, Wash.; N. H. Klaus, of Vollmer, Idaho, and J. B. Johnson, of Amity, Oregon, who took over the Palace theater there a few months ago.

Portland.—H. M. Wilson, road man for General, is back in town after a trip to the Klamath Falls country, and Sol Baum, manager for Bluebirds, returned recently from a trip through northern Washington and Idaho.

Albany.—B. A. Rolfe, of the Rolfe theater, and C. A. Myers of the Globe have formed a corporation to handle both theaters. The Rolfe will only run two days a week and the Globe every day.

Roseburg.—Werner and Koehler have given up the Antlers theater. The Elks are now conducting the house, with Mr. Parrot, trustee, as manager.

IN THE LAND OF THE DAKOTAS.

Devil's Lake, N. D.—The Unique theater is being remodeled to resemble Talley's well known Broadway theater in Los Angeles, Cal. The theater has been purchased by Charles Finkle of Los Angeles, a former resident of Grand Forks, N. D.

Rapid City, S. D.—Arthur Rose has sold the Dreamland theater to Frank Keys of the Empress theater.

Devil's Lake, N. D.—Olson & Turner sold the Unique theater to Charles Finkle and John Wolfe.

Union Operators Boning for Examinations

Vancouver Local Institutes Course of Instruction Designed to Increase General Knowledge of Members—Censor Passes With Cuts Subjects Previously Banned.

By E. C. Thomas, 821 Rogers Building, Vancouver.

VANCOUVER, B. C.—In anticipation of the forthcoming provincial examinations for operators, under the provisions of the recent amendment to the Moving Pictures act, Vancouver Local 348, I. A. T. S. E., has instituted a course of instruction for its members, with a view of making them thoroughly conversant with the different types of projection apparatus, and thus make it more certain that some men who have been operating the examinations without trouble.

The recent trouble between the operators' union and some of the exhibitors of this city served to bring out the fact that some men who have been operating for several years—perhaps at a single house, or with some particular current or type of machine—were placed at a disadvantage when called upon to take charge of an operating room with which they were not familiar. Although these were not union men, the lesson was not lost upon the organization.

As the examinations to be held will deal with practical projection problems, with the various types of machines at hand, it was thought advisable to enlarge the scope of the operators' knowledge. Although the World man is informed that no difficulty is anticipated in passing the required tests, the officers of the local body feel that the move will be distinctly beneficial to the men who follow the course of study planned, as they will undoubtedy be better operators when they are finished, and a higher standard of efficiency will mean increased prosperity for the union and its members.

Censor Experiences Another Think.

Vancouver, B. C.—Another instance of the fickle nature of the British Columbia censor's decisions has just come forth with the passing of the Essanay-Chaplin subject, "A Woman," which has just been run at the Rex theater here. Originally

banned in this province some months ago, the picture has now been resubmitted, and, although much has been cut from it, the picture was finally passed. The local office of the General Film Company, however, has sustained a direct loss of many hundreds of dollars through the infliction of the censor's delicate sensibilities on the theatergoing-public, and there is a general tendency to question why the film was not passed many months ago, after such cuts as were considered necessary had been made.

Many men in and out of the industry are firmly of the opinion that the changes in the standards of censorship are simply induced by the imminence of the provincial general elections, scheduled for the early part of September.

Wells Undergoes Another Operation.

Vancouver, B. C.—Sergeant Fred (Doc) Wells, lecturer with "Canada's Fighting Forces," the official Canadian government's films, both throughout their tour of Canada and during the recent engagement in Boston, has returned to this city for the purpose of undergoing a further operation on his amputated arm, which was riddled with machine-gun bullets during the first battle of Ypres. He is now at the Vancouver General Hospital, and is reported to be swiftly recovering from the effects of the operation.

Burton Holmes in Calgary.

Calgary, Alberta.—Burton Holmes, the noted lecturer, who is now supplying scenic films for the Paramount program, has arrived here, accompanied by Mrs. Holmes, and after a short stop left for Banff, where some time will be spent in securing pictures of the beautiful mountain scenery which abounds in this region. After a trip to the coast the party will return to this city and during the harvest season will take scenes throughout the province.

Johnson and Gunn Join Kean.

Vancouver, B. C.—The business of Kean's Canada Film Exchange has just been taken over by A. I. Johnson and W. H. Gunn, who will in future attend to the distribution of the Kean films, while Mr. Kean himself will give his entire attention to the photographic end of the business. The rapid growth of this branch of the work has made it impossible for him to give any considerable attention to the booking of the films, and it is now anticipated that the new arrangement will result in a greatly increased business.

Costly Alterations for the Winnipeg.

Winnipeg, Man.—Harvey & Walker, owners of the Winnipeg theater, are to make extensive alterations in the building, amounting to about $15,000, and the work will be undertaken immediately. The fronts on Notre Dame avenue and Adelaide street are to be embellished in stucco relief, and the entrances and exits will be improved. Alterations are also to be made in the interior of the house.

Universal Manager Flouts Censor: $50.

Vancouver, B. C.—J. E. Finch, manager of the local office of the Universal, recently appeared in court to answer to a charge under the Theater Act, and on conviction was fined $50 and costs. The prosecution was conducted by City Prosecutor R. L. Maitland, and the offense consisted of booking to an exhibitor a film which had not been submitted to the censor for examination.

Official Defines Status of Dual Licenses.

Winnipeg, Man.—Representatives of the Majestic theater have made an effort to ascertain from the government the exact status of moving picture theaters in this province, pointing out to W. J. Ptolemy, deputy provincial treasurer, that they are at present operating under both city and provincial licenses, and inquiring from whom they should take orders relating to the conduct of the houses.

Mr. Ptolemy stated that the provincial license is simply for the purpose of obtaining revenue, while the city license is for supervision on behalf of the public, to prevent fires, insure cleanliness, and so forth.

Before departing the theater men advanced the opinion that the present board of censors is an untraveled and and uneducated body.

Notes from Western Canada.

Rossland, B. C.—E. J. Cann, formerly musical director at the Regent theater in Calgary, has taken over the Star theater here, opening with Mutual service.

Calgary, Alberta.—J. B. Cronk, manager of the Allen theater, recently left with other Shriners on a pilgrimage to the convention at Buffalo, and incidentally to take his first vacation in many years. During his absence the house is being looked after by Mr. Cloakey. The Allen has just inaugurated a summer attraction for the children in the shape of ice cream cones, which are presented to each child attending the Saturday matinee.

Winnipeg.—"Cabiria" has just closed a two weeks' engagement at the National theater here, the picture's first date in Western Canada.

Vancouver, B. C.—Manager C. R. Dippie of the Mutual Exchange reports that the "Whispering Smith-Medicine Bend" ten-reeler will be here October 30 and arrangements are already being made for booking the big picture.

Calgary, Alberta.—The following out-of-town exhibitors were recent visitors at the local office of the Famous Players' Film Service, Limited: H. Hemmings of North Battleford, C. W. Johnston of Blairmore, A. E. Martin of Kindersley, and Mr. Weiss of High River. All report that business is unusually quiet even for this time of the year, but are confident of an improvement in the fall.

Cincinnati's Veritas Photoplay Bankrupt

Ohio Company, Which Never Reached the Producing Stage, Has Liabilities of $21,785—Verdi Theater of Canton Has Big Opening—Summer Uniforms for Attaches Help Business.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati.

CINCINNATI.—Another of the several companies organized in Cincinnati within the past year or so for the announced purpose of getting into the producing field here has followed the Highland Film Corporation into the discard. This is the Veritas Photoplay Company, which was incorporated something over a year ago with some of the leading business men of the city interested as officers and stockholders. A voluntary petition in bankruptcy has been filed in the United States District Court at Cincinnati on behalf of the company, liabilities being fixed at $21,785 and assets at $11,392.80.

The largest item among the assets by a good deal is a claim against John Von Rittberg, of Newark, who is also known as Jacques Jansen, for $11,355. Mr. Von Rittberg was the chief promoter of the company, spending some time in Cincinnati in the work of securing local investors to take stock in the enterprise. Most of the larger creditors of the company have claims for money loaned to the corporation, ranging from $500 to $3,500. The company never reached the producing stage. Upon the filing of the petition in bankruptcy adjudication of bankruptcy followed as a matter of course, without opposition, and the liquidation of the company's affairs will proceed in due course.

Verdi Has Auspicious Debut.

Canton.—The opening of the new Verdi theater, at Tenth street and Cherry avenue, took place on Wednesday evening, July 19, with a capacity audience filling the 700 seats available at every performance. The house is thoroughly modern, a rest room between the foyer and the auditorium, with adequate toilet and other facilities, being a feature, while the decorations are unusually handsome. On the opening evening Edelman's orchestra was engaged to render a special musical program. Mayor Stolberg made a talk to the first audience. The Verdi will be open every evening and on Saturday and Sunday afternoons, with a ten-cent admission charge.

Wiring in Canton Is Commended.

Canton.—Inspection of the wiring in Canton moving picture houses by representatives of the Ohio Fire Marshal's office was completed a short time ago, a special wiring inspector looking over the work. Very few instances of defective wiring were found, and these were promptly corrected when pointed out. The inspector stated that much higher standards are now observed by the theaters than was formerly the case, and that the general rule now is that moving picture houses are better wired from the safety standpoint than structures of any other kind.

Anent Summer Uniforms for Attaches.

Cincinnati.—Among the several devices which numerous moving picture houses in Cincinnati have been using during the summer season to help their patrons think and feel cool are the uniforms which are worn by the staff. Uniformed door and ticket men and ushers are the rule in all of the leading houses at all seasons, but most of them have discarded the warm-looking suits of blue which are the rule for the greater part of the year, in favor of something lighter and cooler. In one of the largest and most popular of the downtown houses the management decided upon an extremely attractive summer uniform, with a neat jacket of silver gray, braided with black, and white duck trousers. The combination has the virtue of looking as cool as ice, and as the material used is very summery it is as cool as it looks.

Filmmen Provide Shows for Soldiers.

Cincinnati.—By arrangement with several local film exchanges, the irksomeness of the prolonged wait suffered by the Kentucky National Guard regiments held in camp at Ft. Thomas, across the river, has been considerably relieved. An excellent variety of pictures has been contributed by the Cincinnati exchanges, and the show, which was of course without charge to the soldiers, proved to be as popular as the most ambitious exhibitor could desire.

Censors Cut and Pass "Inspiration."

Cincinnati.—Ohio exhibitors are taking advantage of the opportunity now available to show the Thanhouser art study, "Inspiration." The film was rejected twice by the Ohio censors, but after elimination had been made of parts to which the censors objected they passed the picture.

Sunday Shows Are On in Ontario Province

It Is in the Military Camps, However, Where the Civilian Authorities Can't Bar In—Soldiers Also to See the Johnson-Willard Fight Pictures—Applegarths to Build Thousand-Seat House

By H. M. Logan, 347 Jarvis Street, East, Toronto.

TORONTO, ONT.—The ban has been lifted on Sunday shows in the camps of the Canadian overseas contingent, and the pictures will be run by the Military Authorities. The Canadian Government Exhibition Commission has been granted the privilege of showing the pictures of the Johnson-Willard fight in the camps, and the films will be run on Sunday afternoons and evenings. The Commission has also been granted the privilege of showing the pictures in the camps of the United States troops on the Mexican border. The pictures will be shown in the camps in Canada and England.

The action removing the Province's ancient ban on Sunday shows was taken by the Provincial Government at the request of the Military Authorities. The request was presented to the Government by Sir Sam Hughes, Minister of Militia, and Sir George Foster, Minister of Trade and Commerce. The Government, after considering the matter, decided to grant the request, and the Commission was appointed to carry out the arrangements. The Commission is composed of Lieut.-Col. Sam Hughes, Sir George Foster and Lieut.-Col. Wilson, Deputy Minister of Militia. The Commission has been granted the privilege of showing the pictures in the camps of the United States troops on the Mexican border. The pictures will be shown in the camps in Canada and England.

The Commission has also been granted the privilege of showing the pictures in the camps of the United States troops on the Mexican border. The pictures will be shown in the camps in Canada and England.

Applegarths to Build Fine House

Toronto—Plans are being prepared by John M. Lyle, architect, for the erection of a handsome theatre building on Yonge street, for the Applegarth Brothers, who have been operating the Regent theatre on Dundas street for the past two years. The new house will be of brick and stone construction, and will have a seating capacity of about 1,200. It will be equipped with the latest and most modern devices for the comfort and convenience of patrons, and will be conducted on the high class policy which has characterized the Regent since it was opened by the Applegarths. The new house will be ready for occupancy about the first of the year.

Famous Players Has House Organ

Toronto—The first copy of the Famous Players Film Service house organ, a publication issued by the Famous Players Film Service, has been received here. The publication is a four-page paper, and contains a number of interesting articles relating to the Famous Players and their productions. The paper is edited by Mr. Sherwood, formerly a reporter on the Toronto Daily Star, and is published monthly.

Weekly for Strand and Star

By arrangement with newspaper managers, M. A. Morris of the Strand theatre and Miss Pettypiece of the Star theatre will write a weekly letter for the Toronto Saturday Night, which will be published in the form of a weekly letter. The letters will be published in the Saturday Night, and will be published in the form of a weekly letter.

New Canadian Producing Company

Toronto—A new producing company has been formed here, to be known as the Canadian Producing Company. The company will produce films of Canadian scenes and subjects, and will distribute them through the Canadian Government Department of Trade and Commerce. The company will also produce films of Canadian scenes and subjects, and will distribute them through the Canadian Government Department of Trade and Commerce.

In and Around Toronto

Toronto—W. A. Brady, general manager of the Canadian Theatrical Syndicate, has announced that a new theatre will be built in Toronto. The new theatre will be known as the Brady Theatre, and will be built on the site of the old Princess Theatre. The new theatre will have a seating capacity of about 1,200, and will be equipped with the latest and most modern devices for the comfort and convenience of patrons.

Theater Sets Apart Hours for Women Only

In Kansas City's New Suite from 2 to 6 o'Clock in the Afternoon No Mere Male Need Apply—News from the Missouri-Kansas Border

By Kansas City News Service.

KANSAS CITY, MO.—The new theatre of the Kansas City Film Company, which is to be opened in the near future, will be a unique feature of the city's theatrical life. The theatre will be a combination of a theatre and a restaurant, and will be open from 2 to 6 o'clock in the afternoon. The theatre will be a combination of a theatre and a restaurant, and will be open from 2 to 6 o'clock in the afternoon.

Richards & Flynn are Busy

Richards & Flynn, proprietors of the Wonderland theatre, this city, and the Wonderland theatre, Topeka, and the Wonderland theatre, Wichita, Kansas, have been redecorating and changing the interior

IN AND ABOUT PHILADELPHIA.

THE Kline Poster Company, Thirteenth and Vine streets, Philadelphia, Pa., has recently been granted a charter under the laws of the state of Delaware for the purpose of conducting a general poster business. The concern has been capitalized at $50,000.

R. C. Jackson, well known exhibitor of Lebanon, Pa., was numbered among the recent visitors to Philadelphia and while here paid a visit to the Calehuff Supply Company, where he purchased some new equipment including a Power 6B machine.

Sadler and Blowers have opened their new theater in Towanda, Pa., and say it has been very successful to date. Much of the equipment in their house has been installed by the Swaab Film Service, 1327 Vine street, Philadelphia. It includes a modern screen and a Simplex projecting machine.

Alterations will be made by the Hogg Construction Company to the moving picture theater located at the southeast corner of Broad street and Erie avenue for Nicholas Hayes at a cost of $18,624.

The Brandywine Picture Theater Company, of Wilmington, has recently been granted a charter under the laws of the state of Delaware for the purpose of engaging in the moving picture exhibiting business. The new company has been capitalized for $100,000.

Lewis M. Swaab announces the sale of a motor-driven machine to J. Rothschild, of the Strand theater, Chester, Pa. Mr. Rothschild is exhibiting to large houses and announces that the summer season has little interfered with his profits.

Mr. Buhler, of the Central Market Street Amusement Company, recently purchased considerable equipment from the Calehuff Supply Company to be installed in the Victoria theater, Ninth and Market streets. This house is daily playing to large audiences and is one of Philadelphia's most popular theaters.

NEBRASKA NOTES.

Beatrice.—Hal Kelley, manager of the Gilbert theater, has been negotiating for a lease on the Bluebird theater, operated by William Crosson. Crosson is a member of the commissary department of the Nebraska National Guard.

Norfolk.—Manager Howard of the Auditorium has been trying out the Renfax talking motion pictures.

Omaha.—H. Cunningham, general manager of the W. T. Warren Film Company of Chicago, was here looking over sites selected for a studio for his company.

Wisner.—John and Deane Brisben of St. Edward have taken over the Royal theater here.

Alma.—William R. Moore is now proprietor of the Crescent theater.

Omaha.—George O. Monroe, proprietor of the Monroe theater, 2555 Farnam street, who went to Colorado some time ago for the benefit of his health, has returned greatly improved and resumed the management of his house. Mrs. Monroe will remain in Colorado, but she is much improved.

CHANGES IN BADGER STATE.

Columbus, Wis.—E. A. Rudloff and Henry Altschwager have purchased a site for the erection of a moving picture theater.

Manitowoc.—Roach & Son have sold the Crystal theater to Z. G. Stebbins, who will transfer it to the Paramount service, which he had been running at the opera house.

Oconto.—The Dondon Amusement Company has taken over the Grand theater, succeeding J. A. Phillip.

Rio.—W. T. Bridges and Wilkie Collins have opened a moving picture theater here.

Waupaca.—A. E. Sherr is now manager of the Lyric theater, succeeding John Ross.

Clinton.—F. V. Atherton is now in control of the Gem theater.

Weather Kind to St. Louis Airdome Men

Days and Nights Have Been Hot and Dry in Missouri Metropolis and Outdoor Shows Have Recouped Losses of Last Year—Geibler Looks 'Em Over—New Producing Company for St. Louis.

By A. H. Giebler, 236 Vanol Building, St. Louis.

ST. LOUIS started out to be one of the best airdome towns in the country. Visitors to our city have always remarked upon the beauty, equipment, and number of outdoor places devoted to the exhibition of pictures. Last year the old town almost lost its reputation, however, for from the middle of May until closing time it was a race between the exhibitors and the skies to see who wept the most. There is one cheerful soul going around town yet who claims that there were nineteen nights last year when it didn't rain and the temperature was warm enough to obviate the necessity of the management furnishing an overcoat with each admission ticket, but nobody believes him!

At the beginning of the present season there were many predictions that if we had a repetition of last summer's weather the airdome business would die, that no one with nerve or money enough could be found to open an al fresco place, in the face of past weather records. But the weather and the skies have been kind this year. We have been having days and nights as hot and dry as the name of a photoplay released by the Triangle company a short time ago. You remember that one about Hinges.

* * *

We made a little trip out Easton avenue the other night and stopped at a number of places. At Easton & Compton we found William McDonald's snug little garden in a flourishing condition. Mr. McDonald was sitting in the box office with a smile on his face while a big crowd filed in at the entrance and the first show crowd filed out of the exits.

* * *

Our next stop was at the Alps, managed by the well known Wagner brothers. We did not get to see Gabe, which we regret, because Gabe is one of these here old-timers, and a regular mine of information and of interesting reminiscences. His brother was there, however, and Louis is some little entertainer himself, and we fared very well. Business was good at the Alps.

* * *

Further out, where Cora crosses Easton, we found a new place, that has been going just a month. J. C. Norris is the manager. He is a new-comer in pictures, but he says he likes the business, and he's right up on the job with an attractive lobby display and a nicely maaged house, and from the looks of things the Cora, as the place is called, is going to be a success. Mr. Norris is giving his audiences a Universal program, for which 5 cents is charged. The Cora seats 700.

* * *

At the Aubert Garden, where there is room for 2,400 people, and a promenade all set out in flowers at the back which would seat as many more, there was a big crowd. Julius Steger in an Equitable feature and a Unicorn feature formed the big program. The Albert is under the management of Bruggeman & Goll, who also operate the Penrose Garden, at Grand and Penrose avenues. Mr. Goll had just come from the Penrose and said that the two places keep him on the jump. Mr. Goll says business is good, and certainly a vast improvement over last year.

* * *

Out at the Fairy, August Roettger's beautiful place, the goodnight crowd was just pouring out between the long row of pillars topped with electric lights. This airdome has one of the most attractive entrances in the city. The airdome is directly behind the theater; at the entrance there is an ornamental kiosk where tickets are sold, and from there a long lane flanked on either side with a latticed wall and pillars at close intervals, each with a large electric globe on top. The lane is about a hundred and forty feet long, and is a regular blaze of light. "Gloria's Romance" was part of the bill at the Fairy, and to judge from the smiles and evident good humor of the audience as they came out they had been well pleased.

Burglars Should Not Step on Piano.

The Criterion theater, 2644 Franklin avenue, was broken into at 1 a. m., on July 22, by a burglar who, in placing a fan which he had taken down from the wall on the piano, stepped on the keys of the instrument, thereby giving the alarm to two patrolmen passing in the street. The officers forced their way into the theater and discovered the burglar hiding in a corner. At the Dayton street station the man was identified as William Warren, alias Nick Maloney.

Olympic Theater Is Condemned.

The Olympic theater, on Broadway and Walnut, famous to theatergoers of two generations, has been condemned for theatrical purposes by Building Commissioner McKelvey, who said that structurally the building was sound, but its ancient construction, in which wooden floors and supports figured prominently, made it too much of a fire hazard. The Klaw & Erlanger lease, under which the theater was operated, ends in September, and it is understood that the house will never again be the scene of a theatrical production. "The Birth of a Nation" film ran two engagements at the Olympic during the last year, and was said to be the only production, with the exception of the Ziegfeld Follies and the Maude Adams engagement, that made money for the management.

New Picture Company for St. Louis.

A company organized by G. W. Helmerich, to be known as the Mississippi Valley Motion Picture Corporation, has acquired Suburban Garden, at one time one of the most popular amusement parks in St. Louis, for a studio. The buildings, according to Mr. Helmerich, will be altered and improved into a modern motion picture plant. Suburban Garden is situated at the edge of town, and if St. Louis is to have a studio no more fitting spot could be found for it. As work is being done on the grounds, it is earnestly hoped by a large number of loyal citizens and picture fans that the project will be carried through to a successful culmination. The company is said to have been incorporated for $250,000 last April.

Motion Pictures in Missouri Campaign.

A Traveling Men's Organization conducting the "Gardner for Governor of Missouri" campaign, includes a moving picture entertainment as well as stump lecturers in its itinerary.

ITEMS FROM MICHIGAN.

Battle Creek, Mich.—The Bijou theater, which has been running moving pictures, has been closed and will reopen with vaudeville and pictures. Ernest J. Latimere, who has been managing the Majestic theater at Flint, succeeds Harry Lorch at the Bijou.

Manistee.—The Ramsdell theater had three successful days July 28-30 with "Ramona."

Calumet.—Will H. Foster and William Olsen, local camera men, did the film work at the semi-centennial festival of the Calumet and Hecla Mining Company, including the parade of 6000 employes.

Blanchard.—The picture theater operated here by Manager Fitzgerald has been destroyed by fire.

San Francisco's Camera Club May Build

Thriving Bay City Organization, Containing in Its Membership Many Film Men, Talking of Erecting Home of Its Own—Moving Pictures in Famous Greek Theater—T. & D. Report Business Good.

By T. A. Church, 1507 North Street, Berkeley.

SAN FRANCISCO.—The Camera Club of San Francisco, with which a number of persons engaged in the motion picture business here are affiliated, is considering the proposition of erecting a building of its own in the downtown district, several splendid sites being under consideration. This club has made its headquarters for several years in the Commercial Building, on Market street, where Edward H. Kemp, a member of the organization and agent for the Enterprise Optical Manufacturing Company, has his offices.

The membership of the Camera Club of San Francisco has passed the three hundred mark and new members are being added at such a rate that new quarters are rapidly becoming imperative. With additional space at its command it is believed that moving pictures would be given more attention than ever before and that the new home would be designed with this in view. The club recently held its annual outing in the Yosemite Valley and the trip was made by several prominent camera men, as well as by men engaged in film exchange work who are camera enthusiasts.

H. L. Knappen, International Manager.

San Francisco.—H. L. Knappen, manager of the San Francisco branch of the International Film Service, at 280 Golden Gate avenue, is one of the successful men in the business who have come into this line of work by way of the newspaper route. He had had much experience in various branches of newspaper work and while engaged in this line at Salt Lake City became interested in the moving picture business. For a time he covered the Northern California field for the Pathe Exchange, Inc., and quickly won an enviable place for himself as a business getter. Later he was manager of a Pathe exchange at Denver and filled a like position at Georgia before affiliating himself with the Hearst interests.

H. L. Knappen.

Mr. Knappen is a great believer in advertising, and the amount of space which he has been able to get in the local press touching upon the moving pictures released by the International Film Service sustains his reputation as a press agent. While some of this must be attributed to the very favorable connection he has made a great deal of it has been the result of his early training in publicity work. That his policy has been a paying proposition may be judged from the fact that the local branch stands right up in the front with the other offices in the volume of bookings and greatly surpasses some of those serving a great many more theaters.

Exchange Man Off on Long Trip.

San Francisco.—George Chamberlain, owner of the Independent Film Exchange, 122 Golden Gate avenue, left recently for Portland, Ore., and points in the Pacific Northwest, accompanied by Mrs. Chamberlain, the trip being made by automobile. Several weeks will be spent in visiting relatives and friends, and on returning home they will bring their children, who have been visiting there for some time. Mr. Chamberlain was formerly in the moving picture business at Portland, Ore., as an exhibitor, and has a wide circle of friends there. Brief stops will be made at various towns in Northern California in the interest of the exchange of which he is the head.

Moving Pictures at Greek Theater.

Berkeley.—Moving pictures were shown recently for the first time in the famous Hearst Greek theater on the grounds of the University of California, these being presented in conjunction with a travel talk on the Yosemite Valley. This classical structure is an open-air theater set in a magnificent eucalyptus grove and has a seating capacity of about 9,000.

Municipal Theater for Moving Pictures.

Oakland.—Arrangements have been completed by E. Kehrlein, of the Kinema theater, Fresno, for taking over the motion picture exhibiting privileges in the Municipal Auditorium, erected a year ago at a cost of more than $1,000,000. The beautiful opera house section, with a seating capacity of 2,000, will be used, and it is the intention of Mr. Kehrlein to present the best photo-plays that have been made in the past, as well as the finest new subjects. No attempt will be made to put on a show every day, engagements being planned to conform to the desirable material available. It is intended to work in conjunction with the Oakland school department, and matinees of an educational character will be featured during the school season. Moving pictures will be presented with exquisite settings and fine music and the prices that will prevail will range from 25 to 75 cents.

Turner & Dahnken News.

San Francisco.—The Turner & Dahnken Circuit has been experiencing good business at all of its houses during the summer months, having booked a number of attractions of exceptional drawing power for this season. Managing Director Claude L. Langley returned some time ago from a visit to the new house at Portland, which is reported as showing a steady gain in business. Several changes have been made this season in house management, A. E. Northey having been transferred from Watsonville to Berkeley, and J. R. Wilson changed from Richmond to Watsonville. J. Hunter, who has had charge of several T. & D. houses, has left the employ of this concern to return to his former work as bank teller at San Francisco. Ground has been broken for the new theater at Stockton, Cal., and plans are now being considered for the opening of the big house at Oakland.

Commissioner Issues Permits.

San Francisco.—The Ellis Street Investment Company of this city has been granted a permit to issue shares to Allen Moyer in consideration of the payment of $161,700 to the corporation and to sell the remainder of the capital stock at par. The proceeds are being used to acquire real property at Ellis and Mason streets and to erect a theater, construction work on which is now under way.

The South Seas Film Company has also been permitted to sell stock to net the concern not less than 95 per cent of the selling price and to issue a certain amount to E. F. Caldwell, R. Hodgkins and L. D. Mills in payment for services to be rendered. Caldwell and Hodgkins, motion picture photographers, are to be outfitted for a trip to the South Seas and the East Indies to secure pictures.

House Planned for Richmond District.

San Francisco.—James H. Hardman, formerly associated with the Sullivan-Considine interests, has taken a ninety-nine year lease on property at Clement street and Sixth avenue and plans have been drawn for a moving picture house to have a seating capacity of 2,200. The announcement that a house would be built at this location followed the recent announcement by other interests that a theater of large capacity would be erected shortly at Clement street and Tenth avenue.

To Return to China.

San Francisco.—Bed Brodsky, president of the China Cinema Company, who has been here for several months, is preparing to leave shortly for China to resume his duties with this producing and distributing concern. Some of the Oriental productions he brought to this country with him have been favorably received here.

Minneapolis Censors Seek Control of Films

Not Satisfied With Acting in an Advisory Capacity to the Mayor, They Ask for Legislation That Will Make Them the Exhibitor's Boss.

By Perry S. Williams, The Tribune, Minneapolis.

MINNEAPOLIS—The censorship board, composed of representatives of fifty of the most prominent civic and betterment organizations of Minneapolis, is seeking greater power. So far the board has been able to act only in an advisory capacity to the Mayor, who has had the final word to say with regard to the propriety of permitting the showing of films in the city. Now the members want to be given authority which will enable them to force a film theater man to show them privately any film which is suspected of being improper. C. J. Rockwood, a prominent attorney here, is studying the tentative draft of an ordinance which would give that power to the censorship body.

Mr. Rockwood is attorney for the Minneapolis Civic and Commerce Association, the strong body of business men here, and he expects to submit the draft of the proposed ordinance to the association before seeking to have it put through the council.

"The censorship organization as it exists is really nothing more than an advisory board," said Mr. Rockwood. "It is the Mayor who is looked to for action in all matters concerning the exhibition of motion pictures that may be considered objectionable for public showing here. It has been proposed that an ordinance be drawn that will give the present advisory board, or any board that may be created, sufficient police power to make its findings not merely suggestions to the Mayor, but orders that exhibitors must obey."

Hoffman Visits Minneapolis.

Minneapolis.—M. H. Hoffman, general manager of exchanges for the Universal Film Corporation, was in Minneapolis several days ago looking over the company's trade in this territory. He was accompanied by E. H. Goldstein, his assistant; Claude McGowan, general accountant, and O. E. Gurney, traveling auditor. The Laemmle exchange here will be known in the future as the Uni-

versal, and Mr. Hoffman's trip principally is being made in order to take over the offices of the Powers and Laemmle companies which have been merged with the Universal.

Twin City Film Men Hold Picnic.

Minneapolis.—All plans have been completed for the big half-day picnic at Parker's Lake, Minn., on August 2, at which all persons in any way connected with the film business in St. Paul or Minneapolis are expected to be present with their families. All film men within striking distance of the Twin Cities or their playground at Parker's Lake are being urged to come along.

Sherman and Elliott Buy Into Empress.

Minneapolis.—Harry Sherman and Jack Elliott, two of the best known film men of the Twin Cities and the Northwest, have further widened their interest in the picture field. Several days ago they took over the Sullivan and Considine theater in St. Paul—the Empress. The deal involved a purchase of $25,000 worth of the theater stock and a cash consideration to the former managers. J. A. Bozeyer of Los Angeles, Cal., formerly manager of the Empress, will return to resume his old place. Sherman and Elliott recently have come into national prominence through their connection with the Sherman-Elliott-Connolly combination, which took over the boxing clubs of St. Paul and Minneapolis.

Thall Goes to California.

Minneapolis.—This city is about to lose one of its best known moving picture men. Charles Thall, who for the last two years has been manager of the Minneapolis exchange of the Kleine-Edison Feature Film Company, has accepted a call from the Elliott-Sherman Film Corporation Company of Minneapolis. The local company in making a bid for Thall's services dropped the word that he would be sent to California to handle "The Birth of a Nation" in that territory. Inasmuch as Thall is a "native son," having come out this way from San Francisco, no one here is blaming him for the change he is making, but many friends will be sorry to see him leave.

Henry D. Graham, formerly manager of the Merrill theater in Milwaukee, Wis., has taken the place left by Thall at the Kleine-Edison exchange. Graham has many friends in the trade here. Ten years ago in Chicago he began his film career and then worked five years for the Mutual. Graham at one time had a road show of his own and became acquainted in Twin City territory when he went through here with his show.

Harry Reubenstein, former manager of the Garden theater in this city, has gone to Milwaukee to succeed Graham at the Merrill.

Independent Takes Over New Film.

Minneapolis.—The entire stock of the New Film Corporation here has been taken over by the Independent Film Corporation, of which Nelson & Moor are proprietors. Many features and hundreds of reels were included in the sale, which is said to have involved a cash consideration which is one of the largest ever paid in a deal in Minneapolis.

New Garden Opens to Capacity.

St. Paul.—The New Garden theater has been opened on West Seventh street in this city. The new playhouse is as modern as present day planning can make it and played to a capacity house the first night it was open. Its equipment and general attractiveness have caused the closing down of the Royal, only a few blocks away, one of the oldest in St. Paul.

Seigel Retires to Cut Coupons.

Virginia, Minn.—Just to show how money is lost in film exhibition it is only necessary to refer to the case of J. Seigel of this place. Mr. Seigel has disposed of his interests in the Lyric theater to William Rozac to retire from business on his savings and investments.

Ask Receiver for Amusement Company.

Minneapolis.—A petition asking the appointment of a receiver for the National Advertising and Amusement Company in order to obtain an equitable adjustment of the receipts of the Crystal theater has been granted by Judge Fish in district court here. The petition was filed by Harry H. Green a year ago. Green alleged his brother-in-law, Jacob Barnet, and Mrs. Annie G. Barnet had taken control of the theater and voted themselves excessive salaries. The license of the Crystal since has been revoked, but the receivership will enable a proper division of receipts and salaries.

New Grand Opens at Mohall.

Mohall, N. D.—One of the most modern picture theaters in the Northwest has just been opened here by R. B. Wilson. The theater, the New Grand, is of concrete.

Morris' Strand Deserts the Stage.

Morris, Minn.—The films have captured another playhouse built for the "legitimate" business. The new Strand theater here has been turned over to the projection machine and the screen.

Mann, Too, Goes Over to Screen.

Billings, Mont.—Arthur Mann, proprieter of the Gem theater here, has succumbed to the lure of pictures. He shortly will reopen his playhouse with a regular offering for film fans.

Fargo of Princess Ill.

Minneapolis.—E. G. Fargo, proprietor of the Princess theater at Blue Earth, Minn., is in a hospital in this city suffering from a cerebral hemorrhage with which he was stricken while on a business trip to Minneapolis. His left side is paralyzed, but only temporarily, according to physicians who are attending him.

Around About the Twin Cities.

Springfield, Minn.—W. H. Snyder has purchased the Grand theater here from T. H. Swenson.

Devils Lake, N. D.—Olson and Turner have disposed of the Unique theater here. Charles Finkle and John Wolfe are the new owners.

Hamilton, Mont.—C. E. Freshwater has sold the Family and Star theaters here to Grant O. Seafield of Seattle, Wash.

Bolfield, N. D.—A new moving picture theater is to be erected here soon, according to an announcement made several days ago. Martin Brotton and Carl Peterson are behind the project.

Minneapolis.—H. Apperson Jones of New York City is in Minneapolis to direct the work of placing "Civilization" in the Northwest territory by the Supreme Feature Film Company of this city.

Minneapolis.—Richard Mencel has resigned as manager of the Regent theater here. He left Minneapolis to enter into business at Cleveland, Ohio.

Exhibitors "Can" Chattanooga Chatter Board

Because Committee of Women's Council Refuse to Pass "The Evil Thereof" Theater Men Decline to Invite Members to Sit In on Advance Viewings—Appeal to Mayor Brings No Results.

By J. L. Ray, 1014 Stahlman Building, Nashville.

CHATTANOOGA, Tenn.—Following the refusal of the women's censorship board of the Women's Council to pass "The Evil Thereof," a Famous Players release of June 5, at the Fine Arts theater, the power of the board appears to have terminated. Women of the board declare that since their interference with this picture the existence of their board as a censorship body has been completely ignored by the exhibitors, and they are no longer invited to view advance showings of any pictures by the managers of the local theaters. Without the consent of the managers the women's board is powerless to fulfill the purpose for which it was created. This information was made known when members of the Women's Council replied to numerous inquiries as to why no protest was entered against the showing of "The Eternal Sappho," a Theda Bara subject, at the Fine Arts.

The exhibitors feel that the matter has gone far enough, and that the condemnation of "The Evil Thereof" was unjust, in and of itself. The women's board consists of seven members of the Women's Council, a civic organization representing seven thousand Chattanooga women. Mrs. C. C. Huntington, chairman of the board, stated that in the beginning the exhibitors had shown a disposition to co-operate with them, but that after their refusal to pass the picture in question the attitude of the managers had been one of total indifference. An appeal was recently made to Mayor Littleton for some action to be taken, but as yet nothing along this line has been attempted by the city officials.

Mrs. H. Goodman, a member of the women's board, declared she believed the board would be fully justified in demanding an advance showing when another Theda Bara picture is offered. However, it would seem the exhibitors themselves have more or less of a voice in the matter when such a "demand" is made. Individual members of the board who have seen some of the recent productions strongly denounce them, stating that much evil is brought to bear upon children's minds, which leaves an indelible impression. One patron of the Chattanooga houses, who has a child five years old, states that if the parents who indulge in such censorship agitation would follow the example of himself and thousands of other parents and keep the children away from so-called "salacious" offerings, there would be less trouble and grievance all around. He adds that these same childern are carried by the fond parents to see stage plays and vaudeville performances which far surpass the silent drama from a standpoint of immorality and nothing is thought of it.

Cresent Makes Changes.

Nashville.—Extensive alterations have been made in the lobby arrangement of the Crescent theater, feature house. The ticket booth, formerly far back in the lobby, has been closed, and a handsome circular booth, obtained from the Decorators' Supply Company, Chicago, has been placed in the center of the spacious corridor some thirty feet nearer the pavement. A rest room, with wicker furniture, has been provided in a section between the outer corridor and the auditorium, in which mahogany fixtures have been placed. New electrical appliances, together with tasteful decorative effects, lend an artistic appearance to the theater.

Rex Installs Electric Flag.

Nashville.—A handsome new electric image of "Old Glory" now graces the lobby of the Rex, and is attracting much attention on Fifth avenue.

Unicorn Makes Bow in Nashville.

Nashville.—Unicorn films made their initial appearance in Nashville this week, showing at three Fifth avenue houses at once. They got off to a good start, and

Sex Pictures Arouse Louisville Churchmen

Ward Pronouncement of St. James Post Resolutions Urging Managers to Co-operate in Moving Screen Power for Good—Objects Due to the Restriction "No Children Under Sixteen Admitted"

[illegible]

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Sex Pictures Arouse Louisville Churchmen

Men's Brotherhood of St. John's Pass Resolutions Urging Managers to Co-operate in Making Screen Power for Good—Object, Too, to the Restriction "No Children Under Sixteen Admitted."

By G. D. Crain, 1404 Starks Building, Louisville.

LOUISVILLE, Ky.—The showing of several "sex" pictures in rapid succession by some of the moving picture theaters of this city has called a rise out of the Men's Brotherhood of St. John's Evangelical Church. The organization at a recent meeting adopted resolutions in arraignment of film plays whose themes exploit the sex problem and calling on civic and church organizations and the city government to protest against such showings. After calling attention to the fact that the motion picture has become a popular form of recreation and of deep, lasting impressions created by the pictures, the resolution reads:

"Resolved, That we insistently urge the management, directors and stockholders of local playhouses to co-operate with us in our endeavor to make the screen a power for good and not a source of evil; that we call on brotherhoods, churches, civic clubs, fraternities, our city government and other agencies concerned about the common good to lift their voices in protest against the misuse and corruption of what otherwise might be one of the greatest educational factors in our modern life, the moving picture show."

A rap was also taken at the exhibitors for making the shows doubly attractive and enticing by the restriction "No children under sixteen admitted," and by raising the price of admission for such shows to attract where a show at the usual price of 10 cents would not appear of any unusual attractiveness. It was alleged that many of the films present scenes and suggest transactions bordering on the obscene.

Exhibitor Suggests Stripping of Fans.

Louisville.—One of the local moving picture exhibitors is working out a theory to the effect that electric fans make less noise, deliver more air and work more advantageously if the entire fan guard is removed and the fan is allowed to run naked. He contends that as the fans are placed on brackets high above the heads of the audience there is absolutely no chance of anyone getting a finger into the fans, which as a rule are turned off and on by switches in a switch box. In many cases fan guards quickly become tarnished, bent and even fly-specked, and have no advantage whatsoever where a fan is placed at a sufficient height from the floor. According to this exhibitor there would be just as much sense in placing a guard on a wooden panel ceiling fan as on a fan that is located on a wall bracket. Another Louisville exhibitor has decided to cover all of his semi-indirect lighting fixtures with mosquito netting or screening of some kind to keep the bugs out in the summer time. With open houses the inverted bowl fixtures have to be emptied of dead bugs every few days, layers one to three inches deep accumulating in the bottom of the globes.

Summer Hasn't Affected the Aristo.

Louisville.—H. S. Gilbert, manager of the Aristo theater, reports that the house is making money in the summer months in spite of the fact that it is in a wealthy neighborhood where many people have left the city until fall. For some time the house, which is a suburban theater, has been showing first run Bluebird features under an old contract whereby the Strand theater had the first run and the Aristo the second. The Strand theater closed, and as no downtown house took the first run Bluebird the Aristo used the first run films until the contract expired, when the films were taken away from it. The theater has arranged a new program whereby V-L-S-E pictures will again be run on Fridays and Sundays; Daniels comedies on Fridays and Mondays; four Paramounts, on Monday, Tuesday, Wednesday and Saturday. Serials and series pictures are run to fill in the other bills, all shows running about seven reels.

Louisville Concern Takes Vice Film.

Louisville.—The Big Feature Rights Corporation, of Louisville, which handled the "Battle Cry of Peace" and several other big features in this district, has announced that it has booked the new feature, "The Little Girl Next Door," for showing in Kentucky and Tennessee.

Field in Industrials Expanding.

Louisville.—That national organizations are now fully aware of the importance of moving pictures as a means of showing members of various industries important features in their trades is shown by the fact that at almost every national convention special pictures of some kind are shown. During the recent national convention of dyers and cleaners in Louisville a special show was held at the Alamo theater showing inside operations in the cleaning and dyeing field. The following week during the National Association of Dentists convention, also in Louisville, pictures were shown at the old Masonic theater in which many interesting features of the profession were shown.

Berryman Issues Favorable Report.

Lexington.—At a recent meeting of the Board of Directors of the Berryman Realty Company, owners of the Ben Ali theater and the Lexington opera house, President Berryman reported that business for the year had been very satisfactory and that there was complete confidence on the part of the board that the favorable conditions would continue. Reports in circulation to the effect that there were negotiations on between the Strand, the Ben Ali and other theaters looking toward an amusement combination with the introduction of more vaudeville and road shows and the elimination of some of the expensive competition in pictures were denied by President Berryman.

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will be given a thorough trial by the theaters here.

Wassman Entertains Soldiers.

Nashville.—W. H. Wassman entained the Tennessee troops at the Knickerbocker during the run of the Ince feature, "The Deserter," which Mr. Wassman considered a fit subject for every man in the camp to witness. The best seats in the house were provided for the soldiers.

Tennessee Topics.

Nashville.—Messrs. Tony Sudekum and Harry Anderson, president and publicity manager, respectively, represented the Crescent Amusement Company at the Exhibitors' Convention in Chicago. W. H. Wassman was another delegate from Nashville.

Nashville.—General Manager Oldknow of the Consolidated Film and Supply Company, Atlanta, was in Nashville and closed bookings with the Princess for "Where are My Children?"

Nashville.—Exhibitor Harry Sudekum is the proud father of an eight and a half pound girl.

Memphis.—The Old Majestic No. 1 is booking the Essanay-Bushman releases, which are extremely popular in Memphis.

Lawrenceburg.—E. R. Braly has sold the Princess theater to the Lawrenceburg Band Company. A ten-piece orchestra has been added. Admission remains at 5 cents.

Tullahoma.—Manager Aaron Campbell opened his new theater to the public July 24. The house is one of the handsomest in this section and a crowd greeted the opening performance.

Maryville.—Operations are being pushed rapidly in the construction of the $11,000 theater for Maryville, which is leased by W. E. Drummond, of Knoxville.

Phoenix Directors Clear Slate.

Lexington.—Officers of the Phoenix Amusement Company, operators of the Strand theater, have denied there was any truth in the rumor that a combination was under consideration. The company recently held a meeting of its directors at which meeting an assessment of $10,000 was made against the stockholders to be applied in removing a standing indebtedness against the concern. Reports were made at the meeting by M. Switow, president of the company, and Slaughter Sparks, the manager, indicating the company's business was in satisfactory condition. The authorized capital of the company is $40,000, of which $28,000 has been issued.

Slight Fire at New Grand.

Henderson.—The New Grand theater was damaged by fire which broke out in the rear of the building at noon on July 18. The rear of the building and a lot of stored merchandise, consisting largely of chairs and extra equipment, was damaged. The loss was not very heavy, as the contents were not of any great value

Kentucky Notes.

Georgetown.—It has been announced that N. W. Grantz is preparing to remodel the Alamo theater building.

Hickman.—Many friends of H. A. Colvin are somewhat worried over his sudden disappearance from the city without notice. Mr. Colvin for some time has been operating the Crystal theater under lease from John Wright, and the Empress theater under lease from J. T. Dillon. Nothing is known concerning his whereabouts.

Paducah.—Sheriff Bailey Huddleston, of Hickman, recently passed through the city with E. H. Rucker, a negro prisoner, captured at Metropolis, Ill. Rucker is alleged to have taken a moving picture machine out of a theater at Hickman.

Winchester.—On account of poor business, the Colonial theater, operated for several months by R. L. Badger, has been closed. It is claimed the house has operated at a loss for some time.

Maysville.—At a recent meeting of the creditors of Harry Hills, bankrupt, owner of the Gem theater, Harry L. Walsh was appointed trustee in bankruptcy to wind up Mr. Mills' affairs. The theater has been closed, but may be opened after the second creditors' meeting on Aug. 8.

End Spokane Censor Fight

Exhibitors and Theatrical Men Bury the Hatchet—New Censorship Ordinance.

By S. Clark Patchin, Spokane.

SPOKANE, WASH.—Moving picture exhibitors and other theatrical managers of Spokane have practically buried the hatchet over the censorship fight, according to all reports. The city commissioners repealed the censorship ordinance held up by referendum, thus giving the picture men the best of that deal. They have had two readings of a second ordinance to supplant the former ordinance passed a few weeks ago, which it is understood is acceptable to both sides, as a public hearing was held. This ordinance was so strongly approved that its adop-

tion is predicted as certain. It still gives the city commissioner of public affairs oversight, and follows:

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Kleist Will Canvass Michigan for League

With Secretary Moeller, State President to Tour the State in the Interest of His Organization—Believes Through Personal Talks With Exhibitors He Will Be Able Greatly to Increase Membership.

By Jacob Smith, 503 Free Press Building, Detroit.

DETROIT.—The World representative went to Mt. Clemens the other day to interview August Kleist, Sr., President of the Michigan State Branch No. 4, Motion Picture Exhibtors' League of America. Mr. Kleist is running the Lyric theater in the Bath City, having moved to Mt. Clemens from Pontiac about eighteen months ago. He is the only exhibitor who has ever met with success in the operation of the Lyric. The house seats 316, is in the very heart of Mt. Clemens' hotels and prices are five and ten cents. The service is Universal, World and V-L-S-E.

Regarding association affairs, Mr. Kleist said: "Our next convention—as well as all future meetings—will be held in the city of Detroit. We are extremely anxious to get out a big attendance at the coming meeting which takes place in December. There will be a lot of important matters to take up. For instance, there is the matter of state censorship, the $1,000 license and the closing of theaters on Sundays. Our association intends to vigorously oppose any adverse legislation, and it is unfair that we should spend our money and get results for even those exhibitors who refuse to belong to our association. Michigan State Branch No. 4 is for all exhibitors, big and little, and the only sure way to get results that will protect the industry in this state is for every exhibitor to be a member.

"Early in August, A. J. Moeller, secretary of the Michigan association, and myself plan to make an extended trip through the state, calling on hundreds of exhibitors from city to city in the hope that we can secure their membership. We fully believe that if we can personally talk to an exhibitor and can get the opportunity to present our side to non-members, we will have little difficulty in materially increasing our membership. And more members means greater strength to our organization and greater results for all."

Wide Exploitation of Young Films.

The Harry I. Garson Productions, Inc., is the name definitely decided upon for the exploitation of the Clara Kimball Young productions, the first of which will be "The Common Law." J. O. Kent, manager of the exchange, has leased the second floor of the building at 318 Woodward avenue. The lease not only includes the entire second floor, but also the use of the roof for a huge electric sign. According to an announcement by Mr. Garson, this will be a moving electric sign that will announce each week where the various Young productions are showing. As approximately 200,000 people pass the point in the course of a day one can readily appreciate the value of the sign for advertising purposes. The exchange will be ready early in August.

If plans decided upon by Mr. Garson are carried out to the letter, the advertising and publicity campaign which he has outlined will be the greatest known to the motion picture exhibitors of Michigan. Mr. Garson has already contracted for one thousand billboard spaces and has already placed his orders for twenty-four sheets. The campaign not only includes billboard advertising, but a newspaper campaign as well, along the lines of general publicity.

Anglin Studio Near Detroit.

On a site of twenty acres on Michigan avenue, about three and one-half miles east of Wayne and about twelve miles out of Detroit, is to be established the Michigan plant of the Margaret Anglin Pictorial corporation, according to an announcement by James D. Barton, president and general manager of the corporation, who has completed the purchase of the property.

George W. Weeks Promoted.

George W. Weeks, manager of the Detroit Universal Film Company, has been appointed district manager of the central division for the Universal, which includes Detroit, Cleveland, Cincinnati and Indianapolis. Mr. Weeks returned from a trip to these cities on July 27, accompanied by M. H. Hoffman, general manager of Universal exchanges.

George Weeks has a host of good friends in Michigan—real friends—the kind that stick through thick and thin. As he gets better acquainted with exhibitors in other sections of the country, he will unquestionably create many new friends, not only for himself but for the Universal.

The promotion of Mr. Weeks will mean the promotion of M. S. Bailey, his assistant at Detroit, and we await the word from New York of the appointment of Mr. Bailey as manager of the Detroit Universal exchange.

Bert Graham, formerly traveling representative for the Detroit Universal, has been appointed Detroit salesman, and he is succeeded on the road by Robert Rowan.

Two Owners of One State Right.

An interesting suit on the film "Charlie's Stormy Romance," created no end of excitement for Detroit exhibitors. Judge S. Hosmer rendered a decision which permits two prints of this film to do business in Michigan. The suit was between the Standard Film Feature Service Co. and the Wolverine Feature Film Co., both claiming full Michigan rights on the film. The Standard had leased its print to the Royale theater on Monroe avenue, while the Wolverine leased its print to the Monroe theater, also on Monroe avenue. The Standard asked for an injunction against the Wolverine, but this Judge Hosmer refused to grant, which gives the right to both exchanges to make bookings in Michigan on "Charlie's Stormy Romance."

International Opens Detroit Office.

L. E. Davis, of the International Film Service, representing Detroit, has opened an office at 1 and 2 Campau building. He reports increasing business every week.

Drury Lane Opens to Big Business.

Detroit's newest downtown theater, The Drury Lane, at 256 Woodward avenue, opened on Friday, July 21, to big business. The house is managed by Frank Drew, whose assistant is G. C. Deats, formerly associated with the Avenue theater. The style of decoration in the theater is of the Adam period. There is a 40-foot lobby from Woodward avenue, and the theater is 60 feet deep and about 60 wide. Music is furnished by a Wurlitzer organ. The policy of the house is a new feature every day and prices afternoon and evening are ten cents. Performances are continuous from 9 A. M. to 11 P. M. The Drury Lane seats 550 people and is a cozy playhouse. The annual rental is said to be in the neighborhood of $25,000.

Organist Fruetchey Favors the Organ.

C. F. Fruetchey, former organist at the Majestic theater, Detroit, contends the organ is the best medium for the interpretation of motion pictures because of the frequent changes in the story, both as to mode and temperament. He further contends it is impossible to get as good an interpretation with an orchestra as it is with an organ. Mr. Fruetchey has prepared a list of "400 suggestions to movie-organ players."

Spaeth Moves to Kalamazoo.

George Spaeth has resigned the house management of the Majestic Gardens theater at Grand Rapids, Mich., to manage the Fuller theater in Kalamazoo, Mich., having purchased a half interest in the house. The Fuller seats 1,700 people and plays both legitimate attractions and motion picture productions.

A. J. Gilligham announces that the Majestic Gardens will remain open Saturdays and Sundays until August 27, when it will resume its regular policy of keeping open seven days a week.

Aladdin Doubles Up.

The Aladdin theater in Bay City, Mich., has closed for about six weeks, while extensive repairs are being made. About $3,000 will be spent in re-arranging it. The seating capacity will be doubled, bringing the accommodations up to 1,000.

Michigan Notes.

The Park theater, Battle Creek, Mich., has been sold by Harry Saylor to Samuel Bowne and son, Edward Bowne. The house was closed for slight repairs and reopened July 30.

A. J. Gilligham has given up his lease on the Columbia theater, Grand Rapids, Mich. No announcement is made by the Temple Theater Realty Company as to the future policy of the house.

The Knickerbocker theater, at Holland, Mich., will be sold at public auction at the court house in Grand Haven on September 1. The Michigan Trust Company of Grand Rapids is acting as administrator for the Slagh estate, who own the property.

Pending the bankruptcy proceedings involving the Grand Circus theater, 301 Woodward avenue, Detroit, Henry P. Seaborg will have full charge of the affairs of the theater, having been appointed receiver by the court.

News from the Bay State

Boston Photoplay in New Quarters.

BOSTON, MASS.—The Boston Photoplay Company, which books "Where Are My Children?" which has been playing for two months at the Majestic theater, is opening new headquarters at 205 Pleasant street. Edward A. Golden, manager of the company, has taken part of the quarters of the Kriterion Film Exchange at that address and is fitting an up-to-date office and exhibition room there.

Paramount Fitting Up New Offices.

One of the finest moving picture headquarters in New England is being built for the Paramount Pictures Corporation and will be opened for business about September 1. The new building runs from Shawmut to Piedmont streets and will have ornate entrances on each street. It is a one-story building, and besides the general offices, distributing rooms and film deposit vaults will have one of the best exhibition rooms in the country. The company's quarters on Pleasant street have been completely outgrown by the large volume of business that the company is doing in New England.

Dave Manley to Open the Crystal.

"Dave" Manely, well known of theatrical fame, is opening a new theater in Worcester within a few weeks. It is a $200,000 structure and will be known as The Crystal. It is on Trumbull street, just off of Front street, the main thoroughfare between the Union station and Main street. The new theater will seat 1,025 persons and will be thoroughly up-to-date. On the Saturday before Labor Day Manager Manley expects to invite the public to a big band concert in the theater and to open the house for public inspection. On Labor Day the house will be

opened for regular business. Mr. Manley has been in Boston, making bookings of big feature films for his new house.

Exhibitors Look Over Kalem Serial.

Sixty exhibitors from all over New England came to Boston this week to see the first run-off of "The Girl from 'Frisco," a Kalem film produced by the Western Company. It will be released in the regular Kalem service on August 9.

Regan With World Film.

C. F. Regan, who has been a moving picture exhibitor in the Western field, has joined the force of the World Film Corporation as a road man. He takes charge of the New Hampshire and Vermont interests of the World company. W. H. O'Brien, who has been with the World traveling in Maine, has returned from a trip through that State and has gone to Rhode Island.

Marion to Test Sunday Law

Indiana Exhibitor to Fight Arrest for Showing Sacred Picture.

MARION, IND.—Marion is to have a Sunday closing test case. There have been many in Indiana, but for some reason no definite construction has ever been placed on the closing laws. The Supreme Court has never been asked to rule on Sunday closing. It is possible the Marion cases will make their way into the upper courts before a definite decision is reached. Other cities of the state, principally the larger ones, have the Sunday show. In most cases restrictions are thrown about Sunday opening but not always.

The Royal Grand theater opened its doors recently, after having advertised Sunday shows. Only sacred pictures were shown and only sacred music was to be heard. The vaudeville was cut from the bill. Policemen arrested the owner, Miss Dollie Spurr, and her brother, Howard, who was operating. The two gave bond and employed attorneys.

Sunday opening was tried several weeks ago, but it failed and no fight against the police decision was made. The owners of the theater were convicted of following their usual avocations on Sunday and paid light fines.

Petitions are being circulated here to permit Sunday openings, but no use of them has yet been made.

Byrd Joins Sheppard Forces

Resigns from Fox Dallas Office to Handle Three Southern States.

By A. B. Harrison, Box 389, Dallas.

DALLAS, TEX.—William M. Byrd has tendered his resignation as manager of the Fox Film Corporation here, effective August 1, which office he has been managing since September, 1915. Mr. Byrd has just closed a fifty-two week contract to manage "The Fall of a Nation." This feature will be handled on the same basis as "The Birth of a Nation" by W. K. Sheppard in Texas, Oklahoma and Arkansas, with headquarters at Dallas.

O. P. Hall, formerly of Atlanta, and a well known film man throughout the South, will succeed Mr. Byrd.

Mr. Byrd has been in the amusement business practically all of his life, formerly promoting large skating rinks. Five years ago he became an exhibitor and so remained for two years. He disposed of his theaters in Texas and Oklahoma and accepted a position with the first feature film company in the South, The Famous Players. Later he was manager of the World Film Corporation, succeeding Frank Sanford in that capacity.

Mr. Sheppard of Brownsville has purchased "The Fall of a Nation" for the three states named and has arrived in Dallas July 21 to perfect arrangements for its handling.

Crown Returns to Houston.

Houston.—P. C. Crown, manager of the Crown theater, has returned to Houston after an absence of several months and he will again look after the active management of the Crown theater.

Gilson Succeeds O'Leary.

Houston.—F. L. O'Leary, manager of the Beacon theater at Houston, has resigned and has been succeeded by J. W. Gilson.

Theater at Palacios Changes Hands.

Palacios.—Lawrence Nelson has purchased the LaBelle theater here from G. Martino. Mr. and Mrs. Martino have gone North on a month's vacation, at the end of which time Mr. Martino says he is coming back to Houston to look for a location.

Texas Exhibitors Visiting Dallas.

Recent visitors to Dallas included L. M. Ridout, manager and owner of the Star theater at Denison; J. W. Sayeg, manager of the Grand and Jewel theaters at Ennis; Saul Dan, manager of the opera house at Wichita Falls; Messrs. Kimbel and Davidson, managers of the Princess theater at Weatherford; A. V. Wade, manager, and R. L. Wood, operator, of the Dreamland theater at Lewisville; J. W. Rushing of the Dixie theater at Kemp, and C. W. Batsell, manager of the King and Queen theaters at Sherman.

Pittsburgh Has New Film Container Rules

Department of Public Safety Issues Instructions Designed to Protect Traveling Public—Youngstown, Ohio, to Have Big House—Walters Theater, Davis, West Virginia, Enlarges.

By Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh.

PITTSBURGH, PA. — Pittsburgh exchanges have received an order from the Department of Public Safety for the purpose of enforcing the regulations as to cases in which moving picture films are carried in the city. Director Hubbard of the department has asked the co-operation of the managers in carrying out the following rule, which will likely be embodied in an ordinance. It applies to the carrying of films on street cars and other conveyances.

"Moving picture films must be packed in tightly closed metal cases inclosed in a strong, spark-proof wooden box, or in the case of sheet iron not less than 2 inches (number 25 U. C. standard gauge) and lined thoroughly with fibre board one-eighth of an inch thick or some other equivalent insulating material. The covers of cases must fit tightly and lap over body at least five-eighths of an inch on the sides, forming a tight joint."

Strand and Court Change Owners.

Two well known theaters in Washington, Pa., changed hands recently, the Strand and the Court. Roy Fulton and Abe Vaught have purchased the Court theater from W. F. Delaney, who will continue in the capacity of house manager. A number of improvements will be made by the new owners, including a five-piece orchestra. A policy of big feature pictures will be instituted at the Court. The Strand theater has been sold by B. Brandon to a former owner of the house, Mr. Clark.

Big Theater for Youngstown, Ohio.

One of the most pretentious moving picture theaters in the eastern part of the Buckeye State is to be built soon in Youngstown, Ohio, by the Federal Holding Company. It is to be operated by C. W. Diebel, according to reports received here. The concern backing the project has been incorporated with a capital of $200,000. The incorporators were A. E. Adams, L. J. Campbell, C. W. Diebel, Richard Galick and R. C. Steece, all of Youngstown. The theater will occupy a fine location on Boardman street, with a Federal street entrance. When the plans will be put into effect has not yet been announced.

Fairmont's Grand Is Remodeled.

The Grand theater, Fairmount, West Va., has been reopened after undergoing a remodeling process which has greatly increased the attractiveness of the house. Much up-to-date equipment has been added and a new pipe organ installed. The Grand is now one of the best arranged and most inviting theaters in its section of the state. Manager W. M. Miller visited in Pittsburgh several days ago, and while here booked a number of features to be shown soon.

Walters Theater Enlarges.

The Walters theater, Davis, West Va., has been closed for the purpose of remodeling the house and enlarging it by several hundred seats. Its capacity will be 750. New and up-to-date equipment also is being installed. The reopening will take place about August 15. The owners of the Walters theater are also conducting the Opera House as a picture theater this summer, and if its success warrants, the policy will be continued in both houses.

New Bethlehem to Have Theater.

C. E. Andrews is erecting a modern 800-seat house at New Bethlehem, Pa. This is the first moving picture theater in the town, which has a population of 2,500. It will be completed in about three months.

Aronson Puts in First Run Universals.

Manager Aronson has announced that his downtown Cameraphone theater, 347 Fifth avenue, Pittsburgh, has inaugurated an important change in its attractions, having become the first run house on the Universal Program in western Pennsylvania. The program will be shown throughout the week, with Bluebird features on Saturdays.

Solz Manages Uptown Cameraphone.

J. Solz has been appointed manager of the uptown cameraphone theater, at 1600 Fifth avenue, Pittsburgh, recently purchased by the Rex Amusement Company. The house is closed temporarily, but the work of remodeling will be completed within another week.

McClelland Names House Committee.

President A. H. McClellan has appointed the following members to constitute the House Committee of the Pittsburgh Screen Club: Ludwig Hommell, chairman; Harry Reiff, Harry Megown, Dale R. Cratty and Ralph Pielson.

Kindly See Announcement on Page 1106

Calendar of Daily Program Releases

Releases for Weeks Ending August 12 and August 19

(For Extended Table of Current Releases See Pages 1158, 1160, 1162, 1164.)

General Film Company.

Current Releases.

	Serial No.
MONDAY, AUGUST 7, 1916.	
BIOGRAPH—The Telephone Girl and the Lady (Drama—Biograph Reissue No. 70)	20999
SELIG——The Gold Ship (Two parts—Drama)	20995-6
SELIG—The Selig-Tribune No. 63, 1916 (Topical)	20998
VITAGRAPPH—Pa's Overalls (Comedy)	20997
TUESDAY, AUGUST 8, 1916.	
ESSANAY——The Three Scratch Clue (Two parts—Drama) (Reissue)	21000-1
KALEM—Good Evening Judge (Comedy)	21002
LUBIN—Their Mother (Two parts—Drama)	21003-4
WEDNESDAY, AUGUST 9, 1916.	
BIOGRAPH—The Fatal Wedding (Three parts—Drama) (Biograph—Reissue No. 71)	21006-7-8
ESSANAY—The Fable of "Books Made to Balance" (Comedy)	21005
KALEM—"The Fighting Heiress" (No. 1 of "The Girl from Frisco") (Two parts—Drama)	21010-1
VIM FEATURE COMEDY—That Tired Business Man (Comedy)	21009
THURSDAY, AUGUST 10, 1916.	
SELIG—The Selig Tribune, No. 64, 1916 (Topical)	21012
VIM—Dreamy Knights (Comedy)	21013
FRIDAY, AUGUST 11, 1916.	
KALEM—Daisy the Demonstrator (Comedy)	21017
KNICKERBOCKER STAR FEATURE—The Better Woman (Three parts—Drma)	21014-5-6
VIM—Rushing Business (Comedy)	21019
VITAGRAPH—Romance and Roughouse (Comedy)	21018
SATURDAY, AUGUST 12, 1916.	
ESSANAY—Worth While (Three parts—Drama)	21020-1-2
KALEM—"Hurled Through the Drawbridge" (No. 92 of the "Hazards of Helen" Railroad Series) (Drama)	21023
SELIG—A Western Masquerade (Comedy)	21024

General Film Company.

Advance Releases.

MONDAY, AUGUST 14, 1916.

BIOGRAPH—Saved from Himself (Drama) (Biograph-Reissue No. 72).
SELIG—The Germ of Mystery.
SELIG—The Selig-Tribune No. 65, 1916 (Topical).
VITAGRAPH—Conductor Kate (Comedy).

TUESDAY, AUGUST 15, 1916.

BIOGRAPH—A Temporary Truce (Two parts—Drama) (Biograph Reissue No. 73).
ESSANAY—My Country, 'Tis of Thee (Two parts—Drama).
KALEM—Ham Comedy (Title to be announced later).
LUBIN—A Lesson in Labor (Two parts—Drama).

WEDNESDAY, AUGUST 16, 1916.

ESSANAY—Canimated Nooz Pictorial No. 14 (Cartoon—Com.).
KALEM—The Girl from 'Frisco, Series No. 2, "The Turquoise Mine Conspiracy" (Two parts—Drama).
VIM FEATURE COMEDY—Their Dream House (Comedy).

THURSDAY, AUGUST 17, 1916.

SELIG—The Selig-Tribune No. 66, 1916 (Topical).
VIM—Life Savers (Comedy).

FRIDAY, AUGUST 18, 1916.

KALEM—He Wrote Poetry? (Comedy).
VIM—Comrades (Comedy).
VITAGRAPH—There and Back (Comedy).

SATURDAY, AUGUST 19, 1916.

ESSANAY—A Little Volunteer (Three parts—Drama).
KALEM—With the Aid of the Wreckers (No. 93 of the "Hazards of Helen" Railroad Series—Drama).
SELIG—A Bear of a Story.
VITAGRAPH—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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General Film Service

Calendar of Daily Program Releases

Releases for Weeks Ending August 12 and August 19

(For Extended Table of Current Releases See Pages 1158, 1160, 1162, 1164.)

Universal Film Mfg. Company.

SUNDAY, AUGUST 6, 1916.	Serial No.
BIG U—The Captain of the Typhoon (Two parts—Drama)	01655
IMP—The Finishing Touch (Drama)	01656
L-KO—The Youngest in the Family (Comedy)	01657
MONDAY, AUGUST 7, 1916.	
NESTOR—He Maid Me (Comedy)	01660
RED FEATHER—The Mark of Cain (Five parts—Drama)	01659
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 15, "Brother and Sister" (Last No.—Two parts—Drama)	01677
TUESDAY, AUGUST 8, 1916.	
GOLD SEAL—Onda of the Orient (Three parts—Dr.)	01661
POWERS—The Henanpup (Comedy)	01662
WEDNESDAY, AUGUST 9, 1916.	
ANIMATED WEEKLY—Number 32 (Topical)	01665
LAEMMLE—A Knight of the Night (Drama)	01663
L-KO—Unhand Me, Villain (Two parts—Comedy)	01664
THURSDAY, AUGUST 10, 1916.	
BIG U—The Silent Man (Drama)	01667
POWERS—Ben, the Sailor (Manikin-Comedy)	01668
—Salmon from the Egg to the Table (Educational)	01668
VICTOR—Aschenbroedel (Two parts—Comedy-Dr.)	01666
FRIDAY, AUGUST 11, 1916.	
LAEMMLE—The Highway of Fate (Two parts—Dr.)	01669
NESTOR—Some Medicine Man (Comedy)	01671
REX—By Conscience's Eye (Drama)	01670
SATURDAY, AUGUST 12, 1916.	
BISON—Along the Malibu (Two parts—Drama)	01672
JOKER—She Wrote a Play and Played It (Comedy)	01674
LAEMMLE—The Intruder (Drama)	01673

SUNDAY, AUGUST 13, 1916.	
IMP—The Great Corona Race (Two parts—Drama).	.....
L-KO—No release this day.	
VICTOR—What Darwin Missed (Comedy)	.....
MONDAY, AUGUST 14, 1916.	
NESTOR—The Battle of Chile Con Carne (Comedy)	01680
RED FEATHER—The Yoke of Gold (Five parts—Drama)	01679
SPECIAL UNIVERSAL FEATURE—Timothy Dobbs, That's Me, Episode No. 1, "The Sody Clerk (Two parts—Comedy)	
UNIVERSAL SPECIAL FEATURE—Liberty No. 1, "Fangs of the Wolf" (Three parts——Drama)	01694
TUESDAY, AUGUST 15, 1916.	
GOLD SEAL—A Son of Neptune (Three parts—Dr.)	01681
VICTOR—He Wrote a Book (Comedy)	01682
WEDNESDAY, AUGUST 16, 1916.	
ANIMATED WEEKLY—Number 33 (Topical)	01685
IMP—The Toll of the Law (Drama)	01683
L-KO—The Mother in Law (Two parts—Comedy)	01684
THURSDAY, AUGUST 17, 1916.	
BIG U—A Woman's Eyes (Drama)	01687
POWERS—The Riddle of the World—Japan As Seen by Dr. Dorsey (Educational)	01688
VICTOR—Ashamed of the Old Folks (Two parts—Comedy—Drama)	01686
FRIDAY, AUGUST 18, 1916.	
BIG U—Weapons of Love (Drama)	01690
IMP—Good and Evil (Drama)	01689
NESTOR—No release this day.	
SATURDAY, AUGUST 19, 1916.	
BISON—Beyond the Trail (Two parts—Drama)	01691
JOKER—Soup and Nuts (Comedy)	01692
LAEMMLE—No release this day.	

Mutual Film Corporation.

SUNDAY, AUGUST 6, 1916.	Serial No.
BEAUTY—Just As He Thought (Comedy)	04950
GAUMONT—"Reel Life" No. 14 (Mutual Film Magazine)	04952
VOGUE—Lost and Found (Comedy)	04951
MONDAY, AUGUST 7, 1916.	
AMERICAN—The Little Troubadour (Two parts—Drama)	04953-4
MUTUAL MASTERPICTURE DE LUXE—Father and Son (Five parts—Comedy-Drama—No. 124)	
TUESDAY, AUGUST 8, 1916.	
VOGUE—No release this day.	
WEDNESDAY, AUGUST 9, 1916.	
BEAUTY—Bill Van Deusen the Cave Man (Comedy)	04956
GAUMONT—See America First, No. 48 (Scenic)	04957
—Kartoon Komics (Cartoon)	04957
MUTUAL WEEKLY—Number 84 (Topical)	04955
THURSDAY, AUGUST 10, 1916.	
AMERICAN—The Power of Mind (Three parts—Dr.)	04958-9-60
MUTUAL MASTERPICTURE DE LUXE—The House of Mirrors (Five parts—Drama—No. 125)	
FRIDAY, AUGUST 11, 1916.	
CUB—Jerry's Celebration (Comedy)	04963
MUSTANG—The Courtin' of Calliope Clew (Two parts—Drama)	04961-2
SATURDAY, AUGUST 12, 1916.	
CENTAUR—For Her Good Name (Two parts—Dr.)	04964-5

SUNDAY, AUGUST 13, 1916.	
BEAUTY—Too Bad Eddie (Comedy)	04966
GAUMONT—Reel Life No. 15 (Mutual Film Magazine)	04969
VOGUE—Some Liars (Two parts—Comedy)	04967-8
MONDAY, AUGUST 14, 1916.	
AMERICAN—Ruth Ridley Returns (Two parts—Dr.)	04970-1
MUTUAL MASTERPICTURE DE LUXE—A Wall Street Tragedy Man (Five parts—Drama) (No. 126)	
TUESDAY, AUGUST 15, 1916.	
FALSTAFF—Guidus (Comedy)	04972
WEDNESDAY, AUGUST 16, 1916.	
BEAUTY—Perkin's Mystic Manner (Comedy)	04974
GAUMONT—See America First, No. 49 (Scenic)	04975
—Kartoon Komics (Cartoon-Comedy)	04975
THURSDAY, AUGUST 17, 1916.	
AMERICAN—Title to be announced later	04976-7-8
MUTUAL STAR PRODUCTION—A Welsh Singer (Five parts—Drama) (No. 127)	
FRIDAY, AUGUST 18, 1916.	
CUB—Jerry and the Counterfeiters (Comedy)	04981
MUSTANG—El Diabolo (Two parts—Drama)	04979-80

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We who are delegates to the Sixth National Convention of the League of Motion Picture Exhibitors of America and readers of the "Moving Picture World" take this opportunity to express our sincere appreciation of the "Moving Picture World" for its loyal and intelligent service to the motion picture industry in general and to the exhibitors in particular.

Maurice A. Choynski — Chicago Ill.
Charles A McHours — Cleveland Ohio
A Tingwell — Los Angeles Cal.
W J Glumm — Cleveland O
F L Herrington — Pittsburgh Pa
Allen A Phillips — Milwaukee Wis.
Will Isenberg — Greenville Miss
Will Bradley — Ottawa Ills
Ben H. Zeis — Reading Pa
Arthur Trigger — New York
James Gilooly — St Paul Minn
P J Lambert — Shelbyville Indiana
Geo McLaney — Chicago Ill
Lee A. Ochs — New York
Wm Sweeney — Chicago
Thomas Fromm — Duluth
Peter J. Jung — Detroit Mich.
Alfred Hamburger — Chicago Ill.
Louis L Kerne — Brooklyn N.Y.
Isaac Newton Hartshall — Brooklyn N.Y.
J E Smith — Pittsburgh Pa

Stories of the Films

V-L-S-E, INC.

SELIG ATHLETIC FEATURE FILM SERIES NO. 4 (July 17).

Addams and Pratt, champion high jumpers of the world, stage a spectacular contest at Stagg Field, Chicago.

Finish wrestling match between Sam Varrion, of Chicago, and Ben Ruben, amateur middleweight wrestling champion of the world. Ruben defeats Varrion only after a sensational battle.

Annual push ball contest between freshmen and sophomores of Rensselaer Polytechnic Institute, of Troy, N. Y. The game is contested by two hundred students, one hundred on each side, and is an annual college event.

Johnny Ertle, of St. Paul, Minn., world's bantamweight champion boxer, presents methods he uses to train and condition himself for his ring contests, and is also seen in a scientific glove contest with Joe Burman, of Chicago.

THE STING OF VICTORY (Essanay—Five Parts—Aug. 7).—The cast: David Whiting and Walker Whiting (Henry B. Walthall); Ruth Tyler (Antoinette Walker); Edith Whiting (Anne Leigh); Jack Spencer (John Lorenz); David Whiting, Sr. (Thomas Commerford); Thomas Spicer (Richardson Cotton); George Spicer (Jack Dale). Directed by J. Charles Haydon.

David Whiting belongs to a fine old aristocratic family of the south and is an officer in the United States Army. He believes in the Union and is opposed to slavery. When the Civil War breaks out he frees his personal slaves and joins his regiment to fight for the north. His brother, Walker, is an honorable man, but hot-headed and impetuous, the opposite of his brother. He joins the southern army fighting against his brother. Edith Whiting, the sister, and her parents are extremely bitter over David's defection.

The play opens shortly before the Civil War, when David is visiting his home with a friend and brother officer, Jack Spencer, who is engaged to Edith. Edith quarrels with Spencer over their differences in principles and returns his engagement ring. David is in love with Ruth Tyler. During the war the Whiting family, deserted by the slaves, have a hard time to make ends meet, and borrow from a professional money-lender, Thomas Spicer, giving mortgages on their property. Spicer is anxious that his son be recognized by the better class of people. He is ambitious for him to marry Edith Whiting. Edith always spurns him, even though word reaches her that Spencer has been killed.

After the war David, now a colonel, returns to his home town with his troops as military commander of the district. He pays off the debts on the plantation and saves his sister from further humiliation at the hands of Spicer. A few days afterward Spicer is found murdered. Walker Whiting is found leaning over the body. A gun belonging to Walker is found by the man's side. It is well known that there was bitter feeling between Walker and Spicer, so he is arrested and accused of the murder. It devolves on David to court-martial and try his own brother. However, Rufus, a slave, confesses he killed Spicer because he once horsewhipped him.

Although David had done all of this and much more for his family, had restored order and saved the residence from great humiliation and outrage, both his family and all his old friends are still cold to him. The sting of victory comes when the woman he had long loved, Ruth Tyler, rejects him and throws herself into the arms of his brother. David has won the fight for his principles, but lost the girl.

SELIG ATHLETIC FEATURE FILM SERIES, NO. 5 (July 24).—Chas. Evans, national amateur golf champion, plays some marvelous shots. Jake Schaffer, Jr., and Harry Cline playing balkline style of billiards. Edward Renz, champion three-mile walker, wins prize at San Francisco.

Knock-about wrestling match between Kalla Pasha and Jack Dribbs. Bowling contest on the lawns of the Crescent Club at Brooklyn, with a close-up view of Wm. H. Herbert, champion bowler, with his trophy.

SELIG ATHLETIC FEATURE FILM SERIES, NO. 6 (July 31).—Ralph de Palma and Dario Resta, world champion auto speed demons, show racing on various speedways. Gus Schoenlein and Johnny Rogers engage in a wrestling match to a finish. Theodore Combis, awarded the prize for being the world's most perfect man physically. Frank Thoma and H. S. Merino present the finer points of the bowling game.

SELIG ATHLETIC FEATURE FILMS SERIES NO. 7 (Aug. 7).—Collier and De Walde engage in roller skating contest. Students of Columbia University engage in a strenuous tug of war. Greenleaf and Weinrich engage in an expert billiard match. Field Day at White Sox Park, Chicago. Sack race, relay race and the hop, skip and jump. Ed. Lewis, who wrestled Joe Fletcher five hours to a draw, has a handicap wrestling contest against Cutler and Getstout, and wins within an hour.

INTERNATIONAL FILM SERVICE.

HEARST-INTERNATIONAL NEWS PICTORIAL NO. 59 (July 25).

Chicago, Ills.—After a lapse of eight years, horse racing is revived here, and thousands see the American Derby.

Galveston, Tex.—Largest indoor swimming tank is opened here and bathers sport in the salt water drawn from the Gulf.

London, England.—Field Marshal Lord French reviews the volunteer army, composed of men too old for field service, but accepted by the government for military duty at home.

Ocean Park, Cal.—Surf riding on inflated fish is one of the most popular summer sports at this resort.

Fashion Section.—The latest fashions of the season are pictured in beautiful settings. Exclusive importations of Lucile, Lady Duff Gordon.

Brownsville, Tex.—Major-General John R. O'Ryan, and the members of his staff of New York National Guard officers, are entertained by regular army officers. Illinois cavalrymen drill green horses for army duty.

San Diego, Cal.—A giant log raft, 900 feet long, is towed 1,500 miles down the Pacific coast.

New York.—Hundreds of boy scouts participate in prize-drills at Coney Island.

New York.—The excursion steamer Keyport, carrying 500 passengers, is rammed and sunk at her pier. All on board are saved.

Cincinnati, Ohio.—Christy Mathewson, for 16 years the most dependable pitcher on the staff of the New York Giants, becomes manager of the Cincinnati Reds.

The appropriation of millions of dollars by Congress will put the United States Navy on a par with the best sea-fighting force in the world. Pictures of the various branches of the navy that are to be strengthened.

METRO PICTURES CORP.

THE DEVIL AT HIS ELBOW (Popular Plays and Players—Five Parts—July 31).—The cast: John Ashton (Clifford Bruce); Meg (Dorothy Green); Robert Gray (J. K. Roberts); Andrew Sealey (Frank McDonald); Grace Sealey (Mary Sandway); Wilfred Carleton (Adolph Menjou); Franklin Darrow (Edward Martindel). Scenario written by Wallace O. Clifton. Produced by Burton L. King.

John Ashton, a young mechanical engineer, is completing the plans of a new submarine. The government is interested in his work, and he has promised to have it done by the tenth of the month, which gives him only six days in which to complete it. More and more he has been resorting to whiskey to keep his brain active. His friend, Franklin Darrow, and his assistant, Robert Gray, remonstrate with him, but to no avail. His fiancee, Grace Sealey, telephones him and urges him to attend a dinner party on the ninth. He accepts, though against his will. He falls asleep and dreams that he prepares to attend the dinner; he is still intoxicated when he arrives. Grace's father at once breaks off the engagement, and he leaves the house in disgrace. He goes home and finishes his plans on the morning of the tenth, and then, still wearing his evening clothes, wanders out into unknown streets. He goes into a saloon on the waterfront, and drinks until he is insensible. There he is noticed by the captain and mate of a freighter, and shanghaied on board the vessel. When he comes to his senses he is far out at sea, and is told that the cruise will occupy six months, but that he may have all he wants to drink.

At the end of the cruise Ashton and the captain, coming ashore, take a farewell drink together. Meg, a human derelict, attracts the captain's attention, and he attempts to force his attentions upon her. Ashton comes to her assistance, angering the captain, who gets two stevedores to attack him. Meg takes him to her own meagre quarters and takes care of him. Gradually she induces him to stop drinking.

Passing the building where he formerly had his office, he sees Franklin Darrow, a government engineer, and Gray, and hears them speak of Grace's wedding. She is to marry Wilfred Carleton, a broker, thinking Ashton dead. The news sends Ashton back to drinking heavily once more. But Meg learns of his real identity and helps him to win back his self-respect. They are married and Ashton's ambition returns. He resumes his work and seeks out his former friends.

But Meg is unused to the new life. Her husband's work takes him more and more away from her, and she decides to take radical measures. Since he fell in love with her when under the influence of drink, she induces him to drink again, preferring his society in idleness and sordid surroundings to his neglect in luxury. The new plans for the government's submarine are made while he is intoxicated. They are wrong, and the crew of the first boat launched is drowned. Meg confesses what she has done, and takes the blame on herself. He flies at her throat—and waking up, knocks over the things on his desk. His original plans are as yet unfinished. He puts from him "the devil at his elbow"—whiskey—and he and his fiancee have an early marriage, with the promise of a life full of achievement and ambition that is not clouded by an enemy which steals away the brains.

Universal Film Mfg. Co.

IMP.

THE GREAT CORONA RACE (Two Parts—Aug. 13).—The cast: Tom Ross (Richard Stanton); Malcolm Short (Clyde Benson); Margery Trumbull (Marcia Moore). Scenario by Walter Woods. Produced by Richard Stanton.

Ross conducts a little auto repair shop and is building himself a racing car, which is entered in the Corona race. Trumbull reads a description of "Speed King" in the papers, and wagers a large sum with Short that this unknown will "show in the money." Short proposed to Margery and is rejected.

Margery's car refuses to start and Ross is phoned for to come and repair it. He meets Margery and while fixing her car they become friendly, he telling her of his racing ambition and of his despair because he has not money to complete his car. His visit makes quite an impression on Margery. She longs for another chat, so she unscrews an important part of her machine and tosses it away. Ross is again called to repair it. Again their conversation is most entertaining, so much so that Trumbull feels it his duty to cut it short, so he calls Margery to the house, where Short, who has been observing, is consumed with jealousy. Ross is lothe to leave, but as an excuse to return, he "forgets" his tools.

Margery asks her father to lend the young man money to complete his car. Trumbull refuses. Margery tells him that the man has a chance in the race if he can complete his car—that his name is "Speed King." Trumbull is stumped. If he doesn't lend the money he will lose the bet to Short. Short solves the problem by telling Trumbull to lend the money conditionally and to have Ross sign a paper agreeing that if he cannot repay the amount after the race he will agree never to speak to Margery again.

Trumbull takes the plan, as he has seen Ross return for his tools, and the very evident interest of his daughter for the young man. He broaches the subject to Ross—appeals to his "sporting" side, and Ross agrees. He accepts the loan and signs the paper. On the day of the race Short bribes the mechanician to cripple Ross's car at about the middle of the race. Margery overhears the plot and informs Ross. The latter changes mechanicians. Ross wins the race and incidentally the love of Margery.

THE FINISHING TOUCH (Aug. 6).—The cast: Sam Newlands (Rex de Rosselli); Irene (Majorie Ellison); Danny (Buddy McQuoid). Written by Harvey Gates. Produced by George Cochrane.

Sam Newlands, leader of a gang, is a man who needs no one to settle his disputes. His wife, Irene, is timid. Saturday is generally marked by the return of the father from his carousing friends, broke and drunk. At last the heart of Irene rebels when her husband roughly shoves her aside and starts out for one of his weekly celebrations. As she thinks over the indignities she suffers her eye lights on a rifle and she gets an idea.

Sam returns home that night and meets the surprise of his life, for the meek Irene is transformed and when he roughly orders her to do something she covers him with the rifle and orders him to throw up his hands. Irene then lowers the gun and binds him securely to a piece of furniture. She has hidden a whip

and now, bringing it forth, she uses it on her drunken husband. When she is exhausted Irene unties Sam and leaves him to wash his cuts and bruises. He determines to seek out his wife and punish her for the punishment she has dealt him.

He slips into the next room and finds Irene cuddling her child and singing it to sleep. Sam realizes how meanly he has acted and he good-naturedly says he guesses he deserved his whipping. The next day is quite different from the usual run, for Sam, instead of hurrying with his friends to the saloon pauses in indecision. While they are pleading Sam hears his wife say "Samuel," and with a muttered excuse Sam hurries home to the wife and child.

REX.

BY CONSCIENCE'S EYE (Aug. 11).—The cast: John Spencer (Rex De Rosselli); Maud, his wife (Majorie Ellison); "Cooter" (Virginia Carlin); Jimmie Franklyn (Maxfield Stanley). Scenario by Fred Myton. Produced by George Cochrane.

John is busy all day and tired at night. Maud seeks diversions with Jimmie, a "man about town." "Cooter" is deserted. "Cooter" has a doll which she calls "Conscience" because the eyes will keep away harm. She has one eye and her father the other. But father drops his on the sofa by accident.

Maud at last decides to run off with Jimmie. She leaves a note for her husband, but when she gets to the station she finds the eye of "Conscience" in her veil. This brings her to her senses and she goes back. At home she finds that "Cooter" has put the letter in the box outside the door, so that her husband has not received it. She destroys the letter and the family are happily reunited.

LAEMMLE.

A KNIGHT OF THE NIGHT (Aug. 9).—The cast: Jim Corey (Hobart Henley); Dr. Randall (Sydney Bracey); Myra, his wife (Sydell Dowling); Norton Craig (Anthony Merlo). Written and produced by Robert F. Hill.

Dr. Randall and his wife, Myra, leave for a reception with Norton Craig, a friend. At the party the doctor is called away on an important case to the hospital. But before he goes he asks Norton to take Myra home.

In the meanwhile Jim Corey, who has been a failure in life, is desperate that night. He decides to steal to keep alive and happens to select the Randall home for the job. He enters the house and makes his way about the upper stories looking for valuables. By accident he gets into the nursery and seeing the Randalls' little child sleeping, says to himself that he would be a dog to take the child's trinkets.

As Jim is about to leave Myra and Norton come home. The thief hastily hides and the sight he sees makes his blood boil within him. Norton tries to force his attentions upon Myra and at last Jim can restrain himself no longer. Just as he is downing Norton the doctor comes in. When Myra tells him how she has been saved by Jim the doctor offers to reward him, but Jim says that he is more than paid by the incentive he received to go straight. The picture ends as Jim Corey is striding out into the night.

THE HIGHWAY OF FATE (Two Parts—Aug. 11).—The cast: Roxanne (Sydell Dowling); Zed (Joseph Smiley); Jack Underwood (Sidney Bracey); the Doctor (Paul Panzer). Written by Harry Ditmar. Directed by Robert F. Hill.

Roxanne is a Gypsy girl who has been wronged by a man of ruthless character. When he tired of her he cast his plaything aside and forgot. The girl did not forget. She cared for her child and brooded over her grievance.

Jack Underwood is in the last stages of consumption and the doctor tells him that he has two months to live. His wife, he sees, is hampered by his presence, so he decides to clear out. He meets Roxanne and they tell each other their stories. The Gypsy girl induces Jack to join the band, telling him that the open air will cure his heartache.

A couple of years later the band of wanderers comes again to the same region. Jack and Roxanne have come to care for each other. But one day Jack reads that his wife has married the doctor. At first he is angry, but finally he realizes that it is the best way out.

In the meanwhile Roxanne's rancor is reawakened by being in the vicinity where she met with her misfortune. At last she can stand it no longer and decides to have vengeance. The man who had deserted her was none other than the doctor. She seeks him out and plunges a dagger in his back. Jack has decided that he wants to see his wife once more. He finds her and they are reconciled as the picture fades out.

BISON.

ALONG THE MALIBU (Two Parts—Aug. 12).—The cast: Jane (Cleo Madison); Her Father (L. M. Wells); Jeff (Charles Gunn); Lem (William V. Mong); the Sheriff (B. T. Henderson); the Halfbreed (Betram Grassby). Scenario by Harvey Gates. Produced by Cleo Madison and William V. Mong.

Jane is a country girl who lives in the mountains with her father, the stage driver. She has two admirers, Jeff, the deputy sheriff, and Lem, a barber by trade, but a gambler and ruffian as well. One day Lem after losing heavily decides that he must take some radical step to recoup his failing fortune. Crazed with drink, he goes to Jane's cabin and tries to force his attentions on her. As they are struggling Jeff comes along and gives Lem a thrashing. Lem leaves, vowing vengeance.

After he has gone Jeff tells Jane of his love and she confesses to be in love with him. Right then and there they become engaged and Jeff promises to return that night to see her. Lem decides to kill two birds with one stone by robbing the stage and making it appear as if Jeff had done the job. That night he and his pal attack Jeff as he is leaving Jane's house and steal his clothing while he is unconscious. They then rob the stage and drop Jeff's hat where they know it will be found.

The next morning the sheriff starts out to look for Jeff, as every one thinks that he is the guilty man. The stage driver finds him as he is groggily walking up the road and, taking him home, tells Jane to keep him there until he can get the sheriff. Jane believes Jeff when he says he is innocent and lets him go. She has a suspicion that Lem is the one who committed the crime, so she goes to his cabin to investigate. Through the window she sees the two men hiding the stolen money.

Jane jumps on her horse and gallops for the sheriff. But when the sheriff and his men arrive they find nothing but death in the little cabin. The thieves have quarreled over the division of the spoils and both of them lie on the floor mortally wounded. Jane then goes to where Jeff is waiting for her and the two are happily united. Jeff's name is cleared of all blame in connection with the crime and he and Jane are married.

THE INTRUDER (Aug. 12).—The cast: George Maitland (Harry Benham); Delta Maitland (Edith Roberts). Written by Catherine Carr. Produced by George Ridgwell.

Delta, the only daughter of George Maitland, a widower, goes off to a boarding school. Her father bids her good-bye at the raidroad station, and, chancing to meet a widow at the station, he takes her home in his automobile. In the course of time they become much attracted to each other, and after a brief wooing decide to get married.

At the end of the session Delta returns from the boarding school, and considers her stepmother in the light of an intruder, stubbornly resisting all attempts on the part of her stepmother to win her affection.

Shortly afterwards Maitland is called to attend a board meeting. After his departure Delta sees her stepmother kissing a photograph, and draws the conclusion that she has a secret lover. Thereupon, she goes to her bedroom and writes a letter to her father, in which she asserts that he has been deceived into marrying a woman who is involved in another love affair.

A man arrives and Delta sees him enter the parlor and fondly kiss her stepmother. No longer able to restrain her anger, the girl denounces her stepmother's scandalous conduct and is about to leave the room in great anger when Mrs. Maitland stops her, and, introducing Barton, says: "This is my son." She clears up the whole difficulty and all ends happily.

GOLD SEAL.

ONDA, OF THE ORIENT (Three Parts—Aug. 8).—The cast: Pedro Bonifacio (E. N. Wallock); Fernando Bonifacio (Duke Worne); Onda (Marie Walcamp); Colonel Renton (L. C. Shumway); Aldo (Eddie Polo). Written by Ben Cohn and Walter Woods. Produced by Henry McRae.

"More radical than this was the Katipunan—to secure independence by open revolt and began by wholesale assassinations of Spanish officials and friars."—August 25th, 1896.

The leaders were Pedro Bonifacio and Emil Aguinaldo. Pedro Bonifacio has lived in San Francisco for years. His wealth comes from an extensive plantation in the Philippines. Fernando, the son, is a dissolute young man. Onda, his supposed sister, tries to reform him. He dislikes interference and hates Onda.

Pedro, dying, confesses to his son how in Manila he was the servant of Gen. Lopez De Ayale; how, when the revolution of 1896 broke out he secretly aided the rebels, admitting them to the house, where De Ayale was assassinated; how he stole papers, heirlooms and other means of falsifying his identity, while the rebels looted and burned the house; how he rescued De Ayale's little daughter from the flames and escaped to America; how he forged a will in which the plantation was left to him and the proceeds from the estate has been paid to him ever since; how the real will was engraved on a dagger—he has the dagger, but the key, the scabbard, is in Manila, having been taken by Aldo, De Ayale's servant. Pedro confesses this as his conscience troubles him and he wishes to make amends before he dies.

The son promises to see that Onda is restored to her rights, but it is far from his intentions to be reduced to poverty while the girl inherits wealth. Onda comes to the bedside of her supposed father to hear him gasp out: "The dagger contains the secret of your parentage; also the will to your inheritance. The scabbard is in Manila—a Moro named Aldo has it—it is the key—your father's name was ——" He falls back dead. Onda takes the dagger and resolves to go to Manila.

Then Fernando, with the aid of some criminal companions, resolves to trap her in Chinatown, secure the dagger and kill her. The plan is frustrated by Colonel Renton. Another attempt is made on Onda's life as she is about to board the steamer. Failing in this attempt, Fernando and his companions take passage in the boat. On the trip Renton and Onda develop a strong attachment for each other.

On the boat is also Aldo, who has come to America on a mission of revenge. He has seen Pedro die—has followed the son and supposed daughter. Many mysterious events occur on ship board—the dagger is stolen from Onda and is later found buried in the breast of Fernando's female companion. Fernando is thrown overboard and is drowned. Aldo is about to kill Onda when he is discovered and arrested by the ship's officers. He then confesses his attempt to revenge his master—discovers that Onda is the daughter of his old master and restores to her the scabbard. The knife is fitted and the cipher will read. Ondo is restored to her rights and marries Renton.

NESTOR.

HE MAID ME (Aug. 7).—The cast: Winner (Eddie Lyons); Loser (Lee Moran); Grace (Priscilla Dean); Helen (Marcia Moore). Written by Ben Cohn. Produced by Lyons & Moran.

Eddie and Lee have a bet up over Arizona going prohibition—the winner to demand any duty to be performed by the loser. Lee loses and Eddie is pondering what he shall have him do. At this moment Grace, Eddie's wife, phones that their maid has left, and that he will have to get another, so he decides that Lee will have to play maid.

Later we see him installed as the new maid, Mary, and poor Lee is almost overwhelmed as he sees the big bunch of dishes and the dirty condition of the kitchen. Lee phones his sweetheart, Helen, that he is called to Mexico for a month. But Grace is very kind to the new maid—too kind, so Eddie soon begins to think and he is willing to call the bet off, but Lee is quite happy and wants to stay, for he knows that he is making Eddie jealous.

Helen comes to call one afternoon and Mary is asked to bring in the tea. Lee did not know that Helen was coming, and so great is his astonishment and embarrassment that he drops the tea things and is soundly berated by Eddie. Lee absolutely refuses to return to the other room. Eddie tries to insist upon his returning, but when Lee tells him that if he does he will tell the whole thing, Eddie is willing to let him go. Later Lee, dressed in Eddie's clothes, rings the doorbell and there is much joy for one little girl—his sweetheart.

SOME MEDICINE MAN (Aug. 11).—The cast: Pat (Pat Rooney); Grouch (Jean Hershoit); Medicine Man (Clyde Bensen); Indian Princess (Peggy Coudray); Her Father (Ed. Sedgwick).

Pat and Grouch arrive on the stage at Medicine Sap, a frontier town. He unfolds an invalid chair to the astonishment of the natives. When the Indian princess passes with her father Pat asks the clerk who she is. The clerk tells him it is Chief "Rain-in-the-Face" and his daughter. Pat is lost in admiration, but has to wheel Grouch to the hotel barroom. In the room Pat thinks of the princess. In the camp the princess thinks of Pat.

In the meantime the Grouch is going crazy. Pat comes in and gives him some medicine, but it only gets Grouch on edge. He is sure he is going to die and sends Pat out to get a doctor. The clerk tells Pat that the only doctor in the country is "Heap Much Dope," the Indian medicine man. Pat beats it to the Indian camp,

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gets the medicine man, sends him to the hotel and remains to flirt with the princess.

In the meantime the medicine man calls on the Grouch, and the latter promptly kicks him out of the room. So the medicine man and the chief declare war. The town people learn that the Indians are coming and wonder what to do. Princess promises to save them and she and Pat set out. Pat gets frightened when he sees the Indians and climbs a telegraph pole. The Indians try to smoke him off, but Pat throws down high tension wire and puts the Indians out of commission. He returns to town with trophies and is showered with praise and presents by the people.

L-KO.

UNHAND ME, VILLAIN (Two Parts—Aug. 9).—The cast: Gertie (Gertrude Selby); Bill, the motorcycle cop (Billie Ritchie); Chief Schmalz (Dan Russell).

Bill managed to work his little graft gag quite profitably until he tackled the wrong party. This party was the friend of the commissioner. Commissioner Logan immediately wrote a stinging letter to Chief Schmalz, who, in turn, issued an order forbidding any of his motorcycle cops accepting a bribe under the penalty of being imprisoned in a brewery with a muzzle on for life. Under this category came Bill, and sorely grieved was he to think he would have to work henceforth should he desire any of the luxuries of life. Suddenly an auto shot by him. Here was his chance for revenge, and, giving vent to his feelings, Bill went pell mell after the fair one in the auto. After a long chase he found himself face to face with a most entrancing beauty. Bill almost succumbed to her wiles, but he remembered his duty, so he proceeded to the station with the charming miss.

At the station Bill was informed that the young lady was a friend of the chief's, but Bill had made a hit with her and had no difficulty making an engagement with her for the following evening. The chief stood in with her father, and it was an agreed thing that Gertie must marry Chief Schmalz. Bill, however, was a resourceful sort of a fellow, so he and Gertie eloped. Bill, in his haste, had confiscated a flivver and the owner immediately reported its loss to the chief, who ordered an immediate search.

These flivvers are liable to turn one queer trick, and this one succeeded in driving Bill to the robbers' lair. They lassoed him and tied him to a railroad track. Gertie succeeded in escaping and managed to get a telephone booth where she sent an "S. O. S." call. Of course, Schmalz was determined to shine and once more win Gertie by exhibiting his bravery, so with lightning speed he was on the scene and rescued poor Bill from a horrible death by only a second's time. When the chief discovered whom he had saved there was blood in his eye, but Bill was too quick for him. He made one dash for one of the police flivvers, and with this good start would have managed to get away if the flivver hadn't started to leak. The chief saw his chance for revenge and set fire to the gasoline line which had leaked. The fire soon gained on Bill and blew up the flivver and Bill to the land of dreams.

VICTOR.

ASCHENBROEDEL (Two Parts—Aug. 10).—The cast: The Policeman (Ben Wilson); Leah (Dorothy Phillips); Reb. Litwak (Jos. W. Gerard); Litwak, the tailor (Fred Herzog); Sarah, his daughter (Sonia Marsell); Cohen, the schatchen (Chas. Ogle); Melikoff (Joseph Granby). Scenario written by Helmer W. Bergman. Produced by Ben Wilson.

Old Reb. Litwak always sits by the kitchen stove, playing doleful tones on an antiquated guitar. Even Leah, who does the housework, asks him to play livelier tunes, but he only smiles. The duty of Leah is to minister to the comforts of Litwak, the tailor, and his daughter, Sarah. Leah is jealous of Sarah's fortune and matrimonial prospects.

A few nights later Leah sits on the front steps talking to the policeman, when the schatchen appears with a handsome young man. They inquire where the residence of Litwak is and Leah directs them. The policeman asks her who they are and Leah replies: "Oh, that is a husband being brought for my cousin Sarah." At this the policeman makes the promise that, some day, he will bring a nice young fellow up to see her.

In the room upstairs a lively bargaining is going on. Litwak promises a dowry of $2,000 to the man that will marry his Sarah. The young Jew, with thoughts of the prettier girl on the porch in his mind, is slow to grasp his golden opportunity. The schatchen finally drives him into line when he reminds him that he cannot pay rent with good looks. The young man never takes Sarah out, as he prefers to remain in the house and gaze upon Leah. One afternoon he calls when Sarah is out and plunges into an animated conversation with Leah, declaring that if she had a dowry he would prefer to marry her instead of Sarah. He is much surprised to hear Leah say that the man she marries would get no dowry, that he would have to take her for herself alone.

The night before the betrothal ceremony the family is seated discussing the coming matrimonial event, when a thunderous rap sounds upon the door. Before a word can be spoken, the policeman steps in and surveys them. He inquires for the little girl and, with a cry, Leah springs toward him and then introduces the family. The policeman goes over to the tailor and announces that he wants to marry Leah, that is, if she'll have him. "But," stammers Litwak, "you are a stranger to me." "Sure, I am," admitted the policeman. "But it's me that's goin' to marry her," and the policeman puts his arms about Leah and begins to coax her. But she tells him that she has no dowry. "T'ell with dowry! I don't want money. All I want is you!" Old Reb then says that he will give all his money to the young couple, and so when the picture ends Leah has a fortune and a husband.

WHAT DARWIN MISSED (Aug. 13).—The cast: Prof. Alonzo Bozzle (Victor Potel); a Wise Oran-Outang (Joe Martin). Scenario by Frank Wiltermood. Produced by Beverly Griffith.

Prof. Alonzo Bozzle, an eccentric zoologist, has taken up the study of evolution as promulgated by Darwin and is pondering especially on the idea that there is a "missing link." One night he dreams that he is an explorer, and that he has just landed upon a foreign shore; he secures the aid of a mahout and an elephant to move his tent and belongings to the jungle, where he will take up the study of trying to find the "missing link." He builds his tent and establishes himself as comfortably as can be, and then with his trusty rifle starts out to explore the jungle.

Then it is that he encounters the wise orang-outang, Joe Martin; the two are attracted mutually and the professor takes Joe to his tent and there commences his education along the lines of table etiquette. That night while the two are in bed a couple of lions come prowling about the tent. This startles the two and Bozzle takes his gun and with the help of Joe fires upon the lions. At this juncture Bozzle awakens to find the papers on his desk burning and in extinguishing the flames his own clothing starts burning, so that he is compelled to rush from the house and immerse his body in a barrel of water.

BIG U.

THE SILENT MAN (Aug. 10).—The cast: The Silent Man (King Baggot); the Dance Hall Girl (Irene Hunt); The Doctor (Frank Smith). Written by Frank Smith. Directed by King Baggot.

The man is a mystery in the little town. He lives alone in his cabin and will not meet the advances of his neighbors. One night he talks and tells the story of his life. He had been a prosperous lawyer in an eastern town and was engaged to be married to the sweetest of girls. The night before the wedding day she died and in his anguish he called in the devil. The devil said that he would bring back the departed life, but that if the man laughed he would lose his love again. And in the man's joy at his sweetheart's recovery he forgot and laughed and straight the girl died.

"Here is Satan now," said the man, as he fell over dead.

JOKER.

SHE WROTE A PLAY AND PLAYED IT (Aug. 12).—The cast: Miss Scribbles (Gale Henry); Bill, her lover (William Franey); Romeo Ham, actor (Milburn Morante); Hero (Charles Conklin); Heroine (Lillian Peacock). Scenario written by Ben Cohn. Produced by Allen Curtis.

Bill Bones, the village undertaker, sheriff, judge and a holder of a few minor offices, is the sworn, avowed lover of Exeter, who has the writing fever. His suit has met with little success, owing to her interest in her new profession and Bill is stumpped.

Romeo Ham, from the legit's stage—and a long ways from it at that—has had a streak of hard luck and arrives in the village. His capital amounts to the sum of one "jitney" and he calls on the village merchant to buy some refreshment.

Romeo learns that Exeter is writing a play and at once his professional instincts are aroused. He introduces himself and he and Exeter at once find a common interest. Romeo suggests that she produce the play and act the leading part in it. He agrees to look after the production. This just suits Exeter and plans are put under way for the effort. Ham has learned that Exeter has a large bank account and his zeal is influenced mostly by the sight of her ample bank book.

The rehearsal proves quite a task and time after time Romeo is on the verge of quitting, but each time the vision of the bank roll comes to bolster up his courage. At last the play is produced and proves a "frost." The audience start out in disgust and then Exeter discovers that her manager has eloped with the cash, so she marries Bill and leaves the stage.

POWERS.

THE HENANPUP (Aug. 8).—It was a strange coincidence that Frank's dog and Mabel's rooster should have died at the same time. But it happened that way, and so the two were given a common funeral and buried in the same coffin.

A few months later Prof. I. M. Wise notices in the paper that there was a new bone exposition at the museum, and, being much in love with the widow, the mother of the two children, he decided to take her to the exhibit. Seeing the bones at the exhibit suggests to the children that their pets must be bones by this time, so they tell the professor that they know where some old bones are. The professor is delighted with the bones, as he thinks that he has discovered the remains of an animal that was the cross between a hen and a dog.

From the bones he draws a picture of the way the creature must have looked and calls it the "Henanpup." He publishes his discovery in the paper and thinks that he will be famous. At last he finds that the bones are nothing more than the remains of an ordinary dog and chicken and is chagrined. The children sell the bones for two cents and with the proceeds invest in a stock of candy.

BEN, THE SAILOR (Aug. 10).—Written by Olga Printzlau. Produced by R. F. Taylor and W. W. Wheatley.

Old Captain Jonah's stories of the sea make such an impression on Little Ben that he wants to be a sailor. He dreams that Captain Jonah is in command of a battleship, and that the captain accepts him as one of the crew. Ben is taken aboard and fitted out with a uniform. The ship puts out to sea.

The rocking motion of the ship makes it hard for Ben to walk on the deck and he even becomes seasick, but he is compelled to scrub the deck with the other sailors. He falls over with his bucket of water. The water runs down through an open skylight on the deck and falls on the captain, who is reading in his cabin below. The captain rushes up on deck to find the careless sailor who has splashed him and slips on the wet deck, falling at Ben's feet. Ben apologizes and is excused.

The captain shows him an "enemy" ship through his telescope about to launch a "bomb" at their vessel. Ben climbs down over the side of the ship and, hanging by a rope, awaits the approach of the missile. And when the bomb is about to blow up Ben's ship he hits it with a capstan bar used as a billiard cue and it returns to the "enemy" ship, which is destroyed by its own explosive. He goes to bed, but again falls out of his hammock and finds himself—on the floor of his own room, having tumbled out of bed in his troubled dream.

SALMON FROM THE EGG TO THE TABLE (On Same Reel As Foregoing).—Salmon are shown just a few hours old, with their translucent bodies and globular heads. They grow after grubbing for several years in mountain brooks, make their way to the sea. After a few more years they return to spawn and are killed as they jump up the waterfalls, and then friend Salmon finds his grave in the "tummie" of some hungry human.

UNIVERSAL SPECIAL FEATURE.

THE ADVENTURES OF PEG O' THE RING, No. 13 ("The Clown's Act"—Two Parts—July 24).—Episode number twelve left Peg and Dr. Lund on the projection on the cliff, with Marcus and his assistant hacking at the rope, by means of which they were about to climb up. As this episode begins they are finally helped up by the circus people, who arrive in time to drive the villains away. Peg is still in her clown's make-up, so they return to the tent in order that she can dress.

At the tent, Peg sees Marcus and his accomplice hide in a case, so she and the doctor and Flip arrange a false plan to put them on the wrong track. Marcus then goes to report what he has heard to Mrs. Lund. The doctor comes home before they have left, so they hide in the next room. When he goes into his room they attack him, and after a violent struggle succeed in overpowering him. They then lock him in the cellar. But the maid has seen what has happened. She aids him to escape by dropping him the key through an old stovepipe.

In the meanwhile, Peg is at the circus. The clowns have just finished an act where they make some one disappear in a box when Marcus and his gang arrive, disguised as clowns. They take Peg and rush her into a box in the ring of the circus, while the audience laughs, thinking that this is another of the clown's stunts. The circus people realize too late that Peg has been abducted. They run frantically

after the car in which Peg is being carried away, but do not succeed in rescuing her.

Peg is taken to a shack nearby, where she makes a terrific struggle to free herself from the clutches of the villains. But they are too many for a single girl to fight. At last she is overcome and thrown into a room. A man is placed at each door and window to see that she does not escape, with instructions to shoot if she tries to get away.

Then Dr. Lund arrives upon the scene. He quickly overpowers the guards and changes clothes with one of them to escape recognition. But luck is against him, for the unconscious guards are discovered and he is attacked by the whole mob. He manages to get into the room where Peg is, but just as they are about to escape through the window a shot rings out and the doctor falls limp on the bed.

RED FEATHER.

THE MARK OF CAIN (Five Parts—August 7). The cast: Dick Temple (Lon Chaney); Doris (Dorothy Phillips); John Graham (Frank Whitson); Jake (Gilmore Hammond); Mr. Wilson (T. D. Crittenden); Mrs. Wilson (Gretchen Lederer); Dick's mother (Lydia Y. Titus); Dicks' father (Mark Fenton); Baby Wilson (Georgia French). Written by Stuart Paton. Produced by Joseph De Grasse.

Dick Temple is living a happy life with his parents. His father for many years has been a crook. One night the police come for him. Dick, in order to save his mother the pain of knowing that her husband is dishonest, takes the blame on himself and is sent to prison. Before he goes his father promises to live honestly, but two years later dies without confessing his true character. Some years later Dick is released from prison on good behavior. In vain he searches for some trace of his family. Employers are wary of hiring a jail bird.

Doris lives with her Uncle Jake, who makes her steal for a living and beats her when the returns are not large enough. At last Doris can stand it no longer and decides to run away. But the dreary streets are the only paths open to her and in despair she, too, resorts to the river. She is prevented from committing suicide by Dick, who has come there for the same purpose. Their common plight forms a tie for a strong friendship and they decide to help each other. However, the task is too much and they are at last destitute. Each fights his own battle. Doris is tempted to steal again, and Dick is sorely tempted to leave the straight path he has cut out for himself so as not to starve. One day Doris rescues a child from a burning house, and as a reward is given a position as nurse.

Dick meanwhile determines that he will steal rather than see Doris starve. But being a novice he is easily detected by the man whose pocket he tries to pick. Dick pleads with him and the man finally consents to give him a position in his office. Later a detective calls and tells the man, Graham, that Dick is an ex-convict. Graham is glad to hear this, as he is himself a crook, and this gives him a hold over Dick. When he finds out that Doris is in the Wilson home he plans to rob the house with her help. They send Dick to get in the house and then let the gang in.

Dick arrives to find Doris alone with the housekeeper. Doris is very excited, being on the point of letting Jake and his pal in to rob the house. She confesses her past life and he takes the hysterical girl to the housekeeper. Imagine his surprise and joy when he finds that the housekeeper is his mother. Dick then gets the idea of getting both crowds of crooks in the house and setting them on each other. As a result Jake is killed and Graham mortally wounded. But before dying he confesses and exonerates Dick from any blame in the crime. Doris and Dick marry and lead upright lives. Later they are happy in the possession of a beautiful baby and a little home.

UNIVERSAL.

ANIMATED WEEKLY, NO. 31 (Aug. 2).

Parade for Preparedness.—Women join men in march to endorse military training.—San Francisco, Cal.

Cup Defender's Fate.—Defiance, built in 1914, to race for America's cup, turned into freight boat.—Norfolk, Va.

Made in America.—Russian officials testing new type of gasolene engine for use behind trenches.—Philadelphia, Pa.

Spanish Envoy at Launching.—First undersea fighter built in U. S. is christened by Ambassador Riano's wife.—Quincy, Mass.

Enjoying Life in Jail.—New York City's prisoners celebrate first anniversary of J. J. Murtha as warden.—Blackwell's Island, N. Y. Subtitles: Commisioner Lewis addresses the "boys." Parole Commissioner Kate Davis speaks. Race in bags. Three legs, slow speed. Murtha Stars vs. Battleship Oklahoma's nine.

Sword Fish, Newest Terror.—Four hundred pound sea terror caught off Jersey coast where sharks ate five bathers.—New York City.

Three Thousand Boys Ready for War.—Field Marshal French inspects Diocesan Church Cadets.—London, England.

Sea Trip for War's Derelicts.—Wounded British soldiers on way to hospital at Jamaica.—Norfolk, Va.

Building a Soldiers' City.—How citizen soldiers on border make home for themselves.—El Paso, Texas. Subtitles: Bathing under difficulties. Rough country for "hike." Machine gun practice.

Alaska Patriotic Too.—Dwellers in Uncle Sam's "Farthest North" parade for preparedness on July 4th.—Juneau, Alaska.

Wilson's Advisors Use Rifles.—Official Washington learns to shoot at Marines' Rifle Range.—Winthrop, Md. Subtitle: (Left to right) Assistant Navy Secretary Roosevelt, Interior Secretary Lane, War Secretary Baker, Agriculture Secretary Vrooman.

All Hands Saved.—Three hundred women and children escape as collision sinks excursion steamer.—New York Harbor. Subtitles: Diver puts hoisting hawsers under boat. Raising the Keyport.

Greeting Their Baseball Hero.—After 16 years of star pitching for Giants, "Matty" makes debut as Cincinnati manager.—Polo Grounds, N. Y. City. Subtitles: Flowers for Mathewson. Sorry to leave. Herzog, traded for "Matty." Slim Sallee, new pitcher. Hal Chase, still peerless at first.

Cartoons by Hy Mayer.

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KALEM.

HAM'S WHIRLWIND FINISH—(July 25). The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Bambino (Ethel Teare); Tony (A. Edmondson).

Ham and Bud succeed in landing jobs as cooks to a gang of husky ditch-diggers. They are vigorous enough in handling the spaghetti and the vino, but finally the pace gets too swift for them and there is a pitched battle in which Ham and Bud defeat the crew—mainly because of the supply of ammunition provided by the kitchen. But later the pair's fondness for flirting brings about their downfall, when they arouse the jealousy of Tony, the camp foreman. A succession of laughs leads rapidly to Ham's whirlwind finish.

A MIX-UP IN ART—(July 26). The cast: Dolly (Ethel Teare); her aunt (Myrta Sterling); Tom (Victor Rothman); his uncle (Gus. Leonard); Tom's friend (Freddie Fraelick). Producer, Harry Millarde.

Tom and Ethel, back from their honeymoon, are offered a wonderful opportunity to get rich by Tom's friend, but they need five hundred dollars. Ethel's aunt is a painter, while Tom's uncle is a musician. The young folks secure the desired money by promising each relative that it is intended for the study of their favored art.

Later both uncle and aunt decide on the same day to visit their proteges and learn how the study is progressing. Tom assists Ethel in kidnapping a painter who is at work in the yard nearby, and while they lock the protesting artist in a cupboard Ethel prepares to receive aunty. When Tom's uncle arrives the problem is more difficult, but a solution is found by bringing a passing organ-grinder into the house and stationing him behind the curtains.

Ethel and Tom are getting along famously with their reception, but, of course, Tom's signals to the maestro at the organ get mixed up and Ethel's artist friend escapes from captivity. There are some hot words, but all is smoothed over when Tom's friend arrives with the news that the investment has tripled their money.

THE GIRL AND THE TENOR—(July 28). The cast: Nell Gotrox (Ivy Close); Signor Bologna (Henry Murdock); Gotrox (William McKay); Jack Hustler (Arthur Albertson); Signorina Bologna (Mary Taylor-Ross); the hotel clerk (C. D. Perucki). Written by Frank Howard Clark. Produced by Robert Ellis.

Gotrox, the theatrical magnate, is anxious to sign Signor Bologna, the celebrated tenor, who has just arrived, but he fears that the Signor will ask five thousand dollars a night. Nell, his daughter, offers to get Bologna's signature to a two thousand dollar contract—on the promise of a thousand dollar present for herself. She sets out on the task, but meets with violent opposition from the tenor's jealous wife and from Jack Hustler a rival manager. One ludicrous experience follows another, but finally Nell seems defeated when Hustler kidnaps the tenor in his automobile. Just as Bologna is about to sign the contract Hustler's auto goes over an embankment and when the dust clears Bologna and Hustler are pinned underneath the wreckage. Nell, following in her own car, offers her aid in extricating them as soon as Bologna places his signature on the contract—which is speedily done.

A PLUNGE FROM THE SKY—(No. 90 of "The Hazards of Helen"—July 29).—The cast: The Lone Point operator (Helen Gibson); Dick Benton (P. S. Pembroke); the foreign agents (G. A. Williams, George Routh and George Robinson). Written by E. W. Matlack. Produced by James Davis.

Agents of a foreign power are seeking to get possession of the plans of a new aeroplane motor invented by Dick Benton. Under cover of darkness they succeed in their scheme and are escaping in their automobile when it plunges over an embankment near Lone Point. The conspirators jump to safety just in the nick of time, and seeing an aeroplane from Dick's plant pursuing them they cut loose an engine in the yard and race away. When the aero arrives Helen boards it and the pursuit is taken up.

The aviator arrives over the Melinus drawbridge before the engine, and Helen, having formed a daring plan, dives from the air to the waters of the river. She raises the drawbridge, thus forcing the conspirators to stop, and at the same time preventing a certain collision with the Limited approaching on the same track. The agents reverse the engine and speed back down the track, but Helen quickly lowers the bridge, and uncoupling the engine of the Limited gives pursuit and overtakes them.

PEACHES AND PONIES—(August 4). The cast: Bess (Ivy Close); Ray (Arthur Albertson); Gluefoot Gasper (Henry Murdock); Henry Sutton (William McKey); Dolly Cole (Frances Nemoyer). Producer, Robert Ellis.

For a recent bridegroom Ray gives altogether too much money to the race track, to the neglect of Bess. To make matters worse, Bess has to discover his notebook with mysterious references to Fanny S., Grass Widow, Some Chicken, and other supposed charmers, who are in reality race track favorites. Bess engages the services of Gluefoot Gasper, who as a Sherlock is a scream. But Gasper gets on the job and trails Ray to a fashionable cabaret, where he dines with Dolly. Gluefoot hustles Bess around to see the evidence and there is a whirl of excitement that brings trouble and laughs in quick succession until explanations bring out the fact that Dolly is an out-of-town buyer whom Ray had been delegated to entertain, and also the harmlessness of the notebook entries.

A MYSTERY OF THE RAILS—(No. 91 of "The Hazards of Helen"—August 5). The cast: The Lone Point Operator (Helen Gibson); Tom Ransom (P. S. Pembroke); Jud Hendricks (George Routh); the sheriff (G. A. Williams); Gypsy Joe (O. Philippi). Written by Herman E. Blackman. Directed by James Davis.

Jud Hendricks, foreman of the construction camp, is being blackmailed by Gypsy Joe, who knows of a dark page in the Hendricks' past. Hendricks and Tom Rasom are rivals for the favor of Helen, with Tom in the lead. The latter, an engineer, is about to take his train out when he finds Gypsy Joe hiding in a box car. He throws him off and there is a brief scuffle. Later Gypsy Joe comes upon Tom from behind with a knife and a fight follows, which leaves Joe senseless on the platform, while Tom strides to the station. Hendricks, who has witnessed the fight, sees his opportunity to settle two grudges, pounces on Gypsy Joe and a minute later informs Tom that "the man he was fighting is dead."

Searching around the body, Helen finds the broken half of a pencil and holds on to it as a possible clue. Tom is arrested, while Hendricks, while proclaiming sympathy, stirs up the gypsy workers at the construction camp and a lynching is planned. Hendricks, pretending sympathy, hurries to Helen's station to send a telegram for help, which he knows will be too late. He starts to write the message, taking the broken half of a pencil from his pocket. Helen snatches it from him, and finds that it matches the one in her possession. Seeing that exposure is certain, Hendricks rushes from the station and boarding an electric hand car is seen speeding away.

Helen attempts pursuit on horseback, but is being rapidly left behind, when an approaching train offers a solution. Climbing a telegraph pole she swings out on a wire and drops to the train. As it comes alongside Hendricks she throws a lasso that drops over him just as he is about to leap to the ground, and he is pulled from his seat to the speeding train. The train is then quickly brought to a stop and speeds quickly back to the scene of the attempted lynching. Here a spirited battle has been going on, and the arrival of help is barely in time to save Tom.

LUBIN.

THEIR MOTHER (Two Parts—Aug. 8).—The cast: Jim Maxwell (Jay Morley); Ned Maxwell (Bob Gray); Mrs. Maxwell (Adelaide Bronti); Jerry Bennett (George Routh); Florence Bonnett (Eleanor Blevins); Kahn (George Berrell); Pete (L. Hahn); Chief of Police (Melvin Mayo). Written by Tom Gibson. Directed by Leon D. Kent.

Ned Maxwell finishes his college course and

to do [illegible] of supporting his mother. His older brother, Jim, is a plain [illegible] difficulty in finding a job but finally does so as a jewelry salesman. [illegible] for a gang of crooks. [illegible] brother of Jim's sweetheart, is one of the gang, and believing that Jim is on him, reports to the gang who formulate a plan to get Jim discharged from the police force. He does not want to be a drag on Ned and leaves home. This throws the full load of supporting the family on Ned and he bravely assumes it. He discovers the true nature of his job, but fearing his inability to secure another position and care for his mother, keeps on with the gang.

Jim finds a clue which leads him to Jerry whom he accuses of being one of the gang. Florence stoutly defends her brother and breaks her engagement with Jim. He is unable to accomplish anything without authority and appeals to the Chief of Police. He is told that if he runs down the gang he will be re-instated. The present leader of the gang is deposed and Ned elected to succeed him. The deposed leader, Kahn, hoping to be revenged, tells the police and they prepare to raid the place. Jim locates the headquarters of the gang and discovers that his brother, Ned, is their leader. He thinks his duty is to turn Ned over to the police but is convinced Ned's motives were right, and they determine to leave and start all over again. The police raid the place before they can get away, and Jim, realizing that if Ned is taken as a crook, it will break his mother's heart, takes Ned's place and is arrested. Jim serves his time in prison in contentment, for Ned has reformed and Florence comes back to him.

BIOGRAPH.

THE TELEPHONE GIRL AND THE LADY (Reissue No. 70—Aug. 7).—The cast: The telephone operator (Mae Marsh); The lady (Claire McDowell); The policeman (Alfred Paget); The thief (Harry Carey); The girl's father (Charles H. Mailes).

Over the wire two friends were made and a catastrophe averted. Then in gratitude for her deliverance the lady enabled two young hearts to realize their desire. Watchful eyes had reckoned without the telephone girl and her many branching wires, while her father had reckoned without the sergeant on the beat and the lady. The father coveted the grocery-man and his store for the girl, but the lady found a way to satisfy all.

THE FATAL WEDDING (Reissue No. 71—3 Parts—Aug. 9).—The cast: Cora Williams (Irene Howley); Mabel Wilson (Millicent Evans); Howard Wilson (Walter Miller); Robert Curtis (Charles H. Mailes); Bridget (Mrs. A. C. Marston); Toto (J. Jiquel Lanoe).

Cora Williams, an adventuress, is in love with her wealthy cousin, Howard Wilson. Howard is in love with Mabel Wilson, and after a short courtship they are married. Cora accepts the attentions of Robert Curtis, a man about town. Several years elapse. Mabel is devoted to her husband and their two children, Jessie and Frank. Mabel has two faithful servants in Bridget, the cook, and Toto, the butler. Cora and Curtis are invited to attend the christening of Frank. Cora greets Mabel effusively, hating her all the while. She is still madly in love with Howard and plans to separate him from Mabel. Cora suggests her plan to Curtis and he agrees to bring about a divorce for a consideration of $20,000. Cora hands him a note in which she states that she will agree to pay him $20,000 on the day she becomes Howard's wife. Curtis starts to form his plans to make trouble.

Howard receives a message calling him to the club which in reality is a subterfuge to get him out of the house. Curtis leads Mabel to believe that Howard loves his cousin, Cora, and further states that he can prove to Mabel that her husband is unfaithful. He tells her to drop her fan as they are leaving if she wishes his help. Cora tells Howard that his wife is in love with some other man and intends meeting her lover that night. After the guests depart Howard tells Mabel he must go to the club. Mabel tries to persuade him not to go and begs him to return early. Mabel gives Curtis the signal and under pretense of having forgotten something he returns to the house. He forces his way into Mabel's room and locks the door. Cora meets Howard as he is leaving his house, tells him the letter was sent [illegible] to get him out of the way and that Mabel gave her lover a signal and that they probably are together now. Howard returns home, going immediately to his wife's room and is astounded to find the door locked. He climbs through the conservatory window and enters Mabel's room. The evidence is all against Mabel and Howard denounces her.

Howard brings an action against his wife, and is granted a divorce and the custody of the two children. Howard arranges for his cousin, Cora, to manage his house for him. Mabel returns to the house to say good-by to her children. Mabel pleads with Howard to let her have her children. Howard makes it clear to Mabel that he will provide her with plenty of money, but he refuses absolutely to allow her to have the children, and leaves the house. Mabel is desperate and explains to Bridget, who is packing to leave, that she is to be separated from her babies. Bridget suggests taking them without Howard's consent. Mabel, with the aid of Bridget and Toto, succeeds in abducting Frank and Jessie. Howard returns and discovers the children missing. He is utterly distracted and Cora immediately begins a search, realizing that unless she finds the children she can never induce Howard to marry her.

Eight years have elapsed since Mabel left her home with her two children. Bridget, now Mrs. Toto, is Mabel's best friend. Mabel makes her living by sewing and her daughter, Jessie, contributes to their support by selling papers. Cora pleads with Howard to marry her. He finally tells her that he will make her his wife after he recovers his children. Cora feels that her chances are slim. She meets Curtis at a secret meeting place and tells him Howard's ultimation. Later on Cora and Curtis see Toto on the street and believe at last they have a clue. Toto, having recognized them, rushes home to warn Mabel. Cora and Curtis discover Mabel and the children and notify Howard.

Jessie and Frank, who is very ill, are taken away from Mabel and Bridget is re-engaged to care for them. Cora is triumphant and Howard promises to marry her the next day. Curtis, slightly under the influence of liquor, calls, and Cora is furious at him. Toto, who accompanied the children home, hides behind portieres when Curtis enters the room. Cora asks for the written agreement and Curtis tells her that it is in his laboratory across the river. Cora refuses to give him any money till she is safely married.

Toto follows Curtis from the club, discovers where the paper is kept and takes an impression of the keyhole. Toto and Mabel go to Curtis' room and find the agreement. Howard and Cora are ready for the wedding. Toto and Mabel arrive just in time to denounce Cora and Curtis. Curtis attempts to shoot Toto and hits Cora. Before Cora dies she confesses the plot. Mabel gives Howard the agreement which Cora made with Curtis. Howard begs Mabel's forgiveness and they are reunited.

KNICKERBOCKER STAR FEATURE.

THE BETTER WOMAN (Three Parts—Aug. 11).—The cast: Gilbert Merrill (Reaves Eason); Mrs. Merrill (Lucy Blake); Mark Grant (Frank Erlanger); Nell (Jimsy Maye); Harper (Chas. Dudley); Marie (Myrtle Reeves); Makato (Makato Inokuchi); Bart (Edward Jobson).

Gilbert Merrill in the employ of Mark Grant, a wealthy broker and bachelor, is forced to work late in an effort to satisfy his wife's social ambitions. Mrs. Merrill takes advantage of his absence from home by receiving Grant's attention whom she believes will compromise her husband and arrange a future marriage. Merrill collapses from overwork in his office during which time Harper, a crook, enters and steal $5,000, which Grant promised to keep until morning for Wallace a friend of his. Merrill, after recovering from the attack, leaves the office unaware of the loss and, arriving home unexpectedly, breaks up a meeting between Grant and his wife. Merrill enters into a quarrel with his wife over a necklace which Grant has given her, when she refuses to tell where it came from. The following day the theft is discovered and Merrill is asked to resign. Mrs. Merrill believing it to be a frame up by Grant offering an opportunity for divorce refuses to have anything more to do with her husband, who later learns the truth of affairs from Marie, the maid.

Merrill, taking a gun, returns to the office in the search of Grant whom he finds has left. He leaves and enters a saloon, becomes intoxicated and falls into the hands of strangers, who place him in a car, and who rob him and leave him near a freight yard. Harper getting into trouble and fearing detection takes Nell, his girl, starts West where he opens a saloon and gambling den. Sometime later Merrill reaching the West enters Harper's saloon, where, defending Nell from Harper's attacks, he is knocked out by Harper and thrown from the saloon. Nell follows and administers to Merrill. Harper finds her and a second fight follows in which Nell, drawing a gun from the belt of Bart, a mine owner, fires on Harper, wounding him.

Bart owner of the "Breezy K" Mine who has seen the affair, offers Merrill and Nell employment at his mine. Both accept. Later Merrill and Bart accidentally discover a rich location and become partners. Harper is traced to the West. He is arrested and brought East where, in a confession, he clears Merrill of the Grant robbery. Bart and Merrill receive a large offer for their mine which they accept at about the same time Merrill receives word of

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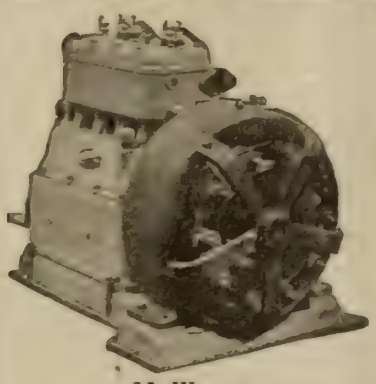

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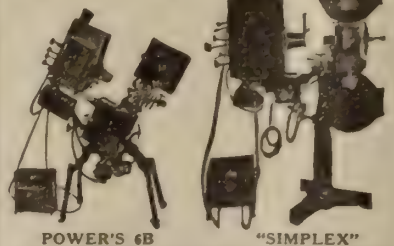

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his wife's death in an automobile accident, and a request for him to return East at once and take charge of the property. Nell then learns that she is soon to be Mrs. Merrill.

VIM FEATURE COMEDY.

THAT TIRED BUSINESS MAN (Aug. 9).—The cast: Hubby (Harry C. Myers); Wifey (Rosemary Theby).

Hubby after the day's work is done usually stops for a little lunch and a few cocktails while wifey waits at home for him with a hot supper. Hubby usually reaches home in an ugly mood finding nothing to his liking for supper and usually leaving the table without eating. Wifey finally insists on knowing what is wrong when Hubby tells her if she had to work for one day as hard as he has to she would be tired too. Wifey thinks for a moment and tells Hubby that she will take his place at the office for one day and he must take her place at home. Hubby thinking he has a snap consents.

The next morning wifey gives hubby a taste of what she receives each morning eating in silence and then asking what time it is to find she must rush off to the office. Hubby asks if she hasn't forgotten something. She remembers and gives him a long list of things to be done for the day. That does not satisfy him as he wants to be kissed. She hastily kisses him and leaves. Hubby goes over the list then decides that his wife has been too easy with the maid. He goes into the kitchen and there discovers a speck on a dish. The maid is very angry, looks at the plate and slams Hubby with the dish cloth and quits her job.

Hubby does not know what to do, he phones his wife who now is in the office working, that the maid has left. Wifey tells hubby the work must be done and that he should do it. Hubby does not like the idea, but decides he might try. He goes into the kitchen and begins to wash the dishes, but somehow cannot do it. After an hour or two of waiting without having washed the dishes he empties them into the ice chest and phones his wife again to send up a maid, but to his surprise the clerk answers the phone. When wifey finds her husband is on the phone, she tells the clerk to tell him that she has gone to get a drink with a friend.

VIM.

DREAMY KNIGHTS (Aug. 10).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Maiden in Distress (Ray Godfrey).

The fish were to blame, they would not bite, so Plump and Runt dozed off and dreamed. The botle containing a message is picked up from the waves and they start out to rescue the fair writer of the script. Mounted on a mule and goat and armed to the teeth, they encounter many adventures. Deceived by the voice of a porker, they become lost in the forest and wander upon a pirate stronghold. Once more on the rail and more by good luck than management, they blunder upon the haunted house where the maid is imprisoned. Here they arrive in time to save the girl from being forced into an unwelcome marriage. Love hits them both and they are in a quandary how to solve the situation, when the fish begin to bite. Two or three vicious tugs at the lines and they wake up to find that though their qualifications as Knights Errant leave much to be desired, still as fishermen, they are in a class by themselves.

RUSHING BUSINESS (Aug. 11).—The cast: Pokes (Robt. Burns); Jabbs (Walter Stull); Cashier (Ethel Burton); Tough (Frank Hanson).

Pokes and Jabbs, having come into possession of a fortune, decide to invest it in a business enterprise. After examining and deciding against several places of business that are for sale, the attention of the two is drawn to a hat store, outside of which a crowd of men are struggling to enter. They decide that this certainly is a prosperious business and after a fierce fight finally succeed in entering the store. Quickly making terms with the proprietor, they buy the store and make ready to attend to the wants of the customers, only to discover to their chagrin that the struggling customers are seeking not to buy hats but to pay their poll taxes before the legal limit expires.

Nothing daunted, Pokes and Jabbs plan to make business for themselves by breaking the hats of every man they find. While Pokes attends to the breaking end, Jabbs business himself with selling new hats to all the men that Pokes has caused to patronize the store. Their Waterloo comes, however, when Pokes in his zeal to help business accidentally hits the tough guy of the district with one of his well aimed brick throws. The tough catching sight of Pokes, gives chase and Pokes seeks refuge in the hat store followed by the irate tough. In the mele that follows the entire store is wrecked, Pokes and Jabbs receive the beating of their lives, and the tough proudly emerges from the store the possessor of a new hat and the affections of the charming cashier.

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ESSANAY.

THE THREE SCRATCH CLUE (Two Parts—Aug. 8)—The cast: Norman (Francis X. Bushman); Lynch (Bryant Washburn); Dr. Strong (Thomas Commerford); Helen, his daughter (Irene Warfield).

Lynch, a gentleman crook, finds his mode of living in stealing art treasures from the homes he enters as a guest. He learns that Dr. Strong has purchased for $50,000 an extremely rare book. Norman, his secretary, is in love with Helen, daughter of the doctor. Lynch meets her, too, and makes an impression. The thief tricks the doctor into leaving his study and then, disguised, breaks in. Norman and Helen find him. The former attacks the robber and is felled. He rushes out of the house and hires a taxi to trail the fugitive. As they near a lonely road he notes three scratches on the driver's face where he cut him in the first grapple. They resume their fight. The auto strikes a tree and as Norman lies senseless Lynch prepares to finish him with a heavy stone. Dr. Strong, his daughter and the police drive up and Lynch is arrested. The girl's infatuation for Lynch naturally vanishes and Norman wins her.

THE FABLE OF BOOKS MADE TO BALANCE (Aug. 9)—Once there was a husky employed as slave-driver, who kept the imported rabbits on the jump and increased the output. He was so handy that the directors declared him in on the watered stock. When he adjusted himself to Prosperity, his daughter Katie, who used to carry his dinner, became known in high school circles as Katherine. When Husky got his first wagon load of kale, daughter was registered at a vine-clad seminary overlooking the Hudson. There she became Kath-R-Y-N. She decided the mill town would never do, so she went to Europe with a chaperon who had seen better days. There she met the Roqueforts and Cameberts and picked out as manly a chap as ever borrowed money from a toe-dancer. Now about once a month the Markee shows up to make a sweel touch and reminds her that she must forget her vulgar relations in America.

MORAL—Europeans make the money and they have a right to pull it down.

WORTH WHILE (Three Parts—Aug. 12)—The cast: Jack Thomas (Bryant Washburn); Elsa Thomas (Marguerite Clayton); Philip Cole (Patrick Calhoun); Randolph Murray (John Cossar).

With death near Philip Cole sends for Jack Thomas, a young broker and his only close friend. He asks him to care for his little daughter. Thirteen years later Thomas has been true to his trust and his ward is known as Elsa Thomas. She is in love with him. Randolph Murray, a middle aged broker, is in love with her. She spurns him and he breaks Thomas. To revenge himself also on the girl he has a woman accomplice slip an expensive ring into her coat. When searched by the police Thomas declares he stole it. He is sentenced to Joliet prison. The girl goes to work in Murray's office. Ultimately he tells her of the plot, believing her love for Thomas to be dead. She tricks him into recording the confession before authorities and wins a pardon for Thomas, who changes from guardian to husband.

SELIG.

SELIG-TRIBUNE NO. 58 (July 20).

Charleston, Mass.—The sons of some of the wealthiest men of Boston find health and pleasure in their work as Naval recruits aboard the U. S. S. Virginia.

Falmouth Heights, Mass.—Swimming, diving, canoe tilting and practical demonstrations of life saving are enjoyed by the fashionable summer colony at Terrace Gables.

Provincetown, Mass.—The recently completed U. S. submarine, M-1, has her official trials here.

Chicago, Ill.—Miss Emma Quandt, a nurse in the Chicago Medical Unit, returns from the trenches in France with a gas mask, which is the first brought to this city.

Washington, D. C.—Workmen raise the new "Statue of Peace" to a permanent position on the east front of the Capitol.

Frankfort-on-Main, Germany.—With money raised by the American Y. M. C. A., a new motion picture theater is opened here for the benefit of 15,000 French prisoners of war. Each soldier carries his own chair.

London, England.—Ten thousand men rejected by recruiting officers as ineligible for active service form the East London Regiment and are reviewed by Field Marshal French and Lord Beresford.

Lake Forrest, Ill.—Society attends the fashionable County Fair held on the grounds of the Onwentsia Country Club.

Baltimore, Md.—This city acts as host to the many thousands of Elks who gather here for their annual convention.

Chicago, Ill.—Twenty-five thousand racing fans see Dodge, with Jocky Murphy up, win the American Derby, revived after twelve years at Hawthorne track.

SELIG-TRIBUNE NO. 59 (July 24).

Matawan, N. J.—Searchers at Matawan creek, where man-eating sharks killed two persons, explode dynamite charges in the creek, which brings to the surface the body of Lester Stillwell, one of the victims.

New York, N. Y.—Saving two persons at one time from drowning, and free instruction in swimming, form a part of the "Splash Week" program here.

El Paso, Texas.—With a temperature hovering around the 100 mark, the boys of the 31st Michigan find work and pleasure in their daily routine.

San Francisco, Cal.—Arrests follow the attempt of strike-agitators, who try to induce the United Railroads platform employees to leave their cars and go on strike.

Coney Island, N. Y.—Commanded by Mrs. Elaine Craig, the volunteer members of the new order of "Police Mothers" patrol the beach from Sea Girt to Brighton.

Garden City, L. I.—In the final game for the open championship of the Metropolitan Golf Association, Walter Hagen wins by defeating Charles Hoffner and "Jim" Barnes.

Sing Sing, N. Y.—Sixteen hundred prisoners join in giving Thomas Mott Osborne a rousing reception on his return to Sing Sing as warden of the prison.

Berlin, Germany.—The famous wooden monument of Von Hindenburg is being rapidly transformed into gold, silver and iron by the thousands of nails driven into it.

THE GOLD SHIP (Three Parts—Aug. 7)—The cast: Captain Roscoe (Harry Mestayer); John Harding (Wm. Hutchison); Mary Harding (Edith Johnson); Humpback Joe (Sidney Smith). Written by James Oliver Curwood. Directed by Frank Beal.

Captain Roscoe, master of a sailing vessel, rescues Humpback Joe and his little dog from the hands of intoxicated seamen, and he takes Joe with him aboard ship. John Harding is the cook of Captain Roscoe's vessel, and he has with him his daughter, Mary, who aids her father in his work in the cook's galley. Mary is secretly in love with Captain Roscoe, but he thinks she is only a child. She seems too young to be given the love which he feels that he can give her.

Captain Roscoe is informed by his company that a consignment of half a million in gold is to be shipped on his vessel. While the gold is being placed in the ship's hold, a plotting clerk of the company meets with certain members of the crew and they lay their plans for securing possession of the treasure.

At sea the crew mutiny at night. Joe, the cripple, and Mary arouse the captain, who, after a struggle, is overcome, but is saved by Mary and Joe. Mary resolves to secure rockets, send these up and in that way call for help from any passing ship. She takes her life in her hands to secure them, and the cut-throats are dumbfounded when the roar of the first rocket is heard.

The mutineers find it impossible to break into Captain Roscoe's cabin so ably defended by Joe and little Mary, and resolve to make their escape in a boat. Half an hour later, the crew of a passing ship board Captain Roscoe's vessel, for they have seen the rockets. Captain Roscoe finally recovers from the wound received, and in his eyes little Mary is no longer a child, but a woman to whom he gives his whole heart and soul

A WESTERN MASQUERADE (Aug. 12).—The cast: Tom Bruce (Tom Mix); Vicky Withers (Victoria Forde); Jim Withers (Joe Ryan); Bill Stone (Sid Jordan). Written and produced by Tom Mix.

Tom Bruce finds a thespian's life is not a happy one, and when the theatrical company goes on the rocks, he lands in a western town where a school master is desired. In order to eat three times a day, Tom teaches school and not the least interesting of his pupils is pretty Vicky Withers.

An uncouth rancher known as Bill Stone loves Vicky, and when he sees that Tom Bruce and the girl are mutually attracted, he goes to Vicky's father. Old man Withers is a school trustee and he causes Tom to lose his job, and advertises for a school ma'am. Tom's ability as an actor comes to his rescue, and he masquerades as a school mistress in order to remain near his lady love.

Old man Withers is smitten immediately with the strange lady's charms. However, when he proposes the school ma'am proves herself to be none other than Tom Bruce, and the old man finally consents to Tom's marriage with his daughter.

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CENTAUR.

FOR HER GOOD NAME (Two parts—Aug. 12).—The cast: Belmont Blair (Crane Wilbur); Capt. Radcliffe (Harrish Ingraham); Ponsonby Smythe (Frederick Montague); "Billie" Carrington (Allaire Smith); Mrs. Ponsonby Smythe (Mae Gaston); Grace (Corinne Bradford). Directed by Robert B. Broadwell.

Mrs. Ponsonby Smythe is the frivolous young wife of an elderly millionaire whom she does not love. Mrs. Smythe's younger sister, Grace, is a member of the family. Mrs. Smythe secretly accompanies "Billie" Carrington, a social adventurer, to "The House of the Mask," a notorious gambling palace where the rich play in secret with masked faces. Belmont Blair, a gentleman gambler, sees and recognizes Mrs. Smythe when her mask accidentally falls from her face. Later in the evening Blair comes to her defense when Carrington makes a drunken attack upon her in a private lounging room in the gambling house. In the ensuing struggle Carrington is accidentally killed. Blair gets Mrs. Smythe out of the house before the body is discovered and with his aid she reaches home without detection.

Captain Radcliffe, a noted criminal investigator, takes the case and in a pocket of the dead man's coat he finds a curious fan, the property of Mrs. Smythe. When Mrs. Smythe misses the fan, she is distraught and again turns to Blair for help.

A costume ball is given at the Smythe country home in honor of the "coming out" of Grace, the younger sister, and Radcliffe and Blair are both present. Beside the fan, Radcliffe has evidence in his possession which convinces him Blair is the guilty man. Blair meets Grace and the two fall in love. That night he cleverly steals the fan from Radcliffe's room but is seen by Radcliffe himself. To escape Radcliffe, Blair is forced to take refuge in a room which proves to be Grace's sleeping-room and rather than compromise the girl by being discovered there he leaps from a window to the ground many feet below.

The next morning Radcliffe discovers Blair in the act of burning the fan in a fireplace grate. He attempts to rescue it from the fire but Blair holds him back until the sole evidence against Mrs. Smythe has been destroyed. Radcliffe then produces his evidence against Blair and accuses him of killing Carrington. Blair is forced to admit his guilt and, although it would save him to divulge the woman's name, he remains silent. His love for the woman's sister and his own heart prompt him to sacrifice himself for a woman's reputation.

GAUMONT

SEE AMERICA FIRST NO. 46 ("Philadelphia, Pa."—July 26).—Philadelphia, foremost among American cities in the writing of the nation's history, the home of Benjamin Franklin, and the birth place of the Declaration of Independence, is the subject presented in this release. Everything of importance in connection with the city's early history, including famous landmarks, carefully preserved, is shown. Philadelphia of to-day, with its hustling crowds, lofty buildings, beautiful homes and drives, and modern transportation facilities are presented in this film.

REEL LIFE NO. 13 ("How Gold is Mined in Georgia"—July 30).—Although it is not generally known, Georgia has been a consistent producer of gold since the days of the revolution. While in amount no great sum has ever been mined in any one year, yet until the discovery of gold in California in 1848, it was the only source of supply worthy of mention within the confines of the United States.

Georgia even emulated the turbulent mining camps which we have been accustomed to associate only with the Far West. A United States Government mint was erected at Dahlonega, Ga., in 1838. This was in operation until the discovery of gold in California. Its site is now occupied by the North Georgia Agricultural College. All the processes which the ore undergoes are shown in the pictures. Some of them are extremely primitive and picturesque.

On the same reel are pictures of fishing on the Jersey coast. As the sharks are now plentiful, spectators will be interested in a battle which resulted in the capture of a baby shark. A drum fish weighing 40 pounds, is also landed in front of the camera. The reel is completed by views of "Four Fingered Joe," a celebrated southern negro who is without a peer in the art of making palmetto leaf fans.

MUTUAL STAR PRODUCTION.

THE STRENGTH OF DONALD McKENZIE (American—Five parts—Aug. 3).—The cast: Donald McKenzie (William Russell); Mabel

Condon (Charlotte Burton); Maynard Randall (Harry Keenan); John Condon (George Ahern); Pierre (John Prescott).

The story tells of the struggle of Donald McKenzie, a guide of the North Woods and a poet, to have his verses recognized. Condon, a publisher, recuperating in the woods, has a camp near Donald's. His daughter, Mabel, is the inspiration for many of Donald's verses. When they are completed, Donald sends his poems to Condon under an assumed name. Condon is backed in his publishing business by Maynard Randall, a wealthy idler, who is engaged to Mabel.

Condon goes to the city, but is forced to return to the woods again. He brings Mabel and Randall with him, together with the manuscript of the unknown poet. Mabel meets Donald again and begins to admire his great strength which she cannot reconcile with his deep poetical nature. Randall notices the growing attachment and tries to belittle Donald on every occasion. Donald acts as guide for Mabel in her trips through the woods. Randall, in pique, makes advances to Marie, a clerk in the camp store. His actions become odious and Donald administers a severe thrashing to his rival.

Aided by Pierre, an enemy of Donald's, Randall plans revenge. While Mabel and Donald are on a long trip in the mountains, Pierre changes the guide posts and the couple are forced to spend the night in the woods. Randall poisons the mind of Condon against Donald, and when he returns he is accused of losing his way to purposely compromise Mabel. Donald informs the irate parent that they are to be married. Randall then declares that, unless Mabel marries him, he will withdraw his money from the firm.

Pierre then confesses his part in the scheme, and Condon, sure that Donald's poems will aid him in getting his business going again, denounces Randall, who tries to destroy the manuscripts, but is prevented by Donald, who discloses himself as the author.

CHAPLIN-MUTUAL SPECIAL.

ONE A. M. (Two parts—Aug. 7).—Charles returns home at an early morning hour after an evening of celebration, in which water was not the principal liquid consumed. After an altercation with a taxi chauffeur over the charge, and after numerous disastrous attempts to get out of the cab, he discovers he has left the key to the house in another pocket and climbs into the house through a window, upsetting a bowl of gold fish on the way.

Charles does a series of his grotesque falls when he steps on a rug, laid on a highly polished floor. Picking himself up, he finds himself with his hand in the mouth of a ferocious tiger, while the blazing eyes of a lynx gaze at him. The floor is covered with skins of wild animals, and Charles imagines himself in a jungle of ferocious beasts, for the walls are adorned with trophies of the chase and stuffed animals of every species.

Many of the funny antics employed by the eccentric comedian follow one another during his endeavors to escape from the beasts, which he feels are pursuing him, for no matter where he turns he is confronted by some denizen of the jungle. Finally, he spies a decanter on a table, which has a revolving top. Whenever he tries to reach the bottle the table revolves until he finally sinks exhausted to the floor and the bottle stops in front of him.

Charles takes a final drink before retiring and encounters more difficulties when he tries to ascend the stairs. His feet become entangled in the carpet, and while he is able to negotiate part of the journey, he invariably tumbles to the bottom. Seeing an alpine costume, he dons it, and employing a hall tree for a ladder succeeds in reaching the upper floor. In his bedroom is a folding bed, the mechanism of which is too much for Charles, who retires for the night in the bathtub with a bath mat for covering.

VOGUE.

PAINLESS EXTRACTING (Aug. 1).—The cast: A couple of bums (Rube Miller and Owen Evans); The dentist (Ward McAllister); His wife (Lillian Hamilton).

Rube and Evans, a couple of tramps, see a man and a woman seated on a bench in the park, and as they are short of money, they decide to let the man make up that deficiency. They rob the man. Later they meet a girl with whom they flirt, and while they are trying to cut each other out with the girl, a policeman appears. They both get nervous and leave.

A flirtatious dentist has a large practice, and decides to put a sign outside of the house for an assistant. He does so, then goes inside and invites a girl patient to go out with him. As they are ready to go, Rube and Evans come along and see the sign. Both go in to get the job. Evans lands it. The dentist and the girl go out leaving the place in charge of Evans. Rube and Evans then proceed to rob the patients, while they are busy robbing one, the girl of the park enters the private office. Again they both try to make a fuss over her. She informs them that she is the wife of the absent dentist.

In the meanwhile, the husband of the girl that the dentist is out with, sees his wife and the dentist, bawls out the dentist who hurries away and returns to the office. There he sees Rube and Evans trying to hug his wife. This is too much, so he pulls his trusty revolver from his pocket and starts shooting. Rube and Evans start to run from one room to another. Each of the patients whom they have robbed discover their loss and return, arriving in time to block them at the different exits. They finally get away and while they are dividing up their ill gotten gains, they discover that they have seated themselves at the side of a sleeping policeman. He awakens, only to be caught by the dentist and pursuing patients. After being roughly handled, the policeman enters and gives the plunder to the patients, and everything is once again all right, with the exception that the run of hard luck has driven both Rube and Evans crazy.

LOST AND FOUND (Aug. 6).—The cast: The Man from Nowhere (Rube Miller); From the Same Place (Ben Turpin); The Girl (Lillian Hamilton). Written and directed by Rube Miller.

Two crooks see Rube and Ben who have just arrived in town with a bag of money. The crooks follow them and steal their bag, taking it with them to their rendezvous. The rubes are unable to locate the crooks, and finally land in a park bemoaning their loss. While in the park they read an advertisement for shoe clerks. They apply for the positions, and are employed. Rube is given the men's department and Ben the women's. Ben complains to the manager, demands the women's side, but is refused.

A girl whom they had met in the park happens along, and comes in to purchase a pair of shoes. Ben insists upon waiting on her, and Rube, refusing to let him, starts an argument, while the girl intercedes. The girl's sweetheart comes into the store and recognizes Rube and Ben as the two men he saw making love to his girl in the park. Thinking they are now trying to make love, he becomes angry and starts an argument.

The manager, hearing the uproar, comes in in time to see them start a fight which tears up his store. He goes for the police and returns with three large officers who mix up in the fighting. Unable to win against these odds, Ben and Rube flee, and a chase ensues. The chase leads Rube and Ben to a bar-room, where they discover the two crooks with their bag of money. They seize the bag and start a struggle. Meantime, the manager of the shoe store, lover and girl reach the exterior of the saloon; Rube and Ben are thrown against the brick wall, going through upon their pursuers amidst a falling of bricks and dust.

AMERICAN.

THE DREAMER (Two Parts—July 31).—The cast: Betsy (Lizette Thorne); Ezra Caldwell (Frank Thompson); Martha, his daughter (Louise Lester); Roland Delaney (Edward Coxen); Sim (John Gough); George Caldwell (George Field).

On a small farm on the outskirts of a large city lives Ezra Caldwell, the owner, and his son, George. Betsy cares for the household while Sim, a half wit, who answers for a hired man, does the chores. Ezra Caldwell is reputed to be a very mean man. His treatment of Betsy, whom he calls an adopted daughter, has made him despised by all the neighbors. Betsy dreams and hopes for her release from old Ezra's abuse and through these dreams run recollections of better days long past. She remembers the first time she came to the farm with her mother, though old Ezra was with them even at that time and his son, George, was a small boy of whom Betsy was mortally afraid.

Roland Delaney, clubman and wealthy idler, lives alone in the city. Receiving an invitation to a week-end party at a friend's house in the country, Delaney motors down. At this time Ezra is getting ready for the harvest season and has told Betsy to prepare for several extra hired men. Delaney's car breaks down on the road and he goes to the nearest farm house for aid—arriving at the Caldwell's while all but Betsy are in the fields at work. Delaney, dishevelled and dirty, appears to her only as another hired man and she interrupts his questions to tell him to wait for Mr. Caldwell's return. She offers him a seat in the kitchen and Delaney enters into conversation with her. He finds unsuspected interest in the little slavey, and by the time Ezra and his men get back, Delaney has decided to see the thing through. He applies for a job and gets it.

Delaney spends his evenings with Betsy and learns of her dim recollections of the past. He wonders at the peculiar make up of the girl

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[illegible] to find the class of [illegible] were left her by [illegible] to Delaney. Shortly [illegible] Delaney was [illegible] ully for daring to talk back to him. Delaney steps in and turns the [illegible] at the same time earning George's enmity. As Delaney takes Sim away he tells his benefactor that Ezra does not own the farm and that it is the property of Betsy. That night [illegible] return. Sim tells George that he "will fix them and Betsy will send them away from her farm." [illegible] and he is frightened.

Delaney is in the city investigating the situation and tracing back old records of the county [illegible]. At the farm things have undergone a decided change. George and [illegible] are doing all they can to make life attractive for Betsy and she is mystified at the change. Another servant takes her place, and George professes love for her and proposes marriage.

George and Ezra determine to force the issue. He and old Ezra then lock her in her room and threaten her with continued confinement unless she gives in. Delaney arrives and demands to see Betsy. Ezra and George tell him she has gone, but he refuses to believe them. He confronts them with the facts he has learned and accuses them of having practically stolen the farm and kept it from Betsy all these years. He starts to search the house despite their opposition and a fight follows, at the end of which both Ezra and George are left locked in the kitchen while Delaney goes through the rest of the house. Upstairs Delaney finds Betsy and carries her away with him. On the way she tells hem what she has been through, and finishes with the statement that "she would lots rather marry a poor man like him than marry George with all his money." Delaney says nothing.

In front of Delaney's palatial city home he stops the car—a "rent car" as he has explained it to Betsy. She, tired out with all that has passed, lies back in her seat sound asleep. He picks her up and carries her into the house. She awakens as she lies upon the couch in the drawing room. Delaney explains the mystery as they are eating supper; also the deception he has practiced. He explains further that she is the owner of Caldwell's farm, the proofs are on their way now, and, if she will consent to marry a poor city chap, she may have two homes—with him in them both.

MUSTANG.

SANDY—REFORMER (Two parts—Aug. 4).—The cast: Sandy (Art Acord); Henry Botsford (Warren Ellsworth); Beth, his daughter (Helene Rosson); Harvey Mortimer (Ashton Dearholt).

Sandy, a cowboy, has saved up $2,000, and when he reads the alluring inducements of a mining company he exchanges his hard-earned money for worthless mining stock. He tells the other boys about it, and when it is finally impressed upon him that the stock is utterly worthless, the boys have the laugh on him, and when one night Sandy can stand their ridicule no longer he packs up and with his horse rides off into the night.

Henry Botsford is a mining promoter, and the man who sold Sandy his stock. He has a daughter, Beth. Harvey Mortimer, a wealthy idler, has long been a suitor for Beth, but she despises him. Botsford gets into financial difficulties and, knowing that if Beth will only agree to marry Mortimer, he will be able to obtain loans from him, he insists that Beth consent to an engagement. Beth refuses.

Leaving his horse to obtain a drink of water, Sandy climbs down a small embankment and stumbles across a skeleton of a man. By it he discovers a small chamois bag, which contains some gold nuggets. Taking these to town, he finds that they are of considerable value. An idea of revenge comes to Sandy and, exchanging some of the nuggets for currency, he rides off to the town where Botsford lives.

Meantime, Beth decides that she will never have any peace at home, since her father is always insisting that she marry Mortimer, and, writing a note to her father to the effect that she is going out in the world to make her own living, she leaves. Back in the mining town Sandy meets Botsford and takes him out into a canyon some miles from town. There he brings him into an old cabin, and Sandy makes him a proposition. He tells Botsford that he has some mining stock for sale and shows him the same certificates that he bought from him. Botsford refuses to consider buying them back, and Sandy locks him in the cabin and tells him that he is going to give him plenty of time to think it over.

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At the restaurant Beth has obtained the position of waitress. Sandy enters, and recognizes her. He had never been much of a hand at making love, but he caught on quick, and that night told Beth that some day she was going to marry him. While out in the old cabin, Botsford, terrified by strange noises, finally manages to fall asleep on the table. With the morning Sandy again puts his proposition to Botsford, and this time Botsford agrees, and writes out his check for $2,000. But Sandy refuses to give him his freedom until he has obtained the money from the check. With the $2,000 in his pocket, he meets Beth, and tells her that if she won't marry him he is going to marry her anyhow. Picking her up he carries her to the Justice of the Peace's office. Beth concedes that Sandy ought to make a good husband, and they are married. It suddenly occurs to Sandy that Botsford is still at the old cabin, and with Beth he goes out to give him his freedom. Opening the door, Botsford storms out—and discovers that the man who has held him captive is now his son-in-law.

BEAUTY.

DAREDEVILS AND DANGER (Aug. 2).—The cast: Art Howell (John Sheehan); Madge (Carol Halloway); Jenks (John Steppling); Michaelvski, a Government Agent (Dick Rosson); Jack (Earl Montgomery); Gritch, a chauffeur (Al Thompson).

The United States Government had conferred upon Art Howell the honor of improving a "Self-aiming-Gun" which had just been invented. Madge Dare and her brother, Jack, lived next door to Art. Jack was somewhat of an athlete and was practicing the international game of baseball when Madge called Art's attention and invited him over to her place. Art promised to come over and demonstrate the new invention. Then Jenks, Art's valet, taking advantage of his master's absence, signaled to two mysterious foreigners in a machine across the way.

While Jack and Madge were watching Art demonstrate the gun, which he did by shooting a baseball in midair, the foreigners "blew" the safe that held the blueprints which showed the secrets of the invention, and started for the border. Art, on hearing the crash, rushed into his apartments to find the destroyed safe and the blueprints missing. He was at a loss, but Jack promised that he would give chase to the villains and bring back the precious documents.

The speeding auto followed the motorcycle, raced trains, jumped ditches, smashed through fences, hurdled walls and finally jumped the fence to a ball park, landing after a leap of forty feet. The jar disconnected the gas in some way and there was a terrific explosion. When the smoke cleared away, those who had come to see a ball game saw a wonderful fight between Jack and the two foreigners. Jack recovered the papers and rode for home.

Jack, disheveled, rushed into the apartment at the dire moment and handed Art the papers. Jenks, the valet, muttered curses, but he muttered them too loud. Jack got wise, tipped off Art and the last of Jenks was a fleeing form scooting down the road with a "Self-aiming-Gun" pumping puncture pellets into his anatomy. Jack was the hero—but Art was there, too, when Madge handed out the kisses and embraces.

JUST AS HE THOUGHT (Aug. 6).—The cast: Al Cohall (Orral Humphrey); his wife Liza (Dixie Stuart); Mrs. Banks (Jo Taylor); Father Easter (Joe Massey).

Al Cohall is blessed with a wife who rules him by the mother-in-daw method. Mrs. Banks calls daily and renders every room in the house a bedlam by her ubiquitous presence. In despair, Al drowns his sorrows in drink. A revival meeting, announced by Father Easter, is hailed by Al's relatives as a sure cure for his perverted nature.

He is enticed to a meeting, but disgraces himself and his family. Father Easter tells them that the end of the world is at hand. Al scoffs at the warning, but when later he steals around behind some newly arrived cases to take a drink and finds them marked in great big letters "G. O. D.," his fears are aroused and he rushes from the depot to spread the news to Father Easter and his flock. He dashes to them with the announcement, of which the preacher is only too anxious to take advantage, because it bears out his own warnings of the end of the world.

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when the end comes, and to steal a march on the others, he climbs on top of a haystack to await his doom. He falls asleep. A tramp crawls into the lower end of the stack to sleep, forgetting to put out his pipe, with the result that the stack takes fire. The revivalists and the harvesters all gather around the blazing stack, on top of which Al awakens at last, somewhat scorched, with the exclamation: "In hell, just as I thought." While the smoke from the burning stack is ascending in clouds, Al strikes a dramatic attitude and swears "Never Again."

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE, (Chapter 12—Two Parts—Aug. 7).—While Cleo is waiting for the happy day which will unite her to Lieutenant Hope, the latter receives a letter from Inez Machin, begging him to marry her to protect her honor, because she had been forced to spend a night in a cabin with him when lost in the woods some months before. Hope seeks an audience with Cleo at once and, disclosing the contents of the letter, relates the circumstances in which he was altogether blameless. Cleo agrees with him that the honorable course is for him to give up Cleo and marry Inez. Immediately thereafter, Hope is summoned to Washington and departs.

Hook grows dramatic when informed by Cleo of the termination of her engagement to Hope and threatens to force Hope to answer. Cleo convinces him that Hope is not to blame and Hook finds cheaper quarters for Cleo, as economy must pe practiced now. On arrival in Washington, Hope learns that he has been left a fortune by the late Mark Edmond, whose life he had saved on a railroad trestle. He later visits Inez, and making her cleary understand that his heart is given to another, but he agrees to marry her to savé her reputation.

In the meantime, while Hope is in Washington, Cleo and Hook undergo all the privations of poverty. Cleo cannot find work because of her inexperience, and Hook is handicapped by his crippled hand. One by one Hook parts with his few keepsakes to raise money. At the same time he prevents Cleo from pawning anything of hers by insistenly maintaining his ability to get along. Mahlin and Morton and Olga and Satsuma are still making desperate efforts to locate the missing book.

The cowboys give a dance where Olga and Morton are still staying and while the festivities are in progress, bandits attack the party. Morton and Olga attempt to escape, but just as they think they are safe, the bandits swoop down and capture them. They are tied on the backs of horses and carried off to the bandits' den in the mountains.

MUTUAL.

MUTUAL WEEKLY, NO. 83 (Aug. 2).

With the Bombardiers on the French Front. —Subtitles: These men become very skilled in hurling grenades and can throw great distances with little effort. (Note the different types of grenades used.) Bombs which produce a heavy curtain of smoke are used to mask the movements of troops. Compressed air guns are almost noiseless and can hurl a bomb farther than a man. Trench serial guns are of small calibre and fashioned from used shells of piping.

Boston, Mass.—Salvation Army opens fresh air camp.

New York City.—Excursion boat is rammed by tug. Two hundred women and children saved as steamer "Keyport" sinks off Battery.

Newport, R. I.—Boys of the Atlantic fleet have semi-annual field meet. Subtitle: Gov. Beekman of R. I. (on left) acted as referee.

San Francisco, Cal.—Strike agitators tie up street car traffic during rush hours. Many arrests made.

Indianapolis, Ind.—Hoosier poet dies. James Whitcomb Riley passes away suddenly here. Subtitle: Note—This picture of Mr. Riley (on the left) was made on the beach at Miami, Florida. The gentleman on the right is "Marse" Henry Watterson, famous editor.

New York City.—Demonstration of the Dunn Diving Hood. City officials watch test.

Seattle, Wash.—State naval militia off to Alaska. U. S. S. "New Orleans" loaned by the navy for cruise.

Polo Grounds, N. Y. City.—Christy Matthewson in new uniform wallops "Giants." Leads the "Reds" to victory on old home grounds. Subtitles: Charlie Herzog, former manager of the "Reds." Dave Robertson, the "Giants'"

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heavy hitter. "Slim" Sallee, the "Giants'" new pitcher.

Provincetown, Mass.—Sunken steamer blocks traffic. The "Wm. Chisholm" goes down in Cape Cod Canal.

San Francisco, Cal.—"Listen to the Band—the Big Brass Band." Annual parade of western musicians.

El Paso, Texas.—Field artillery at target practice on the border. New type of observation ladder is tested.

Holmesburg, Pa.—Eastern handicap at interstate trapshooting tournament. Won by Clarence Pratt. Score: 97 out of 100 shots. Subtitle: John Philip Sousa, famous bandmaster.

New York City.—Blackwell's Island prisoners are hosts to Warden Murtha. First anniversary of reform methods in city prison is celebrated. Subtitles: Left: Warden Murtha. Right: Commisioner Lewis. Miss Katherine B. Davis, chairman of Parole Board.

CUB.

JERRY'S CELEBRATION (Aug. 11).—The cast: Jerry (George Ovey); butler (George George); chief (Gordon MacGregor); 1st brave (Joseph VonMeter); 2d brave (Arthur Mund); 3d brave (Ray Lincoln); 4th brave (Harry Jackson); 1st policeman (Jefferson Osborne); 2d policeman (Bob Kenyon); father (Louis FitzRoy); mother (Janet Sully); daughter (Claire Alexander). Directed by Milton H. Fahrney.

Jerry starts out to celebrate the Fourth. He starts off by blowing up a stand of fireworks after he has appropriated a number of giant crackers to himself. Pursued by the proprietor of the stand, Jerry seeks refuge in the park. He comes across a policeman slumbering on a bench and rudely awakens the guardian of the law by exploding one of the big firecrackers. A chase follows and Jerry almost runs into the police station. A small runabout attracts his attention and as an angry squad of police close in on him he leaps into the automobile and speeds away.

Arriving at his sweetheart's home he takes pride in describing his new automobile, but when the father sees it he orders Jerry away. Jerry goes for a spin in the country and comes across a settlement of Indians. A happy thought comes to him to sell the machine to the chief and with the money buy a better car so as to win over the consent of the parent of his sweetheart. The chief pays a fabulous sum for the car.

In the meantime the entire police force turns out to find Jerry. They soon discover him talking with the Indians. In the mix-up Jerry escapes, and steals the auto. The police and Indians fight over the ownership of the small car, the former finally starting off with it with the redskins in hot pursuit. Jerry is overtaken as he enters his sweetheart's home. The Indians have flocked about the house and a battle is in progress between the police and the angry warriors. Jerry pretends he has been shot and drops at the feet of the father. The girl is heartbroken until Jerry winks at her. Jerry is unable to carry his ruse out and he is observed by the officers. The house is in an uproar but Jerry at last leaps from the top floor of the building to the gardens, runs to the street and speeds away in the big car. The Indians gain possession of the car their chief bought, and they, too, speed away, leaving the entire police department defeated.

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WHO'S GUILTY?—"The Goad of Jealousy"—(Arrow—Two parts—July 31). How Tom Olcott falls in love with Olive Hall, a nurse in the hospital where he has gone to have a fractured shoulder healed; how this girl is made up of nine-tenths jealousy; how there is a gigantic misunderstanding that results in Tom's leaving her, and how he repents and comes back to find her dead form an interesting theme for this drama.

THE GRIP OF EVIL NO. 3—"The Upper Ten"—Balboa—Two parts—July 30)—Mr. and Mrs. Alexander Howell, of society's "upper ten," are trying to marry their daughter, Marjorie, off to John Burton, multi-millionaire. Burton is the man who has lately inherited a fortune and is devoting it to a solution to the question "Is Humanity in the Grip of Evil?"

Burton, far from wanting to marry Marjorie, helps Ralph Morgan to elope with the girl.

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A MATRIMONIAL MIX-UP—(Muttenthal—July 31)—Heinie and Louie are commissioned to kidnap a fair dame whose father is about to have her married to some anaemic count against her will. For this job the 'ansom 'ero offers them one thousand dollars. They pull the trick and demand the thousand, upon which the elopers bind them, change clothes with them and rush off. Hienie and Louie are found by irate papa, who thinks them the runaway and they are hauled off to the station house, where the big disclosure stuff is worked.

LOSING WEIGHT—(Pathe—July 31—Goldberg Cartoon).—The following inserts taken from the picture itself will give some idea of the character of the film. Let Goldberg tell it:

"At my salary of $12 a week I would have to work a year to buy her a light lunch" muses a poor shrimp on looking at his well-upholstered queen. "Fatima decides to reduce. She follows Lillian Russell's example to roll it off. Doctor Grabcoin, the great beef specialist, recommends hot noodle soup baths for reducing and she takes the doctor's advice." There are a number of other cartoons before the subject is ended.

SOME TROPICAL BIRDS—(Pathe—On the same reel as foregoing).—A description of this film will be published in a later issue.

UNCLE SAM'S IMMIGRANTS—(Pathe—July 31).—A one-reel educational film, taken with the approval and under the direction of the U. S. Department of Labor and Immigration Service. The film shows the details of the inspection prospective Americans have to undergo before they may pass Ellis Island, New York's great clearing house for immigrant aliens.

WHO'S GUILTY? NO. 14.—"The Irony of Justice."—(Arrow—Two Parts—August 7).—As a boy, Tom Morrisey is accused of skylarking and has his name put on the police blotter. In later years, when it will serve the interests and spite of certain men to have him out of the way, he is arraigned before a crooked district attorney on a petty charge, and his "past record" is dug up. He is sent away. Later when he comes out he makes an attempt to save his sister's honor from his old-time enemy, is again arrested and sent away for a long term.

THE GRIP OF EVIL NO. 4—"The Looters."—(Balboa—Two Parts—August 7).—John Burton is persuaded to be a mayoralty candidate on a so-called reform ticket by a crooked political bunch, in whose hands he will be soft stuff. He comes to a realization of the characters of the men with whom he is associated when he has to beat one of them to rescue a girl from his "attentions." He is double-crossed by this man, loses the election, and in the events that follow is more strongly than ever convinced that humanity is in the grip of evil.

LUKE'S LOST LAMB—(Rolin—August 7).—"Lonesome Luke," as Harold Lloyd is known, takes his wife and child to the beach, there to disport himself. His wife can't see that stuff though and sets him to mind the baby. There's another little family there, namely, Snub and his wife. Also some girls. Luke forgets about the baby in observing the girls, with the usual disastrous result to himself.

TOKIO, CAPITAL OF JAPAN—(Pathe—August 7).—The subject gives closeup views of the architectural appearance of the city and depicts the daily lives of its inhabitants.

JUMPING ANALYZED—(Pathe—On the same reel as the foregoing).—The detailed action of the various muscles of the body form the subject of this interesting split-reel. The successive stages of human movements are too rapid for the naked eye to perceive in detail. By first showing ordinary motion pictures of an action and then showing pictures taken with the Pathe Ultra-rapid camera the movements missed by the eye can readily be observed.

PATHE NEWS NO. 59 (July 22).

New York City.—Golf is fast becoming a National pastime and Van Cortland Park is the scene of many an interesting game. Subtitles—Even children have taken to what used to be an "old man's game."

Branchville, Conn.—Hundreds of poor, underfed children from congested city districts are given an opportunity to regain normal strength and health on free Fresh Air Farms. Subtitle—The water holds the most attractions for the kiddies.

Belmont, N. C.—Railroad bridges are wrecked and many lives lost when the Catawba River rises forty feet and inundates many miles of fertile country.

Film Fashions.—Miss Jackie Saunders, famous as the "Maude Adams of the Screen," gowned as she will appear in the great Pathe master plot, "The Grip of Evil."

El Paso, Texas.—Boys of Massachusetts Field Hospital Corps make it a rule to initiate every new member of the company. Subtitle—Regardless of their own privations, the mascot of this unit is well provided for.

Evesham, England.—Women are now employed in the famous truck gardens of this district growing vegetables for the army of Britain.

London, England.—Hundred of blooms are thrown into the carriage of Queen Alexandria as Rose Day is celebrated.

Chicago, Ill.—The revival of racing at the Hawthorne Track is celebrated by thirty thousand enthusiastic turf followers who turn out to see "Dodge," the Latonian Champion, capture the American Derby. Subtitles—They're off! Dodge wins the laurels from many noted entries.

Portsmouth, England.—Jack at play while on furlough indulges in very interesting and novel sports. Subtitle—His aim with fifteen inch guns is more true.

New York City.—The great advance in American shipbuilding is seen when the 260-foot steamship, George E. Warren, is cut in two by oxy-acetylene flame and a 50-foot section inserted. Subtitles—The steel ribs are then put in place, on which the plates are riveted. The completed boat is 310 feet long.

Charlestown, Mass.—The "Plattsburg" idea of training citizens in the art of defense extends from land to sea, and many Naval Militia Corps receive instruction on Uncle Sam's ships. Subtitle.—The warships loaned by the Navy take the men out for real practice on the high seas.

PATHE NEWS, NO. 60 (July 26).

San Antonio, Texas.—Ladies of the American Red Cross Society present the national colors to the United States troops at Fort Sam Houston. Subtitles: The soldiers pass in review before General Funston and his staff, proudly bearing their new colors. With drums beating and fifes playing they start on one of their daily ten-mile hikes.

New York City.—With all of the four hundred pleasure seekers safely removed, the large excursion boat Keyport sinks off the Battery wall after collision with a tug. Subtitles: A diver goes down to lay cables around the hull, preparatory to raising the vessel. After being raised, the boat is taken away, cradled between two wrecking tugs.

The North Sea.—Tireless guardians of the deep, the Allied warships roam the waters of the North Sea, ever on the lookout for enemy ships. Subtitle: At times the little torpedo boats are sent to scout close to the foe's country to catch a glimpse of the German battle fleet.

Hilton, N. Y.—Progressive farmers of the Empire State gather at the Monroe County Fair to witness a demonstration of the latest tractor plows. Subtitle: Horticultural experts give an exhibition of dusting fruit trees to prevent leaf curling.

Etampes, France.—General Joffre, head of the great allied offensive that is sweeping back the German lines; reviews a detachment of French infantry before it passes on to the great battle. Subtitle: A short halt in one of the picturesque fields of France as yet untouched by the ravages of war.

Ysleta, Texas.—National Guardsmen stationed near the border clear away the cactus and weeds around their camp sites to insure sanitary conditions. Subtitles: Every soldier is innoculated with typhoid serum. Two thousand men of one regiment attend field mass and kneel in prayer for the success of their country.

New York City.—A hot day in the great metropolis and thousands flock to nearby beaches and open pools to enjoy the exhilarating effects of the cool breezes. Subtitles: Alas for the corpulent ones, who must employ unusual means to keep up with the times. The polar bears at the Zoo are kept in a frigid atmosphere while Hattie, the elephant, takes matters "into her own hands." That dainty summer dish, ice cream, has more than one devotee. It's nice and cool under these——.

Wandsworth, England.—Recovered wounded soldiers and their nurses forget the terrors of the sick room as they engage in friendly sports. Subtitle: Pillow fighting is one of the favorite pastimes.

Riddle, Oregon.—Sport in the immense pine forests of Oregon reigns supreme as huntsmen set out to catch wild game for a venison barbecue. Subtitles: The best of the day's round-up is proudly exhibited. The venison is then roasted on the ground and served to the crowds that gather whose appetites have been sharpened by the savory odor.

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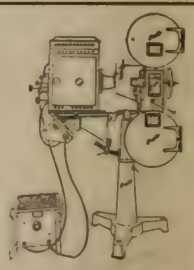

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FALSE ARISTOCRACY—Southern injustice. "The Awakening of a Race." Reply to the "Birth of a Nation" is now in preparation. Will appear as a work of fiction as well as a motion picture. For information ask your Minister.

THEATERS WANTED.

WANTED—To rent or buy a moving picture theater in New York State in town of 2,000 to 20,000 preferred. Must stand rigid investigation. Address Harry Giebert, 221 Division St., Amsterdam, N. Y.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

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SPLENDID CHANCE to purchase a brand new moving picture and vaudeville theater including real estate. (Brick building) seats 600, large stage, only house in town of 6,000 inhabitants. 10c. admission. Fully equipped. Now in operation. Free & Brannigan, Tarrytown, N. Y.

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A NINETY-FIVE thousand dollar moving picture theater, located in the most cosmopolitan neighborhood of Buffalo. Fireproof, seating capacity over sixteen hundred. This house has paid within the past five years, a profit of nearly one hundred thousand dollars. Expense to conduct this house about five hundred dollars week. Twenty-five thousand dollars cash required for the deal. Send for our catalogue—free. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

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FOR SALE—An up-to-date theater in a city of 4,000, built a year ago, full-sized stage, seating capacity of 600, only theater in town; dance hall above; everything right up to date. Showing motion pictures and stock and road shows. Good reason for selling. Must sell at once. Don't waste stamps if you don't mean business. Address S. M., care M. P. World, N. Y. City.

RECEIVER'S SALE—Upon order of Court, Harry A. Dunn, Receiver, will sell, at public sale, The Plaza theater, in Sandusky, Erie County, Ohio, on the 5th of September, 1916, sale being held at the theater. The lot has a frontage of 44.81 feet and a depth of 133.06 feet. The building is a handsome new, three-story brick structure, with attractive lobby and storeroom on the ground floor, and office suites on the second and third floors. The theater has a balcony, 21-foot stage opening, dressing rooms, and a seating capacity of about 700; is fireproof, beautifully finished and has all modern appliances. This property will be sold for not less than $26,666.67 without the seats. All bidders are required to deposit with the Receiver a check upon some solvent bank in Erie County, Ohio, in an amount not less than $1,000, to be forfeited in the event of failure to consummate the purchase upon approval and confirmation of the sale by the Court. For further information write the Receiver.

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DON'T buy a new screen. Don't buy a new machine. Install "Amberlux" Lens Filters, and I guarantee your business will increase. Price, including business-getting advertising slide, $3.50 prepaid. W. D. Warner, Wyandotte Bldg., Columbus, O.

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FOR SALE—Slightly-used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

3,000 OPERA CHAIRS steel and cast frames 60c. up. All serviceable goods. Player piano new. Four asbestos booths, several machines. J. P. Redington, Scranton, Pa.

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FOR SALE—900 opera chairs, good condition, 1/3 upholstered red and blue plush. Cheap, quick buyer. Carr & Schad, Inc., Reading, Pa.

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MOTION PICTURE CAMERAS and tripods for sale and for rent. Cameramen furnished anywhere. H. R. Hoover & Co., 229 West 42nd St., N. Y. City.

OUR NEW MODEL No. 4 Pittman professional camera, automatic dissolve, automatic take up, both directions, 400 ft. magazines. The most up-to-date camera on the market. R. W. Pittman Co., 394 Canal St., N. Y. City.

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PROFESSIONAL CAMERAS—Pathe and Moy for studio and outdoor. Tripods, magazines, lenses, finders. Several more special mechanisms, spare parts, etc. Write your wants. All cameras guaranteed. Chas. R. Svinning, 1411 East 72nd St., Chicago, Ill.

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OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

FOR SALE—3-4 and 5 reel features in good condition, posters for all subjects. Also Chaplin single reels. Select Film Service, 145 West 45th St., N. Y. City.

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FOR SALE—Wurlitzer theater orchestra, style "G" double tracker frame. Perfect condition guaranteed. 50 rolls latest music with sale. Instrument only in use six months. Absolutely good as new. Belvedere Theater, Lynchburg, Va.

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FALSE ARISTOCRACY—Southern injustice. "The Awakening of a Race." Reply to the "Birth of a Nation" is now in preparation. Will appear as a work of fiction as well as a motion picture. For information ask your Minister.

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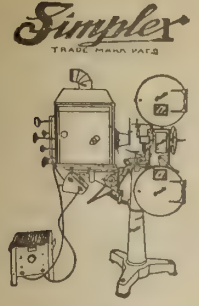

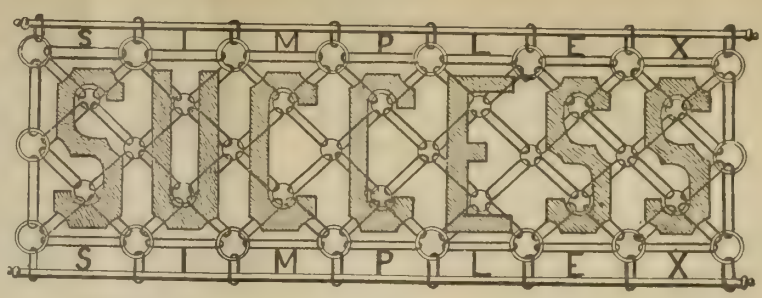

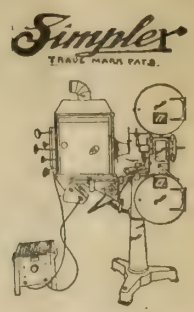

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1140, 1142.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem, Vim Feature Comedy.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

July 18—By Man's Law (Two parts—Drama) (Biograph—Reissue No. 65).
July 24—A Sailor's Heart (Comedy) (Biograph—Reissue No. 66).
July 24—A Natural Born Gambler (Two parts—Comedy).
July 26—The Billionaire (Three parts—Com.). (Biograph Reissue No. 67.)
July 31—Gold and Glitter (Drama) (Biograph—Reissue No. 68).
Aug. 1—The House of Discord (Two parts—Drama) (Biograph—Reissue No. 69).
Aug. 7—The Telephone Girl and the Lady (Drama) (Biograph—Reissue, No. 70).
Aug. 9—The Fatal Wedding (Three parts—Drama—Biograph Reissue No. 71).
Aug. 14—Saved from Himself (Drama) (Biograph—Reissue No. 72).
Aug. 15—A Temporary Truce (Two parts—Dr.) (Biograph—Reissue No. 73).

EDISON.

June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

July 12—The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition" (Comedy).
July 15—The Secret of the Night (Three parts—Drama).
July 18—The Other Man (Two parts—Drama) (Reissue).
July 19—Vernon Howe Bailey's Sketch Book of New Orleans (Cartoon—Comedy).
—A scenic subject on the same reel.
July 22—The Grouch (Three parts—Comedy-Drama).
July 25—A Brother's Loyalty (Two parts—Drama) (Reissue).
July 26—Canimated Nooz Pictorial, No. 13 (Cartoon—Comedy).
—A scenic subject on the same reel.
July 29—Repentance (Three parts—Drama).
Aug. 1—The Chimney Sweep (Two parts—Dr.).
Aug. 2—Vernon Howe Bailey's Sketch Book of Petrograd (Cartoon).
—A scenic subject on the same reel.
Aug. 5—The War Bride of Plumville (Three parts—Comedy-Drama).
Aug. 8—The Three Scratch Clue (Two parts—Drama).
Aug. 9—The Fable of "Books Made to Balance" (Comedy).
Aug. 12—Worth While (Three parts—Drama).
Aug. 15—My Country, 'Tis of Thee (Two parts—Drama).
Aug. 16—Canimated Nooz Pictorial, No. 14 (Cartoon—Comedy).
Aug. 19—A Little Volunteer (Three parts—Dr.).

KALEM.

July 8—Hazards of Helen Railroad Series, No. 87, "To Save the Road" (Drama).
July 11—The Baggage Smashers (Comedy).
July 12—The Quack Quakers (Comedy).
July 14—The Wishing Ring (Comedy).
July 15—The Broken Brake (No. 88 of the "Hazards of Helen" Railroad Series (Drama).
July 18—The Great Detective (Comedy).
July 19—A Watery Wooing (Comedy).
July 21—A Double Elopement (Comedy).
July 22—In Death's Pathway (No. 89 of the "Hazards of Helen" Railroad Series—Drama).
July 25—Ham's Whirlwind Finish (Comedy).
July 26—A Mix-Up in Art (Comedy).
July 28—The Girl and the Tenor (Comedy).
July 29—A Plunge from the Sky (No. 90 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 1—The Heart Menders (Comedy).
Aug. 4—Peaches and Ponies (Comedy).
Aug. 5—A Mystery of the Rails (No. 91 of the "Hazards of Helen" Railroad Series—Drama).
Aug. 8—Good Evening Judge (Comedy).
Aug. 9—The Fighting Heiress (No. 1 of "The Girl from Frisco"—Two parts—Drama).
Aug. 11—Daisy, the Demonstrator (Comedy).
Aug. 12—Hazards of Helen Railroad Series, No. 92, "Hurled Through the Drawbridge" (Drama).

LUBIN.

July 3—Otto the Traffic Cop (Comedy).
July 6—The Stolen Master (Three parts—Drama).
July 8—A Terrible Tragedy (Comedy).
—The Rival Queens (Comedy).
July 10—Otto, the Sleuth (Comedy).
July 11—The Half Wit (Two parts—Drama).
July 13—Expiation (Three parts—Drama).
July 15—Hang on Cowboy (Comedy).
July 17—Otto's Vacation (Comedy).
July 20—The Rough Neck (Three parts—Dr.).
July 22—Americans After All (Comedy).
July 24—Otto, the Salesman (Comedy).
July 25—By Right of Love (Two parts—Dr.).
July 27—In the Hour of Disaster (Three parts—Drama).
July 29—It Happened in Pikersville (Com.).
July 31—Otto the Gardener (Comedy).
Aug. 1—The Price of Dishonor (Two parts—Drama).
Aug. 8—Their Mother (Two parts—Drama).

SELIG.

July 10—The Selig-Tribune, No. 55, 1916 (Top.).
July 13—The Selig-Tribune, No. 56, 1916 (Top.).
July 15—Legal Advice (Comedy).
July 17—Selig-Tribune, No. 57, 1916 (Topical).
July 17—The Private Banker (Two parts—Dr.).
July 20—Selig-Tribune, No. 58, 1916 (Topical).
July 22—Shooting Up the Movies (Two parts—Comedy).
July 24—The Conflict (Three parts—Drama).
July 24—The Selig-Tribune No. 59, 1916 (Top.).
July 27—The Selig-Tribune, No. 60, 1916 (Top.).
July 29—Local Color on the A-1 Ranch (Two parts—Western—Comedy).
July 31—The Old Man Who Tried to Grow Young (Three parts—Drama).
July 31—The Selig-Tribune No. 61, 1916 (Topical).
Aug. 3—The Selig-Tribune No. 62, 1916 (Topical).
Aug. 5—An Angelic Attitude (Comedy).
Aug. 7—The Gold Ship (Two parts—Drama).
Aug. 7—The Selig-Tribune, No. 63, 1916 (Topical).
Aug. 10—The Selig-Tribune, No. 64, 1916 (Topical).
Aug. 12—A Western Masquerade (Western—Comedy).
Aug. 14—The Germ of Mystery.
Aug. 19—A Bear of a Story.

VIM FEATURE COMEDY.

July 26—Will a Woman Tell? (Comedy).
Aug. 2—Hubby's Relatives (Comedy).
Aug. 9—That Tired Business Man (Comedy).
Aug. 16—Their Dream House (Comedy).

VIM.

July 21—Help! Help! (Comedy).
July 27—The Heroes (Comedy).
July 28—What'll You Have? (Comedy).
Aug. 3—Human Hounds (Comedy).
Aug. 4—Wait a Minute (Comedy).
Aug. 10—Dreamy Knights (Comedy).
Aug. 11—Rushing Business (Comedy).
Aug. 17—Life Savers (Comedy).
Aug. 18—Comrades (Comedy).

VITAGRAPH.

June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Foxy Trotters (Comedy).
June 30—Losing Weight (Comedy).
July 1—Letitia (Three parts—Drama) (Broadway Star Feature).
July 3—Billie's Mother (Comedy).
—A Tour from Bergen to Bandak (Scenic).
July 7—When It Rains It Pours (Comedy).
July 10—Wrong Beds (Comedy).
July 14—The Man from Egypt (Comedy).
July 15—Waters of Lethe (Three parts—Drama) (Broadway Star Feature).
July 17—The Musical Barber (Comedy).
—The Head Waters of the Dalalven (Scenic).
July 21—The Fur Coat (Comedy).
July 24—A Cheap Vacation (Comedy).
July 28—A Jealous Guy (Comedy).
July 31—His Hard Job (Comedy).
Aug. 4—A Race for Life (Comedy).
Aug. 5—The Bond of Blood (Three parts—Drama) (Broadway Star Feature).
Aug. 7—Pa's Overalls (Comedy).
Aug. 11—Romance and Roughhouse (Comedy).
Aug. 14—Conductor Kate (Comedy).
Aug. 18—There and Back (Comedy).
Aug. 19—The Wandering Horde (Three parts—Drama) (Broadway Star Feature).

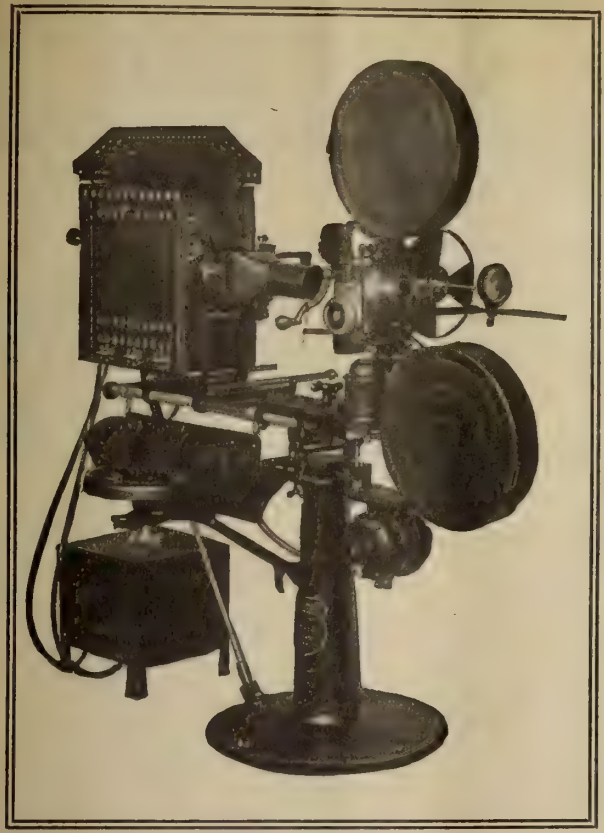
General Film Company Features

BROADWAY STAR FEATURES.

Aug. 19—The Wandering Horde (Three parts—Drama).
June 8—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—Letitia (Three parts—Drama).
July 15—Waters of Lethe (Three parts—Dr.).
Aug. 5—The Bond of Blood (Three parts—Dr.).
Aug. 15—The Wandering Horde (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).
June 30—The Head of the House (Three parts—Drama).
July 7—The Crooked Road (Three parts—Dr.).
July 14—The Dupe (Three parts—Drama).
July 21—Sibyl's Scenario (Three parts—Dr.).
July 28—The Sand Lark (Three parts—Dr.).
Aug. 11—The Better Woman (Three parts—Drama).



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1140, 1142.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

July 10—Number 29 (Topical)
July 17—Number 30 (Topical)
Aug. 7—Number 31 (Topical)
Aug. 9—Number 32 (Topical)
Aug. 16—Number 33 (Topical)

BIG U

July 29—A Great Love (Drama)
Aug. 3—Redwood Lore (Drama)
Aug. 5—Tillie the Little Suede (Drama)
Aug. 6—The Captain of the Typhoon (Two parts—Drama)
Aug. 10—The 11:30 Man (Drama)
Aug. 13—A Woman's Eyes (Drama)
Aug. 18—Weapons of Love (Drama)

BISON

July 15—The Human Pendulum (3 parts—Drama)
July 22—A Midwinter Madness (Two parts—Drama)
July 29—Pay the Love of a Girl (Two parts—Drama).
Aug. 5—Under the Lion's Paw (Two parts—Drama)
Aug. 12—Along the Malibu (Two parts—Dr.).
Aug. 19—Beyond the Trail (Two parts—Dr.)

GOLD SEAL

July 18—The Crystal's Warning (Three parts—Drama)
July 26—A Splash of Local Color (Two parts—Drama)
Aug. 1—The State Witness (Three parts—Dr.).
Aug. 8—Ouda of the Orient (Three parts—Drama)
Aug. 15—A Son of Neptune (Three parts—Dr.).

IMP

July 14—The Little Gray Mouse (Two parts—Drama)
July 18—Two Seats At the Opera (Comedy)
July 21—Lee Blount Goes Home (Two parts—Drama)
July 26—No release this day
July 27—Won by Valor (Drama)
July 28—The Circular Room (Two parts—Dr.).
July 30—Mutiny (Drama)
Aug. 2—The Lucky Gold Piece (Drama).
Aug. 4—Which Way (Drama)
Aug. 6—The Electric Touch (Drama)
Aug. 13—The Great Corona Race (Two parts—Drama)
Aug. 16—The Toll of the Law (Drama)
Aug. 18—Good and Evil (Drama)

JOKER

July 15—The Harem Scare—a Deacon (Com.)
July 22—She Was Some Vampire (Comedy)
July 29—I've Got Your Number (Comedy)
Aug. 5—Kafka Affinities (Comedy)
Aug. 12—She Wrote a Play and Played It (Comedy)
Aug. 19—Soup and Nuts (Comedy)

LAEMMLE

July 13—No 16 Martin St. (Two parts—Dr.)
July 16—Baseball Bill, No. 2—Flirting with Marriage" (Comedy)
July 19—The Garden of Shadows (Two parts—Drama)
July 27—A Social Slave (Drama)
July 29—The Mark of Fortune (Drama)
Aug. 3—Partners (Two parts—Drama)
Aug. 9—A Knight of the Night (Drama)
Aug. 14—The Highway of Fate (Two parts—Drama)
Aug. 17—The Intruder (Drama)
Aug. 19—No release this day

L-KO

July 19—A Bold Bad Bronco (Comedy)
July 22—Spring Fever (Comedy)
July 26—Love's Unveiling Love (Three parts—Comedy)
July 30—No release this day
Aug. 2—Uncle Tom's Dash (Two parts—Comedy).
Aug. 6—The Vengeance to the Family (Com.)
Aug. 9—Locked Me William (Two parts—Comedy)
Aug. 13—No release this day
Aug. 16—The Mother-in-Law (Two parts—Comedy)
Aug. 20—No release this day

NESTOR

July 24—The Come On (Comedy)
July 24—Art for Art's Sake (Comedy)
July 28—The Unexpected Scoop (Comedy)
July 31—Caught with the Goods (Comedy)
Aug. 4—No release this day
Aug. 7—He Maid Me (Comedy)
Aug. 11—Some Medicine Man (Comedy)
Aug. 14—The Battle of Chile Con Carne (Com.).
Aug. 18—No release this day

POWERS

July 13—Sammy Johnsin Gets a Job (Com—Cartoon)
Mexican National History (Ditmars Educational)
July 15—No release this day
July 20—The Devil Dancers of India (As seen by Dr Dorsey) (Educational)
July 27—Jitney Jack and Gasolena (Comedy—Cartoon)
Fighting Infantile Paralysis
Aug. 3—Imperial India No. 3 (Educational)
Aug. 8—The Hemanpup (Comedy)
Aug. 10—Ben, the Sailor (Manikin Comedy)
Salmon from the Egg to the Table (Educational)
Aug. 17—The Riddle of the World—Japan As Seen by Dr Dorsey (Educational).
Aug. 20—Pie (Comedy)

RED FEATHER PHOTOPLAYS.

July 17—The Seekers (Five parts—Drama).
July 24—Temptation and the Man (Five parts—Drama)
July 31—From Broadway to a Throne (Five parts—Drama)
Aug. 7—The Mark of Cain (Five parts—Dr.).
Aug. 14—A Yoke of Gold (Five parts—Drama).

REX.

July 2—The Sting of Conscience (Three parts—Drama).
July 4—The Head of the Family (Drama)
July 6—A Dead Yesterday (Two parts—Drama).
July 11—War Ridden Mexico (Special release).
July 16—The Crimson Yoke (Two parts—Dr.).
July 21—The Phone Message (Drama).
July 23—Branscombe's Pal (Two parts—Dr.).
July 25—Cross Purposes (Drama)
Aug. 11—By Coneclence's Eye (Drama)
Aug. 20—No release this day

VICTOR

July 26—Just a Few Little Things (Comedy).
July 30—The Latest in Vampires (Two parts—Comedy)
Aug. 1—A Society Sherlock (Comedy)
Aug. 4—When the Minstrels Came to Town (Two parts—Comedy)
Aug. 13—What Darwin Missed (Comedy)
Aug. 16—Archambeault (Two parts—Comedy-Drama)
Aug. 18—He Wrote a Book (Comedy)
Aug. 11—Ashamed of the Old Folks (Two parts—Comedy Drama)

UNIVERSAL SPECIAL FEATURE

July 17—The Adventures of Peg o' the Ring, No. 12, "On the High Seas" (Two parts—Drama)
July 24—The Adventures of Peg o' the Ring, No. 13, "The Clown Act" (Two parts—Drama)
July 31—The Adventures of Peg o' the Ring, No. 14, "The Will" (Two parts—Drama)
Aug. 7—The Adventures of Peg o' the Ring No. 15 and Last "Brother and Sister" (Two parts—Drama)
Aug. 14—Liberty No. 1—Fangs of the Wolf (Three parts—Drama)

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts—Drama)
May—Where Are My Children? (Six parts—Drama)

Mutual Film Corp.

AMERICAN

July 13—Quicksands of Deceit (Three parts—Drama)
July 17—The Dancer (Two parts—Drama)
July 24—Pastures Green (Two parts—Drama).
July 27—Out of the Rainbow (Three parts—Drama)
July 31—The Dreamer (Two parts—Drama).
Aug. 3—The Madonna of the Night (Three parts—Drama)
Aug. 7—The Little Troubadour (Two parts—Drama)
Aug. 10—The Power of Mind (Three parts—Drama)

BEAUTY

July 9—The Gink Lands Again (Comedy).
July 12—Two Blips and a Miss (Comedy).
July 16—The Rummy Act of Omar K. M. Comedy).
July 19—In the Land of the Tortilla (Comedy).
July 23—A Studio Satire (Comedy).
July 26—Gamblers in Greenbacks (Comedy).
July 30—A Green Gem (Comedy)
Aug. 2—Daredevils and Danger (Comedy).
Aug. 6—Just as He Thought (Comedy).
Aug. 9—Billy Van Deusen the Cave Man (Comedy)
Aug. 13—Too Bad Eddie (Comedy).

CENTAUR

July 8—The Good-for-Nothing Brat (Two part—Drama).
July 15—The Fool's Game (Two parts—Dr.).
July 22—The Ostrich Tip (Two parts—Drama).
July 29—The Haunting Symphony (Two parts Drama)
Aug. 5—Fate's Decision (Two parts—Drama).
Aug. 12—For Her Good Name (Two parts—Dr.).

CUB

July 14—The Heir of the B. S. Ranch (Com.)
July 21—Jerry's Stratagem (Comedy).
July 28—The Masque Ball (Comedy)
Aug. 4—When Jerry Came to Town (Comedy).
Aug. 11—Jerry's Celebration (Comedy).

GAUMONT.

July 6—The Hidden Face (Three parts—Dr.).
July 9—Reel Life, No 10 (Mutual Film Magazine).
July 12—See America First, No 44, "Glacier National Park" (Scenic).
—Kartoon Komics (Cartoon).
July 16—Reel Life, No 11 (Mutual Film Magazine)
July 19—See America First No 45, "New Orleans, La." (Scenic)
—Kartoon Komics (Cartoon).
July 20—Gates of Divorce (Three parts—Dr.).
July 23—Reel Life, No 12 (Mutual Film Magazine)
July 26—See America First No 46, "Philadelphia Pa" (Scenic)
—Kartoon Komics (Cartoon)
July 30—Reel Life, No 13 (Mutual Film Magazine)
Aug. 2—See America First No 47 (Scenic).
—Kartoon Komics (Cartoon).
Aug. 6—Reel Life, No 14 (Mutual Film Magazine)
Aug. 9—See America First, No 48 (Scenic)
—Kartoon Komics (Cartoon Comedy)
Aug. 13—Reel Life No 15 (Mutual Film Magazine)

MUSTANG

July 7—The Taming of Wild Bill (Two parts—Drama)
July 14—Diamond Jim's Pardner (Two parts—Drama).
July 21—The Dyspeptic (Two parts—Drama)
July 28—That Gal of Burke's (Two parts—Dr.).
Aug. 4—Sandy Reformer (Two parts—Dr.).
Aug. 11—The Countin of Calliope Clew (Two parts—Drama)

MUTUAL WEEKLY

July 5—Number 79 (Topical)
July 12—Number 80 (Topical)
July 19—Number 81 (Topical).
July 26—Number 82 (Topical).
Aug. 2—Number 83 (Topical)
Aug. 9—Number 84 (Topical)

(Release Records continued on page 1162.)

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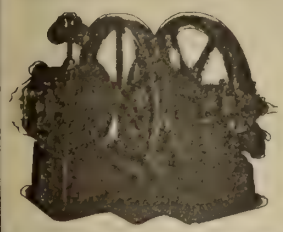

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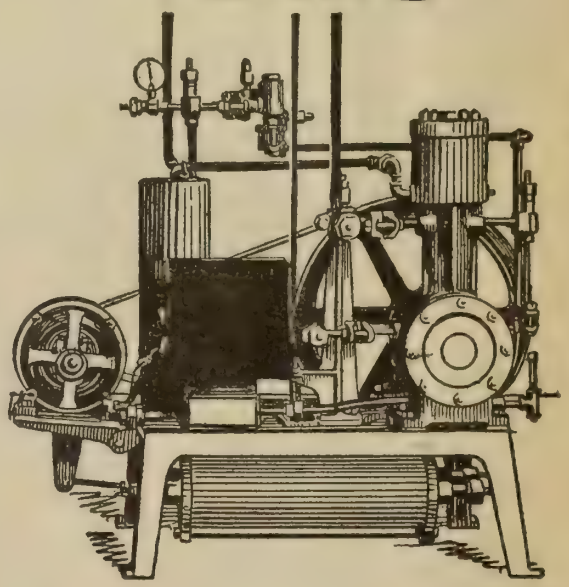

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1140-1142)

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MUTUAL SPECIAL FEATURES

MUTUAL STAR PRODUCTIONS

Vogue

Pathe Exchange, Inc.

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Gold Rooster Plays

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1140, 1142.

V-L-S-E, INC.

July 10—According to the Code (Essanay—Five parts—Drama).
July 10—Fathers of Men (Vitagraph—Five parts—Drama).
July 10—Kernel Knutt, the Piano Tuner (Vitagraph-Comedy).
July 17—Selig Athletic Feature Film Series No. 4 (Sports).
July 17—The Tarantula (Vitagraph—Five Parts—Drama).
July 17—Kernel Knutt and Prince Tango (Vitagraph—Comedy).
July 24—The Prince Chap (Selig—Five parts—Drama).
July 24—More Money (Vitagraph—Comedy).
July 24—The Daring of Diana (Vitagraph—Five parts—Drama).
July 24—Selig Athletic Feature Film Series No. 5 (Sports).
July 31—Hesper of the Mountain (Vitagraph—Five parts—Drama).
July 31—The Light at Dusk (Lubin—Five parts—Drama).
July 31—Selig Athletic Feature Film Series No. 6 (Sports).
Aug. 7—The Sting of Victory (Essanay—Five parts—Drama).
Aug. 7—The Alibi (Vitagraph—Five parts—Drama).
Aug. 7—Selig-Athletic Series, No. 7 (Sports).

GEORGE KLEINE.

July 12—The Mishaps of Musty Suffer, Series 2, No. 4, "Local Showers" (Com.).
July 17—Gloria's Romance, No. 9, "The Shadow of Scandal" (Two parts—Drama).
July 19—The Mishaps of Musty Suffer, Series 2, No. 5, "A Pirate Bold" (Comedy).
July 24—Gloria's Romance, No. 10, "Tangled Threads" (Two parts—Drama).
July 26—The Mishaps of Musty Suffer, Series 2, No. 6, "Strictly Private" (Comedy).
July 31—Gloria's Romance, No. 11, "The Fugitive Witness" (Two parts—Drama).
Aug. 2—The Mishaps of Musty Suffer Series 2, No. 7 (Comedy).
Aug. 7—Gloria's Romance, No. 12, "Her Fighting Spirit" (Two parts—Drama).
Aug. 9—The Mishaps of Musty Suffer Series 2, No. 8 (Comedy).
Aug. 14—Gloria's Romance, No. 13, "A Midnight Riot" (Two parts—Drama).

States Right Features

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

BIG A FILM CORPORATION.

July—Macbeth (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

SAMUEL CUMMINS.

July—Germany's Battles at Verdun (Four parts—Topical).

EXCLUSIVE FEATURES, INC.

July—Where Is My Father? (Seven parts—Dr.).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

KEMBLE FILM CORPORATION.

August—America Preparing (Ten parts—Top.).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

PIEDMONT FILM CO.

June—The Mirror of Life (Five parts—Drama).

L. E. RUBEL & H. A. FARGO.

July—Uncle Sam Awake (Seven parts—Top.).

SIGNET FILMS.

July—The Jockey of Death (Drama).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

UNITY SALES CORPORATION.

June 19—The Bishop's Secret (Four parts—Dr.).
June 19—Tweedledum Torpedoed by Cupid (Comedy).
June 26—The Lottery Man (Five parts—Dr.).
June 26—Tweedledum's Busy Night (Comedy).
July 3—The Marriage Bond (Five parts—Dr.).
July 3—Tweedledum's Scrambled Honeymoon (Comedy).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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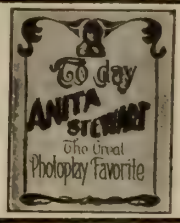

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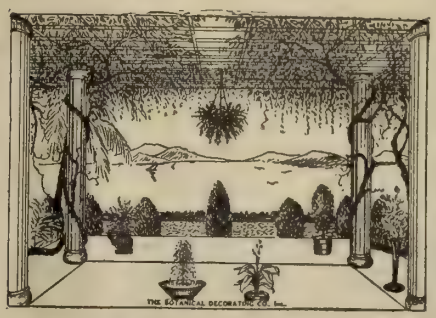

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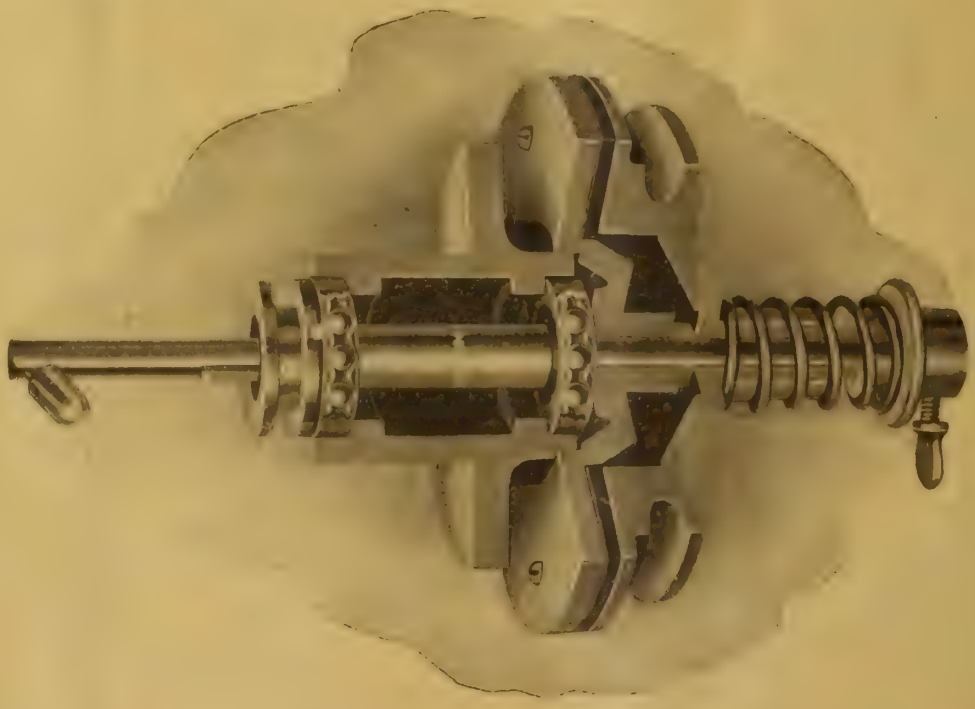

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